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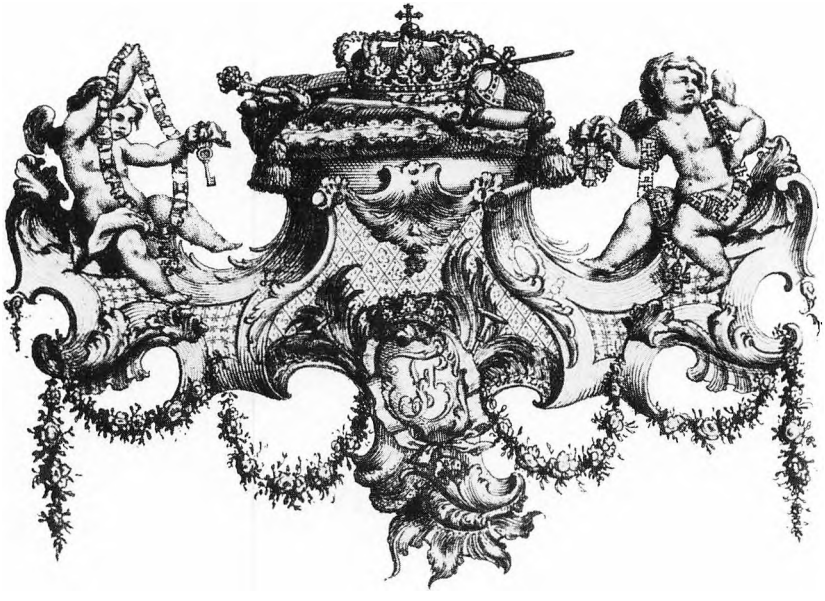
Regalierne på Rosenborg



Af Gudmund Boesen

Regalierne på Rosenborg

The Regalia at Rosenborg Castle



Gudmund Boesen

Regalierne på Rosenborg

The Regalia at Rosenborg Castle

København
1982

På omslaget Rosenborg slot, foran set fra syd og bagpå set fra nord. Vignetten på smudstitelbladet er fra biskop Peder Herslebs trykte beretning om Frederik 5's salving 1747.

Cover (front): Rosenborg Castle seen from the south, and (back) seen from the north. The vignette on the flyleaf is from Bishop Peder Hersleb's printed account of the anointing of Frederick V in 1747.

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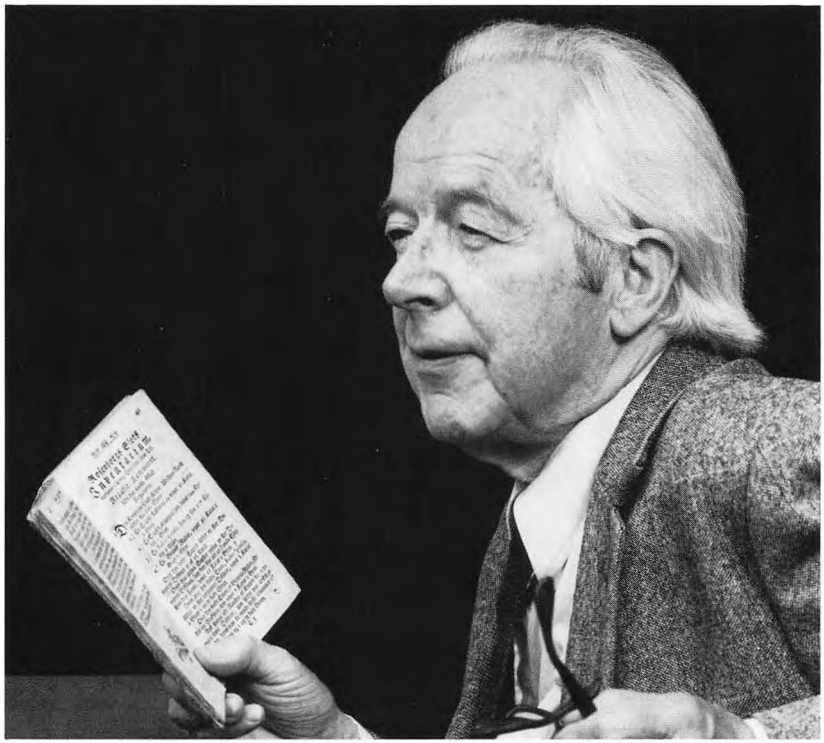
Gudmund Boesen var fra 1934 til sin afgang p.g.a. alder i 1977 knyttet til den kongelige samling på Rosenborg slot, fra 1939 som samlingens daglige leder. I bøger og artikler har han behandlet emner i tilknytning til samlingens område, især vedrørende guldsmedekunst og glassets historie.

Gudmund Boesen was attached to the Royal Collections at Rosenborg Castle in an official capacity from 1934 until he retired in 1977, from 1939 as the Keeper of the Collections. He has written books and articles on subjects which fall within the sphere of the collections, especially on the goldsmith's art and the history of glass.



Siden min afgang fra Rosenborgsamlingen har jeg arbejdet på en bog om de danske regalier på grundlag af omfattende kildestudier, hvortil jeg har modtaget en bevilling fra Carlsen-Langes Legatstiftelse og studierejsestøtte fra Ny Carlsbergfondet. I nærværende rids af regaliernes historie, der p.g.a. uforudsete omstændigheder fremkommer før bogens færdiggørelse, indgår opfattelser, der først kan begrundes i den mere omfattende fremstilling. Men jeg vil gerne allerede her takke de to donatorer, hvem jeg skylder tilskyndelsen til års vedholdende arbejde, og samtidig udtrykke min taknemmelighed for den forståelse, jeg under dette arbejde har mødt hos ledelse og medarbejdere ved min gamle institution, for råd og hjælp fra talrige kolleger, og endelig for den omhu, hvormed fotograf, oversætter, grafisk tilrettelægger og alle i nærværende bogs tilblivelse implicerede inden for firmaet Axel Andreasen & Sønner har stræbt at give denne bog den bedst mulige form.

G.B.

Forord

For netop tre århundreder siden fik regalierne deres plads på Rosenborg, og den dag i dag er disse prægtige gamle historiske rigssymboler den største skat i slottets kongelige samlinger. Det er derfor med den dybeste taknemmelighed vi har opnået Hendes Majestæt Dronningens tilladelse til at gøre dem til emne for årets 25 års jubilæumsbog. Når denne opgave i praksis lod sig løse, skyldes det dels, at vi under bogens forberedelse har mødt udstrakt imødekommenhed og hjælpsomhed hos Rosenborgsamlingens direktør kammerherre M. Olufsen og overinspektør Mogens Bencard, dels at samlingens tidligere overinspektør Gudmund Boesen, skønt han var optaget af at få afsluttet et kommende større værk om regalierne, dog påtog sig i nærværende bog at belyse nogle hovedtræk af deres historie. For alt dette bringer vi her en hjertelig tak.

Mogens Andreasen

Foreword

Three hundred years have elapsed since the Danish regalia were moved for safekeeping to Rosenborg Castle, and to this day these magnificent symbols of state represent the greatest historical treasure in the royal collections at the Castle.

It is, therefore, with the deepest gratitude that we acknowledge the kind permission given by Her Majesty the Queen for allowing the Danish regalia to be made the subject of this book in commemoration of our silver jubilee. That the task has been carried out in practice is due to the kind support of *Kammerherre* Morten Olufsen, Director of the Royal Collections at Rosenborg Castle, and of Mogens Bencard, the Keeper of these Collections, and to Gudmund Boesen, the former Keeper of the Collections, who, although already engaged in concluding a comprehensive work on the regalia, agreed to describe some major details of their history in the present publication. For all this kindness we extend our warmest thanks.

Mogens Andreasen

Kong Hans' majestætssegl. I midten typisk senmiddelalderlig kongefremstilling, tronende med krone, scepter og rigsæble. Seglet hænger ved et dokument fra 6. februar 1500 i kongehusets arkiv i Rigsarkivet. Diameter (selve det røde segl) 11 cm.

The seal of majesty of King Hans. At its centre is a typical late medieval representation of the king enthroned with crown, sceptre and orb. The seal is attached to a document dated 6th February 1500 in the royal archives at the Public Record Office in Copenhagen. Diameter of the (red) seal 11 cm.



Regalier før enevældens tid

Uden for det gamle Københavns nu for længst nedrevne volde byggede Christian 4 i årene fra 1606 sit lille lystslot Rosenborg i udkanten af et stort haveanlæg. I dag ligger slot og have midt i den moderne storby. »Kongens Have« er en offentlig park, og Rosenborg er blevet et museum, der i sine fine gamle interiører rummer kostbare samlinger af kongehusets personlige ejendele fra mere end tre århundreder. En særstilling inden for disse samlinger indtager rigets regalier, der er emnet for denne bog.

Kongekrone, rigssværd, scepter og rigsæble har været båret af danske konger langt tilbage i historien. I regelen har de været af guld og prydet med ædle stene og udført af hver tids bedste kunsthåndværkere. Det er disse kostbare symboler på kongeværdighedens magt og rigdom, der først og fremmest betegnes som regalier. Ordet stammer fra latin og betyder simpelthen ting, der hører en konge til, men er i de fleste europæiske lande blevet betegnelse for netop disse genstande, der især blev brugt som led i ceremonierne ved kongekroningerne. Når kongen ved kroningen fik overdraget disse værdighedstegn, var det et symbol på, at han dermed fik overdraget magten i riget. I mange lande blev til de fire nævnte regalier efterhånden føjet andre genstande, der alt efter skik og sædvane kom til at høre med til det kongelige udstyr ved kroningen. Det blev også tilfældet i Danmark, som det vil fremgå af denne bogs billeder og tekst. Det gælder bl.a. mange steder en beholder til indviet salve eller olie, i Danmark en buddike (æske eller dåse), andre steder f.eks. et lille horn, altid af kostbart materiale. Med denne olie blev kongen i forbindelse med kroningen salvet af en af rigets højeste gejstlige som en indvielse til sin kongegerning. Det var middelalderens mægtige katolske kirke, der indførte salvingen efter forbillede fra det gamle testamentes fortæl-

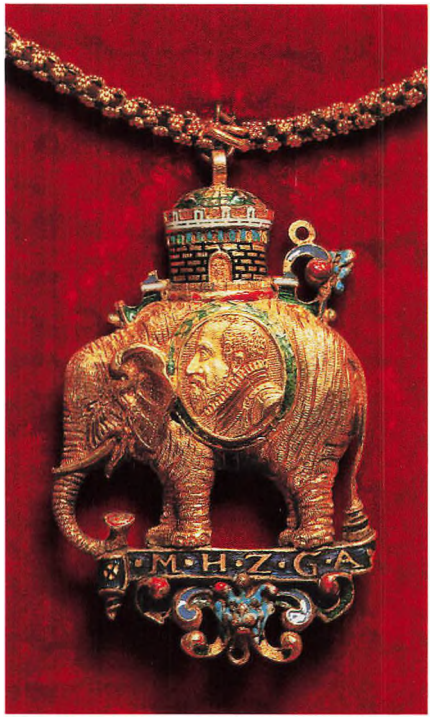
ling om, hvordan profeten Samuel salvede Saul og David som Israels første konger. Ved den kirkelige salving betonedes det, at kongen havde sin magt fra Gud, så at sige var Guds stedfortræder i riget, men samtidig styrkedes også kirkens magt ved, at ingen kunne blive ret salvet og kronet konge uden ved de kirkelige autoriteters medvirken. En ændring i denne konstellation skete, da den katolske kirkes magt blev brudt i Danmark ved reformationens gennemførelse i 1536. Men da Christian 3 blev kronet det følgende år som den første konge af luthersk tro, skete det efter et ceremoniel, der i store linjer fulgte tidligere tiders ritualer.

Vi kender ikke middelalderens danske regalier. Der findes nok billedlige fremstillinger af datidens konger med deres værdighedstegn, især på kongelige segl; men vi kan ikke regne med, at kunstnerne har gengivet de virkelige gestande – de har villet vise krone, scepter osv. således, som man regnede med, at krone og scepter skulle se ud, ofte ved at kopiere fremmede forbilleder. Længe regnedes regalierne for kongernes personlige ejendom, og det er først i den før nævnte første lutherske konges, Christian den 3's tid, vi midt i 1500-årene hører om et kongeligt skatkammer som opbevaringssted for rigets regalier. Her lå i 1557 det pragtfulde, vældige rigssværd, der er bevaret til vore dage og i dag er det ældste blandt de danske regalier på Rosenborg.

På det gamle Københavns slot, af hvis grundvolde der endnu er bevaret ruiner under det nuværende Christiansborg, fandtes der under en del af kongens gemakker nogle hvælvede rum, der altid omtaltes som »Hvælvingen«. Det var her regalierne fik deres plads, og her samledes også i 1500-årene rigets vigtigste arkivalier, hvad enten det nu var traktater med fremmede magter, adkomstbreve til kronens godser eller sager vedrørende rigets administration. Man

kan næsten sige, at kongen boede oven på alt det, der var grundlaget for hans magt. En berømt scene i vor historie kaster et strejflys over den betydning, man tillagde »Hvælvingen« og dens indhold. Da Christian 4 blev konge som elleveårig ved faderens død 1588, blev der indsat en formynderregering til at styre riget, til den unge konge blev voksen. Da tiden nærmede sig, opstod der uenighed om det rette tidspunkt for at erklære ham for myndig og lade ham krone og selv overtage styret. Da var det, at regeringens førstemand, den gamle kongetro kansler Niels Kaas blev dødssyg. På sit dødsleje bad han den unge konge komme til sig for at tage afsked; han gav ham mange råd om rigets politik og overgav ham til slut nøglerne til »Hvælvingen« med ordene »jeg har lovet eders fader på hans yderste, at jeg med al magt og troskab skulle sørge for, at kronen kom på eders hoved. Nu hindrer døden mig i at opfylde mit løfte, men tag nu selv af min hånd nøglen til den hvælving, der gemmer alle rigsregeringens kendetegn«. Symbolsk tilkendegav den døende kansler således, at han for sin del fandt tiden inde til, at Christian 4 nu selv måtte blive rigets leder og formynderstyret ophøre.

Der skulle dog endnu gå to år før Christian 4 blev kronet og selv tog styret. Om den storslåede kroningsfest vil der blive fortalt i det følgende. Til lejligheden lod kongen udføre nye prægtige regalier, krone, scepter og rigsæble. Af de gamle regalier kom kun rigssværdet i brug ved kroningen, men bagefter fik både de nye og gamle regalier deres plads i »Hvælvingen«. Her lå de i en menneskealder, kun taget frem ved enkelte særlige statshandlinger for at ligge ved siden af kongens tronstol som symboler på den kongelige magt, som var grundlaget for disse handlinger. Så begyndte ulykkerne at styre ind over Christian 4 i den sidste snes år af



Frederik 2's elefantorden på Rosenborg. Det ældste eksisterende elefantordenstegn, udført ca. 1580 i guld og broget emalje med kongens portræt og hans valgsprog M(eine) H(offnung) Z(u) G(ott) A(llein). Elefantens højde 6,2 cm.

Frederick II's Order of the Elephant at Rosenborg Castle. The oldest existing insignia of the Order, made about 1580 of gold and varicoloured enamel with the portrait of the king and his motto: M(eine) H(offnung) Z(u) G(ott) A(llein). Height of elephant 6.2 cm.

hans regeringstid. Hans indgriben i trediveårskrigen førte til, at kejserlige hære med plyndren og brænden trængte ind og besatte hele Jylland, og siden fulgte et svensk angreb, der også medførte store ødelæggelser i Jylland. Kongen blev tvunget til et par ydmygende fredsslutninger. Men de mange krigsår havde slugt uhyre summer til udrustning af hæren og løn til lejetropperne, kongen havde sat sig i frygtelig gæld, og for at skaffe penge havde han efterhånden måttet sætte regalierne i pant i udlandet, først de gamle og til slut også sin egen krone. Da Christian 4 døde i februar 1648, var ikke alene statskassen, men også skatkammeret i »Hvælvingen« tomme – måske lå dog det hundredårige rigssværd tilbage, i al fald blev det bevaret.

Men den nye konge, Frederik 3 skulle jo krones, så det var nødvendigt at skaffe regalier til veje. Det lykkedes heldigvis at få Christian 4's krone indløst hos panthaveren i Hamborg, og derfor findes den endnu den dag i dag i skatkammeret på Rosenborg. Men alle de øvrige pantsatte regalier ser ud til at være forsvundet. Trods landets fortvivlede finansielle situation fik man alligevel kongens største kreditorer i Hamborg og Amsterdam til at rejse de nødvendige store summer, så der i løbet af mindre end trekvart år kunne tilvejebringes nye regalier som erstatning for de forsvundne og derefter i november foranstaltes både en standsmæssig bisættelse af den gamle konge og en prægtig kroningsfest for Frederik 3. Nyanskaffet blev dels scepter og rigsæble, dels en krone til dronningen, samt en guldbuddike til salvingsolien. Desuden fik kongen en pragtfuld diamantbesat kårde, der blev båret som sidevåben på kroningsdragten, medens det gamle rigssværd endnu ved Frederik 3's kroning blev benyttet under ceremonierne som forhen – ganske vist for sidste gang. Ved alle senere kroninger kom den nye kårde til at indtage



»Kroningspokalen«. Pokal af guld, på hvis låg svaner, der bærer regalier i næbbet. Udført 1653 for kong Frederik 3 af H. C. Brechtel i Haag. Fandtes allerede i 1696 i regaliekammeret, nu i skatkammeret på Rosenborg. Højde ca. 32 cm.

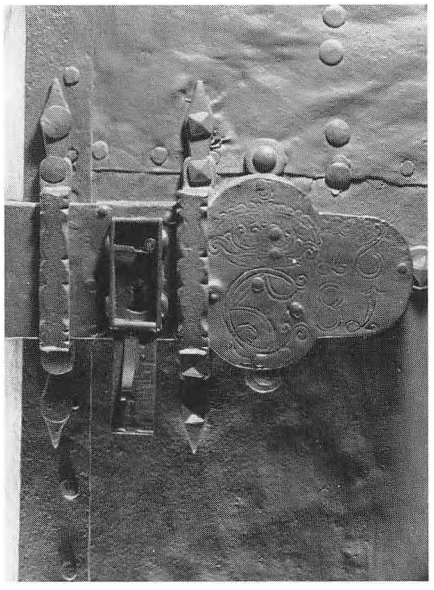
"The Coronation Cup". Gold cup on the cover of which swans hold the regalia in their beaks. Made for Frederick III at The Hague in 1653 by H. C. Brechtel. Already in 1696 it was to be found in the Regalia Chamber, now in the treasury at Rosenborg Castle. Height c. 32 cm.

rigssværdets plads mellem regalierne. Dronningekronen blev et lille hundrede år senere udskiftet med en ny, men de øvrige i 1648 anskaffede regalier vedblev at blive benyttet og er i vore dage stadig bevarede på Rosenborg og ses afbildede i nærværende bog.

I Frederik 3's tid lå der altså atter regalier i »Hvælvingen« på Københavns slot. De lå der, medens nye krige med Sverige rasede 1657-60 og en overgang truede med at udslette det danske kongeriges eksistens. Efter den svenske kong Karl Gustavs berømte march over de tilfrosne bælter og senere forsøg på at storme København kunne der dog endelig sluttes fred i 1660. Men da var de skånske provinser, landets rigeste trediedel, for altid gået tabt til Sverige, resten af landet udplyndret og statskassen på fallittens rand. Det hjemlige opgør efter disse begivenheder resulterede som bekendt i en statsomvæltning, hvorved kongemagten ikke alene blev arvelig, men også total enevældig. Siddende på en tribune, der var rejst foran børsen på Københavns slotsplads, modtog Frederik 3 en oktoberdag i 1660 på egne og arvingers vegne stænderrepræsentanternes hyldning og edsaflæggelse til Danmarks arvekonge, medens regalierne som kongemagtens symboler lå på et bord ved hans side. I de følgende år udarbejdedes »Kongeloven«, der blev dansk forfatningslov for næsten 200 år, og som gav kongen som enehersker al magt i landets styre og bl.a. også fastsatte regler for fremtidige kongers kroning og salving.

Kongeloven blev til under indgående drøftelser i en snæver inderkreds, men den, der førte pennen, var Frederik 3's yndling, borgersønnen Peder Schumacher. Han, der senere blev statsminister og adlet som greve Griffenfeld, var i disse år sidst i 1660'erne kongelig arkivar. Atter kom nu nøglen til »Hvælvingen« til at spille en rolle – den beroede, som natur-

ligt var, hos arkivaren, for i »Hvælvingen« lå jo foruden regalierne også rigets arkivalier. Kongeloven blev foreløbig holdt hemmelig, men den dag Frederik 3 døde i 1670, bragte Schumacher den til den nye konge, Christian 5. Ved samme lejlighed har han sikkert meddelt kongen en anden hemmelighed, som Frederik 3 havde betroet ham. Uden at nogen vidste derom, havde den gamle konge ladet lave en ny kongekrone af moderne form til brug for kommende enevældige konger. Den var blevet henlagt i »Hvælvingen« til de øvrige regalier, og Schumacher havde fået pålæg om ikke at røbe det for nogen anden end Christian 5. Det er den krone, der i dag betragtes som Danmarks kongekrone.

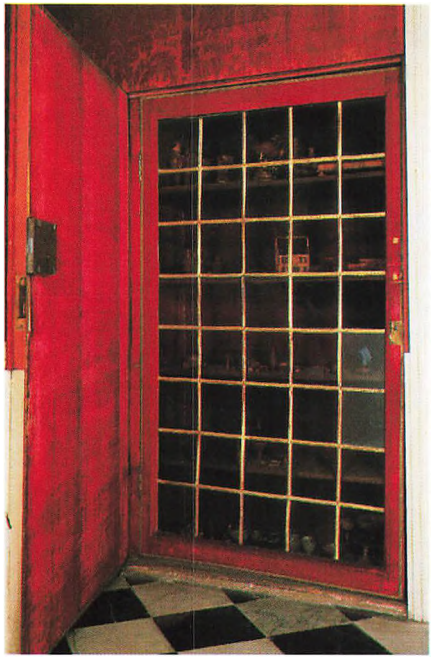


Lås med Christian 5's monogram og årstallet 1681 på jerndør i kælder på Rosenborg. Årstallet angiver formentlig tidspunktet for indretningen af denne kælder til at rumme »geheimearkivet« og dermed den omtrentlige tid for overførelsen af arkivet og regalierne fra »Hvælvingen« på Københavns slot til Rosenborg.

Lock bearing the cipher of Christian V and date 1681 on an iron door in the cellars of Rosenborg Castle. The date presumably signifies the year in which this cellar was arranged to accommodate the state archives, and thus approximately the time when archives and regalia were transferred from "The Vault" in Copenhagen Castle to Rosenborg.

Regalierne på Rosenborg under enevælden

I 1671 fandt nu den første kroning og salving sted efter et nyt ritual, der i det væsentlige kom til at gælde under hele enevældens tid. Den nye krone og de regalier, Frederik 3 havde anskaffet til sin kroning, blev bragt til Frederiksborg, hvor enevældens kroninger med een undtagelse kom til at finde sted. I endnu en halv snes år lå de derefter igen i »Hvælvingen« på Københavns slot, men så blev rummene her tømt. Arkivalierne blev flyttet til Rosenborgs kælder, hvor et par jerndøre bærer årstallet 1681, rimeligvis det år, da arkivet er blevet placeret her og sikret mod nysgerriges indtrængen ved det solide lukketøj. Samtidig er da sikkert



Det gamle regalieskab i tårnrummet på Rosenborg. Tapetdøren er åbnet, så man ser glasdøren med forgyldte blysprosser – i murskabet bag denne lå regalierne fra 1680erne til 1860.

The old Regalia Cabinet in the tower chamber at Rosenborg Castle. The outer concealed door is open, the glass door behind it with gilded lead mullions leads into the wall cupboard where the regalia were kept between the 1680s and 1860.

regalierne blevet placeret i tårnrummet i tredie stokværk af Rosenborgs store tårn, hvor de fra nu af havde deres plads i 240 år. I tårnrummet findes endnu to tapetdøre. Når de åbnes, ser man bag dem skabsdøre med forgyldt-blysprossede glasvinduer, der dækker over to skabe udhuggede i tårnmuren. En professor fra Kiel, der var i København i 1693, fortæller i sin dagbog, at han fik lov at se regalierne i disse skabe – nok kun gennem glasruderne, men allerede dette forundtes i de følgende århundreder kun få. I det ene skab var regalier, der blev brugt ved kroningen 1671. Som baggrund for dem var udbredt den hermelinsforede røde fløjlskåbe besat med hundredvis af broderede guldkroner, som kongen havde båret den gang. Foran den var scepteret og kården anbragt over kryds, og foroven stod kronen. Dagbogen fortæller, at den plade, som kronen stod på, kunne drejes, når man trak i en snor, der var ført ud af skabets side. Man havde altså mulighed for at se kronen fra flere sider – et helt snedigt udstillingsarrangement. I det andet skab fandtes bl.a. de regalier, der ikke mere var i brug, Christian 4's krone, det gamle rigssværd og den krone, der 1648 var lavet til Frederik 3's dronning. Men desuden var der her en del ældre kostbarheder af guld og ædelstene. Tre år senere, i 1696 lavede slotsforvalteren en liste over alle tingene. Man kan af den se, at der nu i skabet med regalierne yderligere var indlagt to ordenskæder af guld med elefanten og dannebrogordenens kors. Både Frederik 3 og Christian 5 havde ved deres kroning båret elefantordenen i blåt bånd, medens dannebrogordenen først var blevet indstiftet i 1671 kort efter Christian 5's kroning. En regel om, at ordenerne ved særlige lejligheder skulle bæres i guldkæde om halsen, blev først indført i 1693, men fra nu af kom kongens gyldne ordenskæder til at høre med til regalierne og blev altid båret

af kongerne ved deres kroning (foruden på visse særlige ordensdage). I den nævnte liste får man også opregnet de mange kostbarheder, der fandtes i det andet skab sammen med de ældre regalier. Mærkeligst er det her at træffe et af Danmarks berømteste oldtidsfund, det sønderjyske guldhorn, som dog få år senere blev flyttet til det kongelige kunstkammer ved Christiansborg, senere forenet med den 1734 fundne pendant og sluttelig i 1802 stjålet og nedsmeltet. Størstedelen af de øvrige ting i skabet er derimod bevaret og hører i vore dage til Rosenborgsamlingens dyrebareste klenodier. Det gælder en stor lågpokal af guld på næsten 4 kilo, hvis låg er smykket med små gengivelser af regalierne. Man har senere ment, at Frederik 3 havde ladet den lave til brug ved kroningstaflet, og den kaldes derfor kroningspokalen. Endvidere det store dåbsfad med tilhørende vandkande af guld, der siden 1671 har været anvendt og stadig i vore dage anvendes til alle danske prinsers og prinsessers dåb. Nævnes kan også det ældste kendte elefantordenstegn, lavet af guld omkring 1580, og den engelske hosebåndsordens pragtfulde guldkæde og ædelstensbesatte hosebånd fra omtrent samme tid. Dette er kun enkelte stykker, der ligesom regalierne har særlig tilknytning til kongemagtens og kongehusets historie, men som kan tjene som eksempler på de virkelig kongelige rigdomme i det murskab, der senere omtaltes som guldskabet, medens det andet skab ganske naturligt kaldtes regalieskabet.

Det må endnu omtales, at i de samme år, som skattene anbragtes i det tårnrum, som fra da af altid hed regaliekammeret, fik også andre genstande med en særlig funktion ved kroningerne deres plads på Rosenborg. Kroningstronstolen af elfenben og narhvaltand, smykket med allegoriske figurer i forgyldt bronze, står den dag i dag i Rosenborgs riddersal.



De danske dronningers tronstol af sølv, udført til dronning Sophie Magdalenes salving 1731 af Nicolai Junge i København. Højde 250 cm.

Silver throne of the queens of Denmark, made for the anointing of Queen Sophie Magdalene in 1731 by Nicolai Junge of Copenhagen. Height 250 cm.

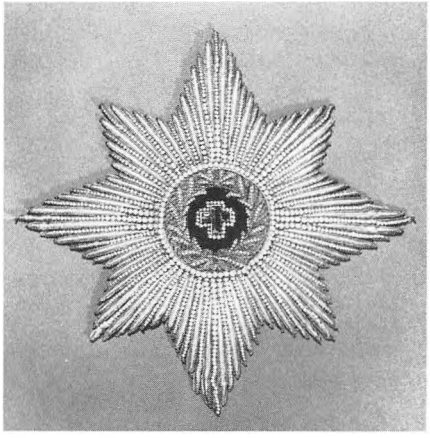
Modstående side:
Den kongelige kroningstronstol med de tre sølvløver i riddersalen på Rosenborg. Tronstolen af elfenben med søjler af »enhjørningshorn« (narhvaltand) er udført af hofsnedker Bendix Grodtschilling ca. 1670 (de forgyldte bronzefigurer tilføjet nogle år senere). Løverne fra samme tid er af drevet sølv og skyldes guldsmeden Ferdinand Küblich. Tronstolens højde 252 cm.

Opposite page:
The coronation throne with three silver lions in the Great Hall at Rosenborg Castle. The throne is of elephant ivory with columns of "unicorn's horn" – narwhal ivory, executed c. 1670 by Bendix Grodtschilling, cabinet-maker to the Court. The gilt bronze figures were added some years afterwards. The silver lions by Ferdinand Küblich, the King's goldsmith, were commissioned at the same time as the throne. Height of throne 252 cm.

Den anvendtes første gang ved Christian 5's kroning i 1671, men derefter ved alle følgende kroninger. Midt i den elfenbensbaldakin, der kroner tronstolen, sad ved kroningerne en usædvanlig stor sleben ametyst indfattet i guld med Christian 5's monogram. Ametysten var den gang sjældnere og derfor værdifuldere end i vore dage, og da denne som sagt er usædvanlig stor, anså allerede Christian 5 den for at være for kostbar til at sidde ubeskyttet på tronstolen på Rosenborg og lod derfor lave en nøjagtig imitation at placere i den ægte stens sted, hvor den stadig sidder. Den virkelige guldindfattede ametyst blev henlagt blandt regalierne, hvor den siden har hørt til – kun taget frem og anbragt på stolen ved selve kroningerne. Foran den kongelige trone stod ved kroningerne fra 1671 og op gennem tiden tre legemsstore løver af drevet sølv som tronens tavse vogtere. Sådan står de også i vore dage på Rosenborg. Forbilledet havde været kong Salomons trone, som den beskrives i bibelen – den var af elfenben og stod på en forhøjning, på hvis trin der lå tolv løver. Tronstolen og sølvløverne kan vistnok siges at have fået en betydning som symboler for kongemagten, der til en vis grad sidestiller dem med selve regalierne. Senere kom der til Rosenborg også en tronstol for dronningen, den nu eksisterende udført af sølv for Christian 6's dronning til kroningen 1731.

Vi ved, at der både i 1600- og 1700-årene har været en vis adgang for publikum til at bese de rigt udstyrede gemakker på Rosenborg, men det har som nævnt været yderst sjældent, at nogen fik lejlighed til at se regalierne. Regalieskabet var en aflåset enklave. Kun en mindre kreds fik mulighed for at overvære kroningerne og se regalierne i brug, flere så dem dog, når de smykkede en afdød konges kiste ved castrum doloris, hvorom senere skal fortælles. Men een gang i hver





Elefantordensstjerne, der ved kroningerne fra 1671 blev båret på kroningskåben. Broderet med sølvtråd og perler, korset dannet af tre diamanter. Findes blandt regalierne på Rosenborg. Højde og bredde 25,5 cm.

The star of the Order of the Elephant worn on the royal mantle at coronations from 1671 onwards. Embroidered in silver thread and with pearls, three diamonds form the cross. Among the regalia at Rosenborg. Height and width 25.5 cm.

konges tid blev de udstillet offentligt. Forud for Christian 5's kroning i 1671 var i al fald den nye kongekrone at se for alle i tre dage i huset hos kongens guldsmed Paul Kurtz, der havde lavet den på Frederik 3's bestilling. Siden blev det skik, at regalierne i tide før kroningerne blev bragt til hofjuveleren for at blive pudset og efterset – der var bl.a. næsten altid nogle af diamanterne, der var gået løs og måtte gøres fast i deres indfatninger – og når dette var sket, kunne hofjuveleren udstille dem i sit hus for offentligheden i tre dage. I tre generationer blev hvervet som hofjuvelér varetaget af medlemmer af den kendte guldsmedefamilie Fabritius, hvis bolig og værksted på hjørnet af Købmagergade og Silkegade gik i arv fra fader til søn fra 1731 til 1810. I dette hus har det københavnske publikum da stimlet sammen for at se regalierne efter hvert tronskifte det attende århundrede igennem. I et brev til hofmarskallen har den gamle hofjuvelér Frederik Fabritius i 1814 fortalt om, hvordan det var gået til forud for kroningerne 1747 og 1767, da han begge gange havde været i sin faders værksted. Regalierne var blevet bragt til værkstedet fra Rosenborg med militær eskorte af en hofskriver, der også daglig var til stede ved udstillingen, som var åben en time om formiddagen og en time om eftermiddagen. Fabritius fortæller om publikum, at »når de vare ordentlig klædte bleve de indladte for at gå rundt om i stuen, hvor regalierne var opsat på en forhøjning på et rundt bord beklædt med rødt damask. Tillige med hofskriveren fulgte premierløjtnant Didricksen udi Falsterske regiment, som var ansat som bestandig vagthavende officer så længe, som regalierne var udi min salig faders hus, og sov han tillige med min salig fader udi et kabinet ved siden af salen, hvori regalierne stod. Desuden havde løjtnanten en kommando af nogle og 30 mand og 2 underofficerer, som dagligen blev afløst når



Christian 5's kroningsdragt og kroningskåbe fra 1671 i dragtsamlingen på Rosenborg. Dragten er af hvid guldbrokade og kåben af rødt fløjl med påsyede, guldbroderede kroner og hermelinsfor, der dog delvis er imiteret (af kaninskind), formentlig fra en senere istandsættelse. Kåbens længde (med slæb) 242 cm.

Christian V's coronation dress and mantle from 1671 in the Costume Collection at Rosenborg Castle. The costume is white silk with gold brocade ornaments, the purple velvet mantle is embellished with gold embroidered crowns, and lined with ermine (in places with rabbit fur, presumably a later repair). Length of mantle and train 242 cm.

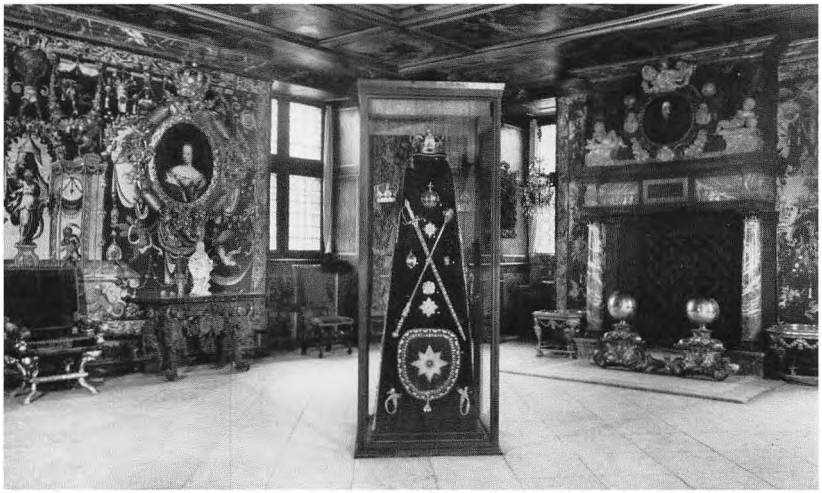
vagtparaden blev afdelt, og var da vagten tillige for at holde orden ved folkestimlen.« Da Frederik 6 skulle krones i 1815, anså man øjensynlig ikke mere sikkerhedsforanstaltningerne i hofjuvelerens hus for tilstrækkelige, i alt fald blev eftersynet af regalierne nu – og ligeledes ved den følgende og sidste kroning i 1840 – foretaget på Rosenborg, hvor regalierne også var udstillede i tre dage i den sidste uge før kroningen. Af et avertissement fra 1815 fremgår det, at regalierne var anbragt på et bord i riddersalen, at der var adgang fra kl. 10 til 13, men atter kun for velklædte folk, der ikke måtte opholde sig i salen, men skulle blive gående og forlade salen efter en omgang om bordet med regalierne.

Under det engelske bombardement af København i 1807 havde regalierne været fjernet fra byen. Det havde været en ret dramatisk historie. Det engelske angreb var kommet overraskende. Kronprins Frederik (den senere kong Frederik 6), der var landets egentlige regent under kongens sindsygdom, opholdt sig ved hæren i Kiel, da en engelsk udsending overbragte ham et ultimatum med krav om udlevering af den danske flåde under truslen om et engelsk angreb på hovedstaden. Den danske regering måtte selvfølgelig afslå kravet, og kronprinsen ilede til København for at hente sin syge fader og flytte ham, den enevældige konge, og regeringen til Jylland. Da han efter et kort ophold i byen rejste tilbage over hals og hoved, gav han ordre til, at regalierne skulle følge efter for at være, hvor regeringssædet indtil videre måtte findes. Den følgende aften kørte kronprinsens svoger, hertugen af Augustenborg, fra København. Med sig i kareten havde han syv pakker, hvori regalierne i hast var blevet indpakkede på Rosenborg. Da han næste morgen nåede Korsør, var Storebælt spærret af engelske krigsskibe. Kareten blev vendt og kørte til Sorø, hvor de

kostbare pakker blev gemt i en ligkiste i et af gravkamrene under den gamle klosterkirke. Dagen efter gik en engelsk hær i land nord for København, byen blev indesluttet, og fjorten dage senere begyndte et bombardement, der i løbet af tre nætter fik en stor del af den indre bys beboelseskvarterer til at gå op i luer. Rosenborg forblev dog uskadt, men hovedstaden måtte kapitulere og flåden udleveres, idet den engelske overkommando dog forpligtede sig til at indskibe hæren igen senest seks uger senere. I mellemtiden var hele Sjælland besat af engelske tropper, og da også Sorø skulle have engelsk indkvartering, anså man det for rådeligst at få regalierne bort fra deres skjulested midt i byen. Syv uger efter at de var gemt her, blev de i hemmelighed hentet af kongens hofmarskal, efter sigende skjult i en bunke hestefoder bag i hofmarskallens åbne vogn. Muligvis blev de kørt de ca. 30 km mod sydøst til herregården Gisselfeld, hvor andre kongelige skatte vides at have været skjult. Nogen tid efter at englænderne var ude af landet, vendte de i al fald tilbage til Rosenborg og blev genanbragt i regaliekammeret efter en udflugt på godt tre måneder.

Rosenborg som museum med regalier og kronjuveler

Som før nævnt havde der længe været en vis tradition for, at besøgende kunne få adgang til at bese Rosenborg og kostbarhederne med undtagelse af regalierne. I årene efter 1833 indrettedes slottet til et egentligt kongeligt historisk museum. Da enevælden blev afskaffet ved indførelsen af den frie forfatning i 1849, og de kongelige kunst- og naturhistoriske samlinger overgik til at blive statens museer, bevarede Rosenborg en særstilling, idet det bestemtes, at »følgende på Rosenborg slot værende samlinger og genstande: salvings-insignierne (dvs. regalierne) med kronjuvelerne og diamanterne, den egentlige kronologiske samling, adskillige til benyttelse ved højtidelige lejligheder bestemte genstande såvelsom forskellige sager... udgør én samling og betragtes som det kongelige hus' uaflændelige ejendom, arvelig fra konge til konge.« Samlingen blev underlagt en særlig bestyrelse, bestående af en repræsentant for kongehuset og en minister som statens repræsentant, og Rosenborg har siden da været et offentligt tilgængeligt museum, drevet og vedligeholdt på grundlag af statstilskud og indtægter fra den adgangsafgift, der erlægges af de besøgende. Da kongekroningerne faldt bort med enevældens afskaffelse, og der dermed ikke mere ville være anledning til i det mindste én gang i hver konges tid, som traditionen hidtil havde været, ved den lejlighed at vise regalierne frem ved en offentlig udstilling, ønskede samlingens første direktør efter nyordningen, arkæologen J.J.A. Worsaae, at få dem permanent udstillet for de besøgende i forbindelse med de øvrige kostbarheder på Rosenborg. I 1860 blev de da også udtaget af det gamle regalieskab og anbragt i en ny, mere tidssvarende montre i det hidtidige regaliekammer; men selv efter at denne montre i 1889 var blevet udskiftet med en ny og bedre, vedblev adgangen til at se dem i regaliekammeret at være yderst



Christian 5's sal på Rosenborg. Midt i salen den 1922 indrettede regaliemontre, der fjernedes igen 1975. Fotografi fra o. 1950.

Christian V's apartment at Rosenborg. The display cabinet arranged for the regalia in 1922 stands in the middle of the room, it was taken away again in 1975. Photograph c. 1950.

begrænset og slet ikke åben for det store besøgende publikum. Kort før den første verdenskrig arbejdede man med planer om at muliggøre en offentlig tilgængelig permanent udstilling af regalierne i et andet rum på slottet; men først efter krigen blev planerne realiseret. I foråret 1922 kunne Rosenborgs besøgende for første gang se regalierne udstillede i en nykonstrueret montre midt i Christian 5's værelse, den sydlige endesal i slottets stueetage. I en høj glasmontre med svære jernrammer var anbragt en smal med rødt fløjl betrukken pyramide, på hvis top enevældens krone var anbragt, medens de øvrige regalier var fastgjort på de to sider. På den tredie side var der indrettet pladser til de før omtalte dåbsrekvisitter af guld og den såkaldte kroningspokal, og på den fjerde side udstilledes kronjuvelerne.

Kronjuvelerne har ikke været omtalt i det foregående, så det vil være rimeligt her i en parentes at præsentere dem, da man ofte under ét taler om regalierne og kronjuvelerne.

Disse sidste hører dog ikke med til rigssymbolerne og vil derfor ikke yderligere blive behandlet i denne bog. Det er en stor samling smykker, der står til rådighed for Danmarks dronning og den dag i dag for visse deles vedkommende benyttes af Hendes Majestæt Dronningen ved specielle festlige lejligheder. Samlingen er opstået ved, at Christian 6's dronning Sophie Magdalene i sit testamente bestemte, at hendes private smykker ikke – som sædvane ellers havde været, når en dronning var død – skulle fordeles mellem hendes arvinger, men bevares samlede på Rosenborg og forblive »ved kronen« til alle tider som kronjuveler til brug for hendes efterfølgere på tronen. Enkelte andre juveler er tilkommet senere ved testamentariske bestemmelser af andre kongelige damer. Størstedelen af smykkerne er ændrede før midten af 1800-årene, idet de kostbare stene da blev indsat i moderne indfatninger og sammensat til mere tidssvarende smykkeformer. Bemærkelsesværdigt er et garniture af smaragder og brillanter, bestående af diadem, ørelokker, halskæde og et stort brystsmykke. De mange delvis meget store smaragder er af en usædvanlig ensartet lysende grøn farve og uden fejl (»fjer«) i stenene. Dronning Sophie Magdalene har selv oplyst, at hun fik dem af Christian 6, da hun havde født deres første barn, den senere kong Frederik 5. Nævnes kan også eksempelvis en prægtig halskæde af store brillanter og et brillantsmykke af form som en blomsterbuket, en anden halskæde med et tungt brystsmykke af rosenstene, et smykkesæt af brillanter og rubiner med hængeperler, og en kæde af meget store perler, der ifølge Sophie Magdalene skal have tilhørt Christian 5's dronning Charlotte Amalie.

Den nye regaliemontre på Rosenborg blev i 1922 og årene derefter genstand for megen offentlig opmærksomhed



Brillantsmykke af form som blomsterbuket og kæde af store brillanter blandt kronjuvelerne på Rosenborg. Kædens længde 47 cm.

Flower spray brooch of brilliants and necklace of large brilliants among the crown jewels at Rosenborg Castle. Length of necklace 47 cm.



både i dansk og udenlandsk presse, ja gav endda anledning til et digt i »Blæksprutten«. Hvad der vakte opsigt, var dog ikke alene regalierne og kronjuvelerne, som hidtil kun havde været kendt af få, men ikke mindst montrens specielle konstruktion. For at sikre dens kostbare indhold mod røveri var den nemlig indrettet således, at hele montren ved et forsøg på at knuse dens glasruder ville synke i jorden. I kælderen under den var bygget en armeret boks, hvori montren stod, når slottet ikke var åbent for publikum. Et elevatoranlæg løftede ved hjælp af vandtryk (senere udskiftet med komprimeret luft) montren op gennem en åbning i gulvet, så den, når publikum indfandt sig, sås stående på gulvet midt i rummet. Ved røveriforsøg åbnedes ved en elektrisk impuls for det bærende tryk, så montren nærmest styrtede i dybet i sin boks, samtidig med at politi og vagter automatisk alarmeredes. Montrens top var dækket af fire marmorfliser, der var fjernet, da man havde lavet åbningen til boksen. Når montren var sænket, lukkede de fire fliser åbningen, så rummets flisegulv så ud som før. Efter hver åbningstid blev montren bragt på plads i boksen, ved at man manuelt i kælderen åbnede en mindre ventil for det bærende tryk, så det sivede bort og montren gled ned i langsom fart – det var heldigst ikke at udsætte de kostbare genstande for de rystelser, der uvægerligt fulgte en »styrtdykning«. Regaliemontrens sikkerhedssystem kom aldrig ud for nogen alvorlig prøve. En enkelt gang udløstes hele mekanismen til forbløffelse for alle tilstedeværende, ved at en besøgende dame tabte sin paraply, så dens håndtag knaldede mod montrens glasrude. Med mellemrum afprøvedes naturligvis også hele apparatet rutinemæssigt uden publikum. Efter et halvt hundrede års forløb måtte man imidlertid erkende, at både udstillingsformen og sikkerhedssystemet i betragtning af den stedfundne tek-

niske udvikling var blevet forældet. I mellemtiden havde det endda været nødvendigt at fjerne regalierne og kronjuvelerne fra montren i fem år fra 1940 til 1945.

Før udbruddet af den anden verdenskrig var der truffet forberedelser til at sikre regalierne et egnet, beskyttet opholdssted, hvis de under en eventuel krigstilstand måtte bort fra deres sædvanlige plads. Begivenhederne i foråret 1940 traf derfor ikke regaliernes ansvarlige vogtere så uforberedt som tilfældet var, da regalierne blev evakueret i 1807. Den tyske besættelse af Danmark om morgenen den 9. april kom ganske vist som en overraskelse, men endnu mens de tyske bombemaskiner i de tidlige morgentimer kredsede brølende over byen, gik man i gang med at udtage indholdet af regaliemontren. Da slottet åbnedes til sædvanlig tid kl. 11 for dagens ganske få besøgende, fandt de i Christian 5's værelse det nøgne flisegulv uden den sædvanlige midtermontre. Regalierne og kronjuvelerne og de øvrige kostbarheder fra montren var allerede bragt på plads på det forberedte bombe- og tyverisikre gemmested. Efter den tyske kapitulation den 5. maj 1945 retableredes i løbet af et par forårsmåneder slottets øvrige samlinger, der efterhånden havde været evakueret til andre dele af Sjælland, og regalierne og kronjuvelerne vendte tilbage til den gamle montre. I de følgende år blev de her set af et stigende antal gæster på slottet, idet besøgstallet under efterkrigsårenes tiltagende turiststrøm hurtigt flerdobledes. I Christian 5's værelse var der til tider trængsel omkring montren, og allerede i 1950erne drøftedes planer om en ny og mere hensigtsmæssig udstilling af regalierne, der tillige kunne medføre en forøget sikkerhed for Rosenborgs kostbareste ting. Det endelige resultat af lange overvejelser blev, at man i 1975 kunne åbne et underjordisk skatkammer, hvor størstedelen af slottets genstande af guld

Modstående side:
Udsnit af en tegning af Herluf Jensenius i »Blæksprutten« 1922 med fremstilling af Rosenborg med den nye regaliemontre, som tegneren forestillede sig den til illustration af muntre vers om, hvad der sker »hvis man rør ved rigens regalier«, bl.a.: Vips, er der no'et, der åbner for en fjer – montren, som var der, er der ikke mer! Den er forsvunden dybt ned i grunden. Der er kun hullet midt dér i gul'et.

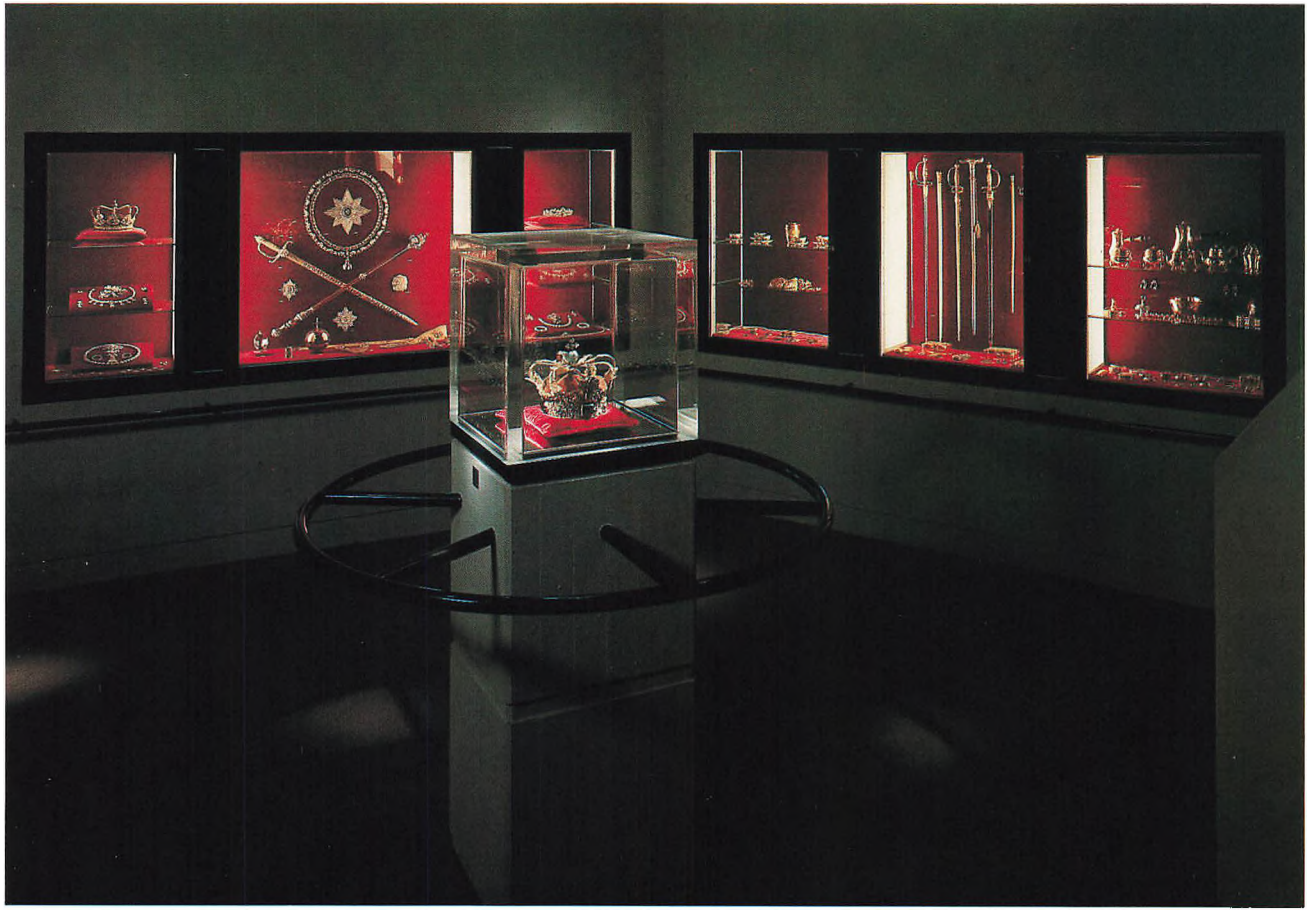
Opposite page:
Detail of drawing in the satirical yearbook called »Blæksprutten« showing Rosenborg Castle and the new showcase for the regalia. The illustration accompanies an amusing verse about the new electric security device which caused the regalia to sink from view if tampered with.

og ædelstene nu er samlede, og ikke mindst regalierne og kronjuvelerne er udstillede, så deres pragt og skønhed synes at komme til sin ret. Forud var gået bl.a. studiebesøg i Tower i London og i kælderen på det kongelige slot i Stockholm, hvor der begge steder i de seneste år var indrettet nye udstillingsrum til de engelske og svenske regalier. Det stod hurtigt klart, at Rosenborgs gamle hvælvede kælderrum ikke bød hverken tilstrækkelig plads eller sikkerhed for et skatkammer. Udvejen måtte derfor være at støbe et endnu dybere liggende betonrum i det umiddelbart til slottets mure stødende terræn og at lade publikum stige ned deri direkte fra den gamle slotskælder. På lignende måde var man gået til værks i Tower. Man måtte tage videst muligt hensyn til slottets gamle murværk og bedst muligt udnytte den begrænsede plads, der var til anlægget inden for slottets voldgrav. Arkitekten Peter Koch fandt den lykkelige løsning, idet han på nærmest genial måde udformede den store betonkonstruktion som tre sekskantede rum, beliggende i forhold til hinanden som cellerne i en bitavle, men i forskelligt niveau under et fælles loft, så man fra brystværn ved de øvre rums åbne sider ser ud over lavere liggende rum, medens de lukkede vægge giver plads til mange indbyggede montrer, hvis glasruder ligger i plan med vægfladen. Midt i hvert af de to nedre rum står en af de to kongekroner i en stor terningformet støbt glasmontre på en betonsokkel. Væggene står i rå beton, men montrerne er overalt bag glasset beklædt med rødt silkefløjl, og mens rummene henligger i svagt tusmørke, stråler guld og ædelstene i montrernes elektriske belysning. Selvfølgelig er alt beskyttet ved de mest moderne sikkerhedssystemer, men en yderligere dobbeltsikring omgærder tre centrale montrer i det nederste rum. Her er regalierne – bortset fra de to særligt udstillede kongekroner – an-

Modstående side:
Skatkammeret på Rosenborg, indrettet 1975. Billedet viser skatkammerets tredie og nederste rum. I de tre vægmontrer til venstre ses regalierne og kronjuvelerne og i den fritstående montre enevældens krone.

Opposite page:
The treasury at Rosenborg Castle established in 1975. The illustration shows the third and lowest room. The regalia and crown jewels are displayed in the three wall showcases to the left. The Crown of Denmark, known as the "crown of the absolute monarchy" is exhibited in the free-standing showcase.

bragt flankeret af dronningens juveler. I midten ses scepter og kroningskårde anbragt over kors, som vi ved, at de for 300 år siden var placeret i den første vægmontre i Rosenborgs oprindelige regaliekammer. Omkring og foran dem findes de øvrige regalier.



Regalierne i brug i fortid og nutid

Regalierne fik deres betydning ved den plads, de indtog i forskellige ceremonielle handlingsforløb. Ceremonierne har i deres oprindelse en symbolsk betydning. Selv om de efterhånden måske blev mere traditionsbestemte, er der ingen tvivl om, at både de direkte implicerede og tilskuerne kunne føle f.eks. kroning og salving som handlinger af helt afgørende indhold. Det var som om hele riget samlede sig i den kronede konges hellige og ukrænkelige person, der tillige gennem salvingen på mægtig og mystisk vis forenede sig med skabningens herre. Regaliernes kostbarhed demonstrerede kongemagtens rigdom og storhed, og hver enkelt af dem havde desuden sin særlige symbolske værdi, som det senere vil blive skitseret. Her skal nu kortelig omtales nogle af de begivenheder, hvori regalierne har spillet en ceremoniel rolle.

Først og fremmest gælder det selvfølgelig kroningerne. Det er kun om kroningerne efter reformationens indførelse, vi nu har detaljerede oplysninger, men der er ingen tvivl om, at de fra den første efter luthersk ritual i 1537 til Frederik 3's kroning 1648 har bygget på et mønster, der allerede var lagt i den katolske middelalder. Med enevældens indførelse skiftede kroningen helt karakter. Som eksempel på kroningerne af den ældre type vil vi se på Christian 4's kroning i 1596. Det var måske den mest storslåede fest, der er afholdt i København. Ikke alene var hele den danske adel indbudt til at tage del i festlighederne, men også en række fremmede fyrster og deres familie kom til København med stort følge til hest og til vogns. I alt måtte der skaffes plads alene til 2200 fremmede heste og indkvartering for 7-800 udenlandske hoffolk i en by, der næppe talte mere end 20.000 indbyggere – kun de fyrstelige gæster med deres tjenerskab har nok kunnet bo på slottet. Søndag morgen



Christian 4 på vej over Amagertorv efter kroningen i Frue Kirke den 29. august 1596. Kongen ses til hest med krone på hovedet på vej gennem den på torvet rejste æresport. Foran ham ses en del af processionen, nærmest kongen en af rigsråderne, der bærer rigsæblet, og to herolder, der udkaster mønter i grams til tilskuere. I baggrunden springbrønd, der springer med vin, og en hel okse, der steges på spid. Udsnit af et samtidigt stik af Ph. Uffenbach, en tysk kobberstikker, der tydeligvis ikke selv har kendt omgivelserne på Amagertorv.

Christian IV with crown, riding through a triumphal arch at Amagertorv in Copenhagen after his coronation in Frue Kirke (the cathedral) on 29th August 1596. To the left part of the procession, a councillor carries the orb close to the king, and two heralds scatter coins among the spectators. In the background can be seen a fountain flowing with wine, and the carcase of an ox roasting on a spit. Detail of a contemporary print by Ph. Uffenbach, a German copperplate engraver clearly unacquainted with Amagertorv.

den 29. august bevægede en tusindtallig procession med trommer og trompeter sig fra Københavns slot til Frue Kirke. Kongen var til hest omtrent midt i optoget, og lige foran ham red fire rigsråder med rigsæblet, scepteret, rigssværdet og kronen (de to sidstnævnte er bevarede til vore dage og afbildede i denne bog). I kirken tog kongen plads i koret, og de fire rigsråder nedlagde regalierne på alteret, idet de ligesom ofrede dem til Gud og bad Sjællands biskop, der assisteret af to andre bisper ledede handlingen, at han »som Kristi tjener ville overantvorde dem til vor udvalgte konge og stadfæste ham til konge og herre over Danmarks og Norges riger.« Efter at kongen havde aflagt ed på håndfæstningen (den forpligtelse til at overholde visse retsregler og privilegier, som kongerne før enevælden måtte indgå over for rigets råd før deres regeringstiltrædelse),foretog biskoppen salvingen, idet han »med dyrebar balsam« tegnede et kors på kongens håndled og mellem hans skuldre. Kongen blev derefter af rigsråderne ført ind i et telt, der var rejst bag i koret og her iført »kongelige klæder«, og i sin prægtige kroningsdragt af guldindvirket rød silke skred han nu frem og knælede for alteret. Herfra tog biskoppen først rigets sværd og bandt det ved kongens side. Kongen rejste sig og drog sværdet, og idet han vendte sig »mod folket«, huggede han med det i alle fire verdenshjørner – for at give til kende, som biskoppen forklarede, at han ville beskærme riget udadtil og forsvare sine undersåtter indadtil mod vold og overlast og straffe de skyldige. Så fulgte selve kroningen, idet biskoppen tog kronen fra alteret og opfordrede rigsråderne til at hjælpe ham med at sætte den på kongens hoved, sikkert som en tilkendegivelse af, at det var dem, der på folkets vegne overdrog kongemagten til den udvalgte. Til sidst fik kongen af bispen overgivet scepteret og rigsæblet og tog så plads på

sin stol i koret, hvor i tur og orden de fremmede fyrster, gesandter og rigets herrer trådte frem for at ønske lykke til, medens der blev »leget på orgelet«.Som afslutning på den kirkelige ceremoni stillede kongen sig for alteret, og som tegn på kongemagtens pligt til at værne Guds rene ord stod han her med draget sværd og holdt alterbogen, mens kansleren deraf læste evangeliet. Lidt før klokken 12 begyndte så processionen fra kirken tilbage til slottet. Højtideligheden havde da varet hen ved tre timer, idet det forløb, som her er skitseret, indrammedes af lange biskoppelige taler, først på latin, men i øvrigt på dansk, og derimellem alterbønner, messe, korsang og orgelmusik. I processionen red kongen nu på en ny hest med en overdådigt udstyret sadel broderet med guld, perler og diamanter, som endnu er at se i skatkammeret på Rosenborg. På hovedet bar han kronen, der må have strålet fantastisk i augustsolskinnet, ved siden havde han rigssværdet og i hånden scepteret, medens en af rigsråderne bar rigsæblet på en fløjlspude foran ham (han måtte jo have en hånd fri til at holde hestens tøjler). Fire rigsråder bar en gyldenstykkes himmel over den kongelige rytter, og foran gik herolder og udkastede mønter til »almuen«, der flokkedes i gaderne. Fra byens volde og fra flåden skød kanonerne salutskud »med stor larm«, medens der blæstes i trompeter og blev slået på trommer. På Amagertorv var rejst en æresport med udskårne figurer, der nejede sig, da kongen red igennem, medens det kongelige kapel og kor sang og spillede fra en tribune oven på æresporten. På samme torv var opstillet en springbrønd, der i flere timer strømmede med vin til almindelig afbenyttelse, og i nærheden blev en hel okse, fyldt med småvildt, stegt på spid til glæde for »det menige selskab«, der reves og sloges om at få et stykke – »dog blev der ingen ihjelslagen eller hårdeligen lemlæstet«, bort-

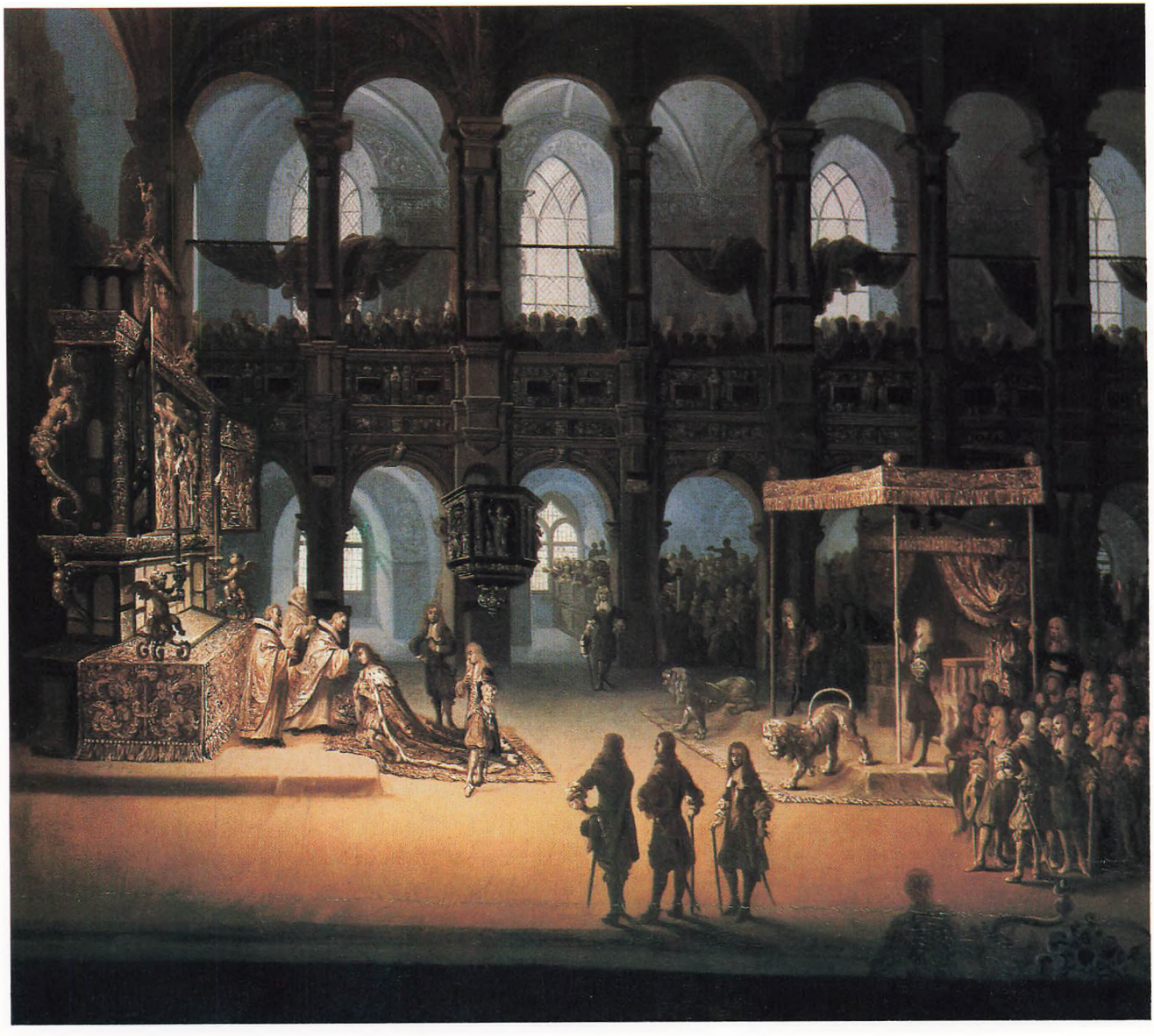
Modsatte side:
Christian 5 salves i Frederiksborg slotskirke den 7. juni 1671 af Sjællands biskop. Den bageste af de assisterende bisper holder salvingsbuddiken. Til højre elfenbenstronstolen under baldakin og foran den de to af sølvløverne (den tredje var af praktiske grunde formentlig stillet bag tronen). Udsnit af større maleri (101 × 140 cm) af Michael van Haven på Rosenborg.

Opposite page:
The anointing of Christian V in the Chapel at Frederiksborg Castle on 7th June 1671 by the Bishop of Zealand. The assisting bishop at the rear holds the anointing vessel. On the right, the ivory throne with canopy and two of the three silver lions before it (the third is probably concealed behind the throne for practical reasons). Detail of a painting (101 × 140 cm) by Michael van Haven at Rosenborg Castle.

set fra at der gik nogle fingre i løbet, noterede krønikeskriveren. På slottet blev der holdt taffel for de indbudte, og i over en uge derpå festedes der med dans, ringridning, skuespil og alskens optræden af festdeltagerne og fyrværkeri om aftenen. I en stor del af festlighederne kunne københavnerne leve med som tilskuere – hele byen har i disse dage stået på den anden ende.

Christian 4 var ugift, da han blev kronet. Da han havde holdt bryllup det følgende år, foranstaltedes der en kroningshøjtidelighed i Frue Kirke for den nye dronning. På samme måde salvedes og kronedes Frederik 3's dronning derefter ved en særlig højtidelighed dagen efter kongens kroning i 1648, der i øvrigt skete efter et lignende ceremoniel som faderens.

Efter enevældens indførelse ophørte salving og kroning at have nogen statsretlig betydning. I Kongeloven blev det udtrykkelig fastslået, at ved en konges død var tronfølgeren straks automatisk konge – »Kongen er død, kongen leve« kan man kort sammenfatte den proklamation, der siden da har været udråbt over slotspladsen ved hvert kongeskifte helt til vore dage. I Kongeloven hed det dog, at selv om ingen »overantvortning i nogen måde« behøvedes, så skulle kongerne dog med sømmelige ceremonier lade sig salve i kirken, for at alverden kunne vide, at kongerne »agter det for deres højeste magt og vælde at være velsignet af Gud til en lyksalig begyndelse på deres regimente«. Da Christian 5 som den første besteg tronen som enevældig konge, foranstaltedes derfor en salvingshøjtidelighed i slotskirken på Frederiksborg. Her kunne det foregå inden for slottets område. Der blev ikke tale om procession i gaderne, men kun over slotsgården. Nok blev der plads for et vist antal tilskuere, men der var ingen mulighed for den store folkelige festudfoldel-



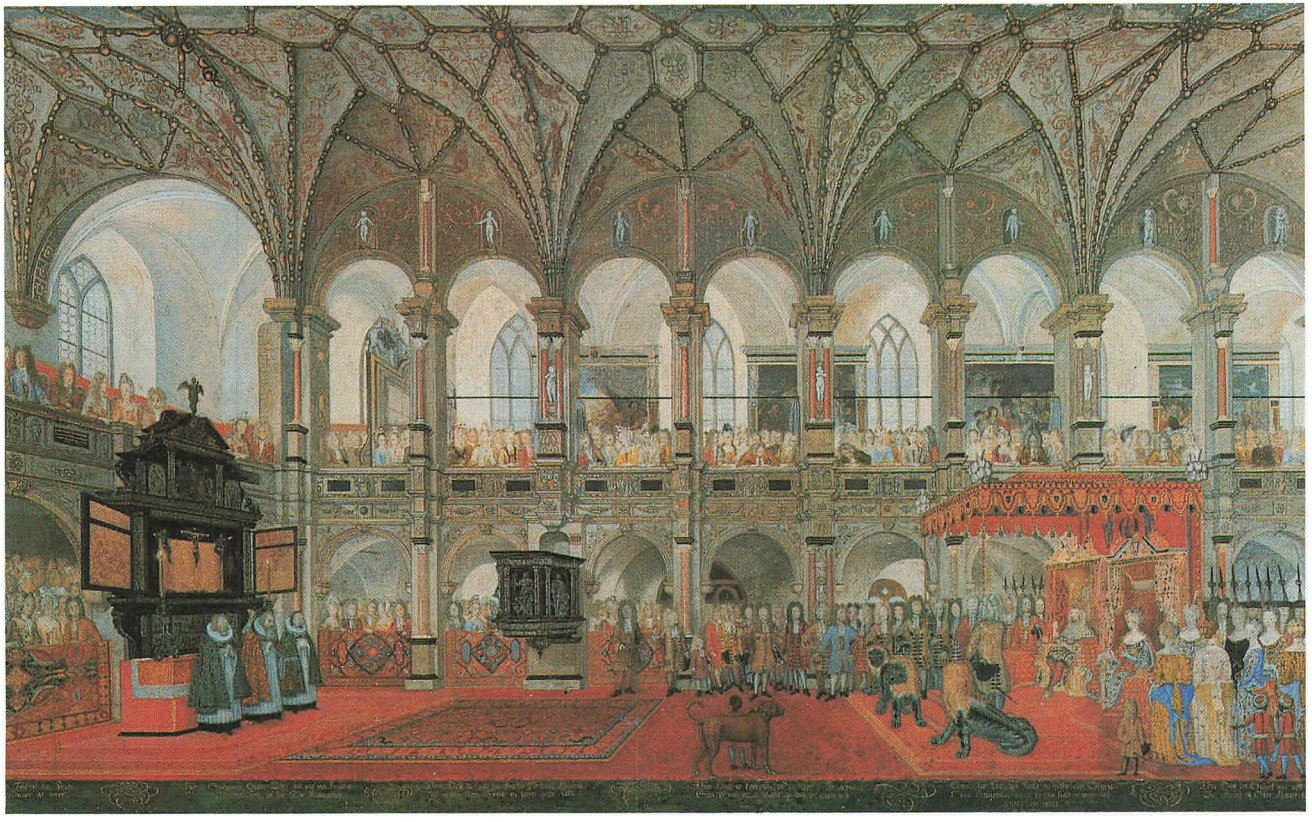


Detalje af kroningstæppet på Rosenborg – jvf. s. 39, 42 og 43.

Detail of the coronation carpet at Rosenborg, cf. pp. 39, 42, and 43.

se. Den enevældige kongemagt følte sig højt hævet over folket, og på Frederiksborg var der på en gang prægtigt og intimt – hoffet, kongemagtens egne tjenere, kunne her til en vis grad isolere sig. Slottet var også omgivet af særlig nimbus – det var jo Christian 4's største og prægtigste værk, og Christian 5 havde en betydelig veneration for sin store bedstefader. Tillige var slotskirkens udsmykning fuld af religiøs og kongelig symbolik. Det blev da også stedet for alle de enevældige kongers salving med undtagelse af Christian 7's i 1767, der kom til at foregå på det nybyggede Christiansborg, men også her inden for slotskompleksets område. Egentlig var der som sagt kun tale om en salving, men i betragtning af hele ceremoniens indhold gik man dog snart over til at omtale begivenheden som den kongelige kroning. Ved tilrettelæggelsen af den første i 1671 havde man da tydeligvis også lånt mange træk fra tidligere tiders kroningsceremoniel. I det store og hele vedblev forløbet at være det samme ved alle de følgende kroninger til den sidste i 1840.

Efter at kongen havde indledet salvingsdagen med en altergang (fra Christian 6's tid blev den henlagt til den foregående dag), lod han sig i sit gemak iklæde salvingsdragten. Christian 5 havde valgt at lade dragten sy i en facon, der var brugelig i Christian 4's yngre dage – efter sigende ligefrem kopieret efter et portræt af denne den nye konges store forbillede. Den bestod af en tætsluttende trøje, korte posede benklæder, der sluttede over knæene, og lange strømper. Efter tilsvarende mønster var kongerne derefter klædt ved alle de følgende kroninger. Christian 5's dragt var af hvidt sølvstykke med hvide strømper, senere kunne farverne skifte såvel som udformningen af krave, manchetter o.a. detaljer. Over dragten bar kongen en flere alen lang og vid hermelinsforet kåbe af rødt fløjl overbroderet med guldkroner og med en



Kong Frederik 4's og dronning Louises kroning i Frederiksborg slotskirke den 15. april 1700. Kongen og dronningen sidder på deres tronstole under tronhimmelen til højre. Foran dem de tre sølvløver og mellem tronen og alteret (med de tre bisper) ligger kroningstæppet, der stadig findes på Rosenborg. Udsnit af større vandfarvebillede (30 × 82 cm) på Rosenborg, malet 1706 af Bendix Grodtschilling d.y.

The coronation of King Frederick IV and Queen Louise in the Chapel of Frederiksborg Castle on 15th April 1700. The royal couple enthroned beneath the canopy to the right. Before them are the three silver lions. The coronation carpet between the thrones and altar (with three bishops) is preserved at Rosenborg Castle. Detail of watercolour (30 × 82 cm) painted 1706 by Bendix Grodtschilling, the Younger. At Rosenborg.

påsyet elefantordensstjerne. Christian 5 bar elefanten i et kort blåt bånd over trøjens skulder, men fra Frederik 4's kroning i året 1700 blev det som tidligere nævnt skik at bære både elefanten og dannebrogordenen i guldkæder over hermelinskåbens krave. Christian 6 indførte 1731 at bære også en brillantbesat elefantordensstjerne på trøjens bryst. Frederik 6 og Christian 8 bar muligvis tillige en dannebrogordensstjerne. Ved siden bar alle kongerne kroningskården i et kårdegehæng med diamantbesatte spænder og ornamenter. Et sådant gehæng og et par tilsvarende diamantsmykkede knæbånd til kroningsdragten findes stadig blandt regalierne på Rosenborg, ligesom flere af kroningsdragterne er bevarede i Rosenborgs store dragtsamling. Når kongen var iklædt, satte han selv kronen på sit hoved – det var ingen af hans undersåtter værdig til at gøre, og med scepter og rigsæble i hånden gik han nu under en baldakin båret af elefantriddere i en procession af kongefamiliens mandlige medlemmer, de sønderjyske hertuger, ministre, hoffolk, officerer og embedsmænd over slotsgården til kirken. Christian 5's dronning blev ikke salvet, formentlig fordi hun var reformert og ikke kunne lade sig salve af en luthersk biskop. Men ved taflet efter højtideligheden bar hun dronningekronen. Frederik 4 begav sig efter at have iført sig hele sit kongelige skrud til dronningens gemak og satte dronningekronen på hendes hoved, og dronningen gik derefter i særlig procession efter den kongelige til kirken for selv at blive salvet straks efter kongen. Således foregik det sidenhen hver gang.

I kirken tog kongen (og fra 1700 altså også dronningen) plads under en tronhimmel, der var rejst over for alteret. Kongens tronstol var den tidligere omtalte elfenbenstronstol. Foran den lå de tre store løver af sølv. Ved tronstolen



Kong Frederik 4 i kroningsdragt. På kåben elefantordenens stjerne. Over hermelinskraven bærer kongen de to ordenskæder. På pulpetet ved kongens side kronen og scepteret. Maleri af Bénoit le Coffre på Frederiksborg. 70 × 55 cm.

King Frederick IV in coronation costume. The star of the Order of the Elephant decorates his mantle. The king wears the chains of the two Danish Orders over the ermine collar. Crown and sceptre rest on the desk at the king's side. Painting by Bénoit le Coffre at Frederiksborg Castle. 70 × 55 cm.

Modsatte side:
Hjørne af kroningstæppet på Rosenborg, udført i Persien o. 1650 med ornamenter i broget silke på guldgrund. Vistnok en gave fra det hollandske ostindiske kompagni til dronning Sophie Amalie i 1660erne. Brugt i Frederiksborg slotskirke ved nogle af kroningerne fra 1700 – det ses på billedet af Frederik 4's kroning s.39. Længde 528 cm, bredde 310 cm (det her viste hjørne er næsten en fjerdedel af tæppet).

Opposite page:
Corner of the coronation carpet at Rosenborg. Made in Persia c. 1650 the carpet is patterned in many-coloured silk on a golden ground. Probably presented to Queen Sophie Amalie by the Dutch East India Company in the 1660s. Used at some coronations held in the Chapel at Frederiksborg Castle from 1700 (e.g. the coronation of Frederick IV, p.39). Length 528 cm, breadth 310 cm (the corner shown here is almost one-quarter of the carpet).

stod et pulpet, en lille pult, hvorpå kongen kunne lægge regalierne fra sig under de lange taler. Dronningens stol var i 1700 af forgyldt udskåret træ, men 1731 var der blevet lavet en tronstol for dronningen af sølv, der blev brugt siden da. Mellem tronen og alteret lå der i 1700 et pragtfuldt stort persisk tæppe af guldtråd og broget silke, det såkaldte kroningstæppe, der endnu findes på Rosenborg, og som både 1731 og 1747 lå foran alterets fod. Men efterhånden rykkedes tronen længere fra alteret, og da lagdes der hen over gulvets klædestæppe et par brede striber af guldmor, ad hvilke kongen og dronningen bevægede sig frem til alteret.

Højtideligheden lededes af Sjællands biskop assisteret af to andre bisper – som ved de tidligere kroninger. Før salvingen blev Kongeloven lagt på alteret sammen med den til regalierne hørende guldbuddike med den indviede salvingsolie. Der indledtes med en lang prædiken, der altid lagde vægt på at vise, at kongemagten var stiftet af Gud. Derefter blev i 1671 Kongeloven læst højt (som man tidligere havde læst håndfæstningen) – ved de følgende kroninger nøjedes biskoppen med en tale om loven, der lå på alteret. Så trådte kongen frem, og knælende lagde han krone, scepter og rigsæble som et offer på en skammel for alterets fod, lod sin trøje knappe op – og biskoppen tog guldbuddiken fra alteret og salvede ham med korsets tegn på pande, bryst og håndled. Efter at kongen havde rejst sig igen og med krone, scepter og æble atter havde sat sig på tronen, talte biskoppen om regalierne og udlagde hver enkelts betydning i ord, der nok mindede om tilsvarende taler ved de ældre kroninger, men var tilpasset enevældens ændrede syn på kongemagten. Det er værd at bemærke, at han ikke alene omtalte de nævnte tre regalier, men også – som det var tilfældet ved kroningerne før enevælden – talte om sværdet, som Gud selv havde





Dronning Louise salves på panden af Sjællands biskop (med den udstrakte pegefinger) for alteret i Frederiksborg slotskirke den 4. september 1747. Den forreste af bisperne holder salvingsbuddiken. Dronningen bærer kronen på hovedet. Kobberstik (11,5 × 14,4 cm) af O. H. de Lode i den af biskop Hersleb 1749 udgivne »Frederik 5's salvingsakt«.

The Bishop of Zealand (with pointing index finger) anoints Queen Louise on the forehead before the altar in the Chapel of Frederiksborg Castle on 4th September 1747. The foremost bishop holds the anointing vessel. The queen is crowned. Print (11.5 × 14.4 cm) by O. H. de Lode in Bishop Hersleb's account of the anointing of Frederick V published in 1749.

bundet ved majestætens lænder. Gamle dages store sværd var nu afløst af den unægtelig pragtfuldt udsmykkede, men spinkle kårde, som kongen bar ved sin side, og som ej heller var blevet »ofret« for alteret som de andre regalier. Efter kongens fulgte til slut dronningens salving fra Frederik 4's tid og fremefter. Også hun knælede for alteret, men blev kun salvet på panden og over brystet, og hun beholdt kronen på hovedet under hele højtideligheden. Dronningekronen kunne af hensyn til frisuren ikke tages af og sættes på igen som kongens, men var til gengæld ikke nær så tung at bære på hovedet. Efter yderligere tale og sang – der havde hele tiden været både musik og korsang ind imellem – kunne processionerne gå tilbage over slotsgården, hvor så mange tilskuere, som den kunne rumme, stadig var samlet. Der var gået flere timer – de forskellige kroninger varede fra tre til fem timer. Efter en pause var der til slut taffel. Et vist antal af de mest ihærdige tilskuere fik lov at komme ind i salen for at se majestæterne spise, og senere blev efter gammel skik en spidstegt okse givet til pris for mængden i den ydre slotsgård (i 1767 på Christiansborgs ridebane), medens en springbrønd udgød vin, og herolder fra en altan kastede mønter i grams. I 1815 og 1840 blev i stedet uddelt mad og penge til de fattige og til soldaterne.

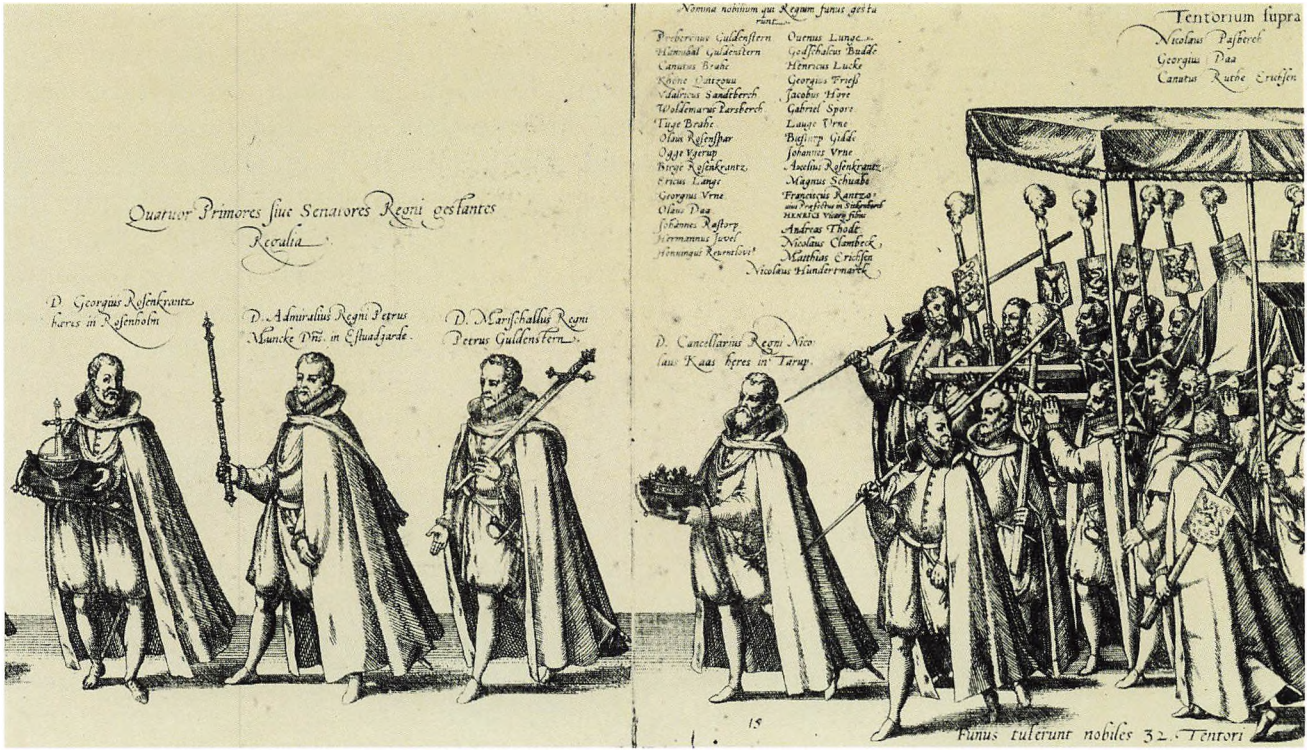
1840 fandt som nævnt den sidste kroning sted. Regalierne vedblev dog at have en funktion, nemlig efter en konges død. I ældre tid havde de været med i ligtoget til begravelseskirken. Den vældige procession i Roskilde ved Frederik 2's begravelse i 1588 er afbildet af en samtidig kunstner, der har måttet fordele sin fremstilling på 20 blade for at få det hele med. Her ser man fire rigsråder gå foran kisten bærende rigsæble, scepter, sværd og krone. Det samme skete, da Christian 4's kiste i november 1648 førtes fra Københavns slot til



Den sidste danske kongekroning den 28. juni 1840 i Frederiksborg slotskirke. Under tronhimmelen sidder kong Christian 8 og dronning Caroline Amalie på kroningstronstolene med krone på hovedet, og foran dem står de tre sølvløver. Billedet er set fra alteret mod orgelet i kirkens modsatte ende. Maleri af J. V. Gertner på Rosenborg. 26,7 × 23,1 cm.

The last coronation of a Danish monarch, 28th June 1840 in the Chapel at Frederiksborg Castle. King Christian VIII and Queen Caroline Amalie enthroned and crowned, in front of them stand the three silver lions. Seen from the altar towards the organ at the opposite end of the church. Painting by J. V. Gertner at Rosenborg Castle. 26.7 × 23.1 cm.

Frue Kirke (hvorfra den først senere overførtes til Roskilde Domkirke). Ved den lejlighed blev også elefantordenen i sit blå bånd båret på en pude foran de fire regalier. Under enevælden koncentreredes udfoldelsen af kongelig pomp ved kongebegravelserne omkring castrum doloris – en latinsk betegnelse, der egentlig betyder smertens leje, men bruges om en opstilling af den kongelige kiste på en med forskelligartet symbolik udsmykket forhøjning i den kirke, hvor den egentlige sørgehøjtidelighed til slut afholdes, men hvor der forinden gives folket adgang til under defilering forbi kisten at vise den afdøde den sidste ære. Vi hører første gang om denne skik, hvis forbillede sikkert må søges i Frankrig, ved Frederik 3's død i 1670. Da stod de tre sølvløver, som før er omtalt i forbindelse med kroningerne, vagt ved kisten i Københavns slots kirke. Siden da har næsten alle afdøde konger ligget på castrum doloris på samme sted, hvor det gamle slots kirke efterhånden afløstes af det første og det andet Christiansborgs kirker. Især i 1700-årene udfoldedes der stor pragt omkring castrum doloris. Fra 1699 var ikke alene de tre sølvløver til stede, men regalierne lå på pulte omkring kisten, hvortil de daglig blev bragt i en højtidelig procession fra slottet. I århundredets sidste halvdel foranstaltedes der også et prægtigt castrum doloris for de afdøde dronninger, hvor dronningekronen smykkede kisten. Denne skik bortfaldt efter 1796, og det kongelige castrum doloris fik i 1800-årene et enklere præg, men det blev bevaret også efter enevældens afskaffelse. Lige til vor tid har de afdøde kongers kiste stået i Christiansborgs slotskirke dækket af den gamle kroningskåbe, der findes på Rosenborg, og kongekronen har været stillet på den, medens scepter, rigsæble, kroningskårde og de to gyldne ordenskæder har ligget foran kisten, og de tre sølvløver har holdt vagt ved katafalkens fod.

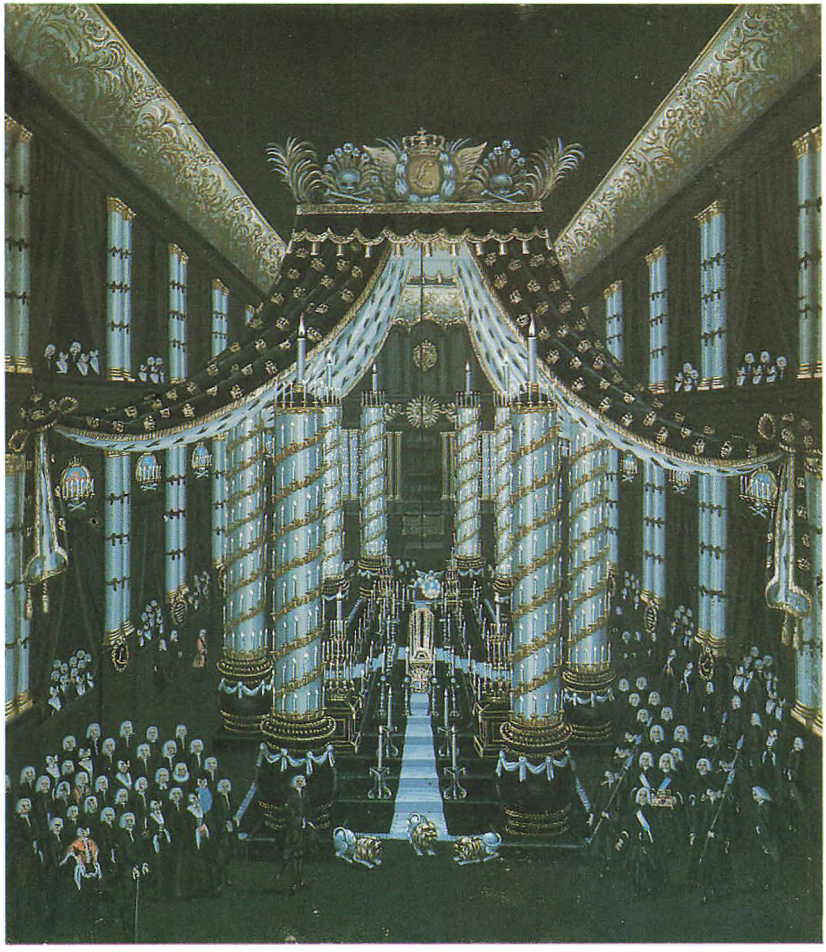


Udsnit af processionen ved Frederik 2's ligtog 1588. Foran kisten, der bæres under en baldakin af 32 adelsmænd, går kansleren Niels Kaas med kronen på en pude og foran ham tre andre rigsråder med sværdet, scepteret og rigsæblet. Billedet er sammenstykket af dele af to af de i alt tyve kobberstik, hvorpå F. Hogenberg kort efter begivenheden skildrede optoget. (De enkelte stik hver ca. 21 × 35 cm).

Detail of Frederick II's funeral procession in 1588. Chancellor Niels Kaas walks in front of the coffin and baldachin carrying the crown on a cushion. He is preceded by three councillors, who carry the sword, sceptre and orb respectively. The scene is from part of two prints (out of a total of twenty) depicting the procession, made by F. Hogenberg shortly after the event. (Each print c. 21 × 35 cm).

Ordenskæderne på Rosenborg bevarede også en anden funktion efter enevældens afskaffelse. Den regerende konges, ordensherrens, fødselsdag er i følge statutterne ordensfestdag for både elefantordenen og dannebrogordenen, og indtil 1946 plejede kongerne at holde en officiel fødselsdagskur og bar da begge ordenskæderne. Denne sædvane ophørte efter kong Frederik 9's tronbestigelse 1947. Men nytårsdag er ordensdag for elefantordenen alene, og på denne dag bærer ordensherren stadig elefantordenens kæde, der forud er hentet på Rosenborg, fra 1948 sammen med de ordensstjerner, der findes blandt regalierne, og som ellers ikke havde været anvendt siden den sidste kroning i 1840.

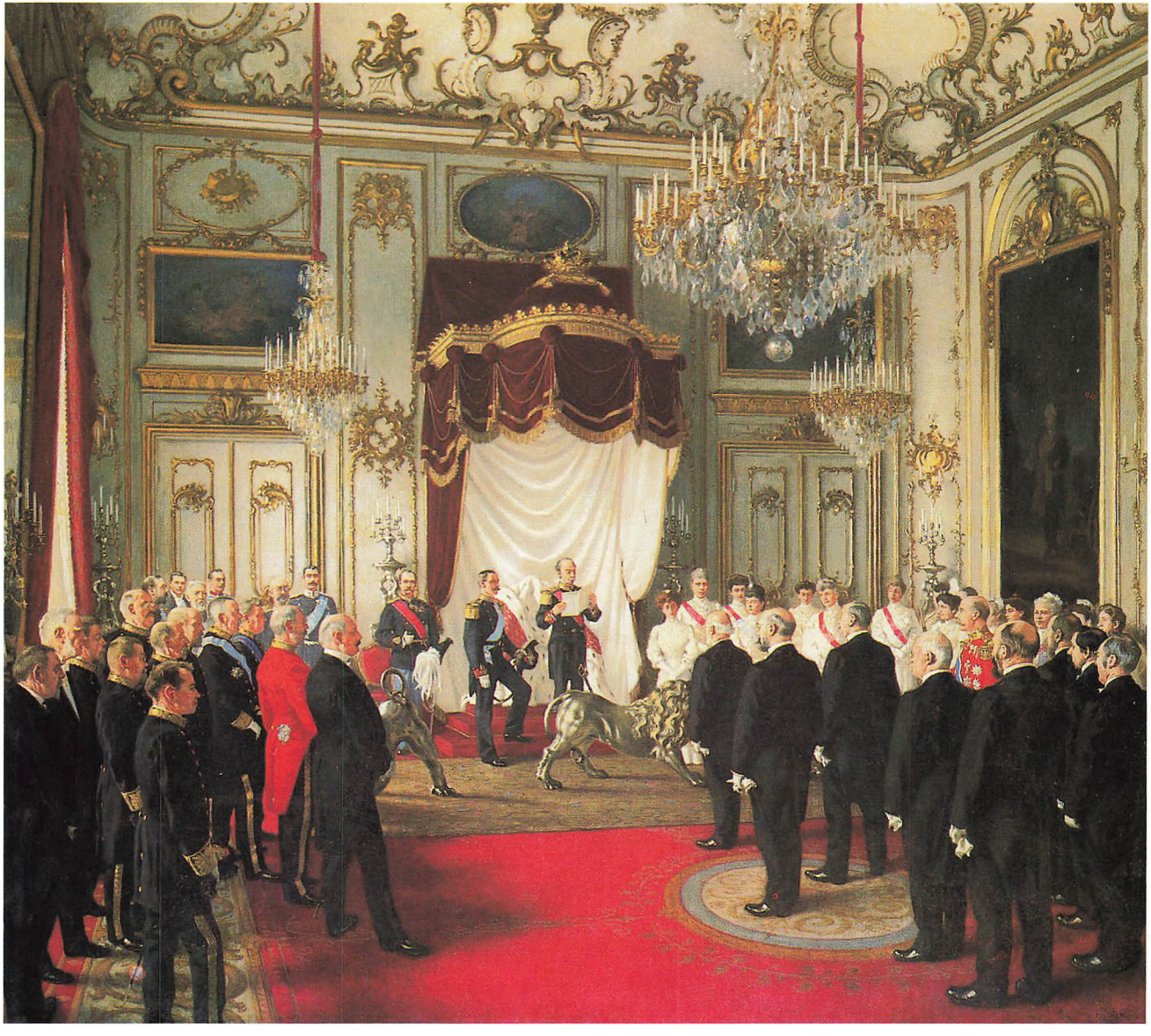
Efter enevældens afskaffelse kom i øvrigt andre af de ved kroningerne sammen med regalierne benyttede genstande til under det konstitutionelle kongedømme ligesom at symbolisere kongemagten. Da Frederik 7 efter sin tronbestigelse i begyndelsen af 1848 havde fraskrevet sig sin enevældige magt, indkaldtes der en folkevalgt rigsforsamling, der skulle give Danmark en ny forfatning. Den trådte sammen i oktober 1848 og åbnedes med en tale af kongen. Foran hans tronstol stod da de tre sølvløver. Siden blev det skik, at den gamle kongekåbe fra Rosenborg lå på tronstolen bag kongen, når han stående foran tronen læste trontalen ved rigsdagens åbning, og undertiden, men efterhånden sjældnere, lå også sølvløverne foran ham. Endnu en enkelt gang i Christian 10's tid skete det, og da Christian 10 den 9. maj 1945 efter befrielsen fra den tyske besættelse genåbnede rigsdagen, var det planlagt, at løverne igen skulle have stået foran. I løbet af de tre dage efter befrielsesdagen blev de hentet frem fra deres gemmested, hvor de havde været indemuret, og pudset op – indtil deres tilstedeværelse af pladsmæssige grunde måtte aflyses. Frederik 9 blev den



Dronning Louises castrum doloris i Christiansborg slotskirke i januar 1752. Under en vældig tronhimmel står kisten omgivet af talløse brændende lys på en forhøjning, for hvis fod man ser de tre sølvløver. I spidsen for en procession til højre bæres dronningekronen ind på en pude for at lægges på kisten. Samtidigt vandfarvemaleri på Rosenborg af J. J. Bruun.
19,9 × 17,5 cm.

The lying in state of Queen Louise in the Chapel of Christiansborg Castle, January 1752. Surrounded by massed candles and beneath a great canopy, the coffin rests on a catafalque flanked by the three silver lions. At the head of a procession to the right, the crown of Danish queens is carried in on a cushion to be placed on the coffin. Contemporary watercolour by J. J. Bruun, at Rosenborg Castle.
19.9 × 17.5 cm.

sidste konge, der foretog en rigsdagsåbning med kongekåben liggende på stolen bag sig. Efter grundlovsændringen 1953 bortfaldt den kongelige åbningsceremoni. Men også ved enkelte særlige lejligheder i kongehusets historie har sølvløverne været anvendt. Da Frederik 7 i 1863 på Chri-



stiansborg modtog den græske deputation, der anmodede om at få den danske prins Vilhelm som Grækenlands konge (under navnet Georg 1), stod de tre løver foran kongens tronstol, og det samme gentog sig, da udsendinge fra det norske storting i 1905 havde foretræde for Christian 9 på Amalienborg i tilsvarende ærinde – da prins Carl af Danmark blev Norges konge som Haakon 7. Sidste gang sølvløverne blev anvendt på denne måde, var ved en højtidelighed på Christiansborg i 1937 i anledning af Christian 10's 25-års regeringsjubilæum. Medens kongerne i ældre tid lod sig afmale med regalierne liggende som symboler på et bord ved deres side, kan sølvløverne måske siges ved sådanne lejligheder at være trådt i regaliernes sted.

Kong Christian 9 modtager den 20. november 1905 på Amalienborg en deputation fra det norske storting, der tilbyder den danske prins Carl (kong Haakon 7) Norges krone. På tronstolen bag kongen ligger den gamle kroningskåbe fra Rosenborg, og foran ham står de tre sølvløver. Maleri på Frederiksborg af Poul Fischer (1907). 113 × 126 cm.

King Christian IX receiving a deputation from the Norwegian parliament Storting at Amalienborg Palace on 20th November 1905. The deputation offers the Crown of Norway to Prince Carl of Denmark (King Haakon VII). On the throne behind King Christian is the ancient coronation mantle from Rosenborg Castle, in front of him stand the three silver lions. Painting by Poul Fischer (1907) at Frederiksborg Castle. 113 × 126 cm.

Bemærkninger om regalierne som smykkekunst og om diamantslibninger

I det foregående har vi fulgt nogle hovedlinjer i regaliernes historie og glimtvis set dem i deres funktion som kongemagtens symboler. At de også repræsenterer forskellige perioders fineste kunsthåndværk, er her og der antydet. Her skal til slut nogle træk vedrørende selve håndværket kortelig berøres.

Langt størstedelen af regalierne er udført her i landet af mænd, der har været tilknyttet hoffet som »kongens guldsmed« eller »hofjuvelér«. At kongen har benyttet tidens bedste fagfolk er kun at vente. Nogle af dem var indkaldte eller indvandrede udlændinge, medens f.eks. den kendte guldsmedeslægt Fabritius har sin oprindelse fra en dansk præstegård. Men alle har de fulgt retningslinjer, der blev lagt i udlandets store guldsmedebyer, hvor de vel selv ofte havde arbejdet »på valsen«, og hvorfra der udgik ornamentstik, der tjente som forbillede for alle Europas guldsmede. Nederlandsk renæssance præger rigsværdet fra 1551, medens Christian 4's krone fra 1596 er mest beslægtet med tidens tyske smykkekunst. Dens rige emaljedekoration er det prægtigste udtryk for 1500-årenes glæde ved brogede farver. Endnu Frederik 3's regalier fra 1648 præges af farvede emaljer om end af en anden karakter, med en dekoration inspireret af hollandsk blomsterstil. Alle disse ældre regalier er besat med talrige ædelstene, der her indgår som dele af den øvrige udsmykning. Men efter midten af 1600-årene følger en periode, hvor farver og ornamenter træder tilbage, og hovedsagen bliver samspillet mellem guld og en rig diamantbesætning. Det ses først på enevældens krone, der blev udført efter fransk forbillede lige før 1670, og det præger tingene fra 1700-årene.

Diamanterne var i 1500-årene oftest slebet som taffelsten, dvs. en flad (tyndere eller tykkere) sten, i regelen firkantet,

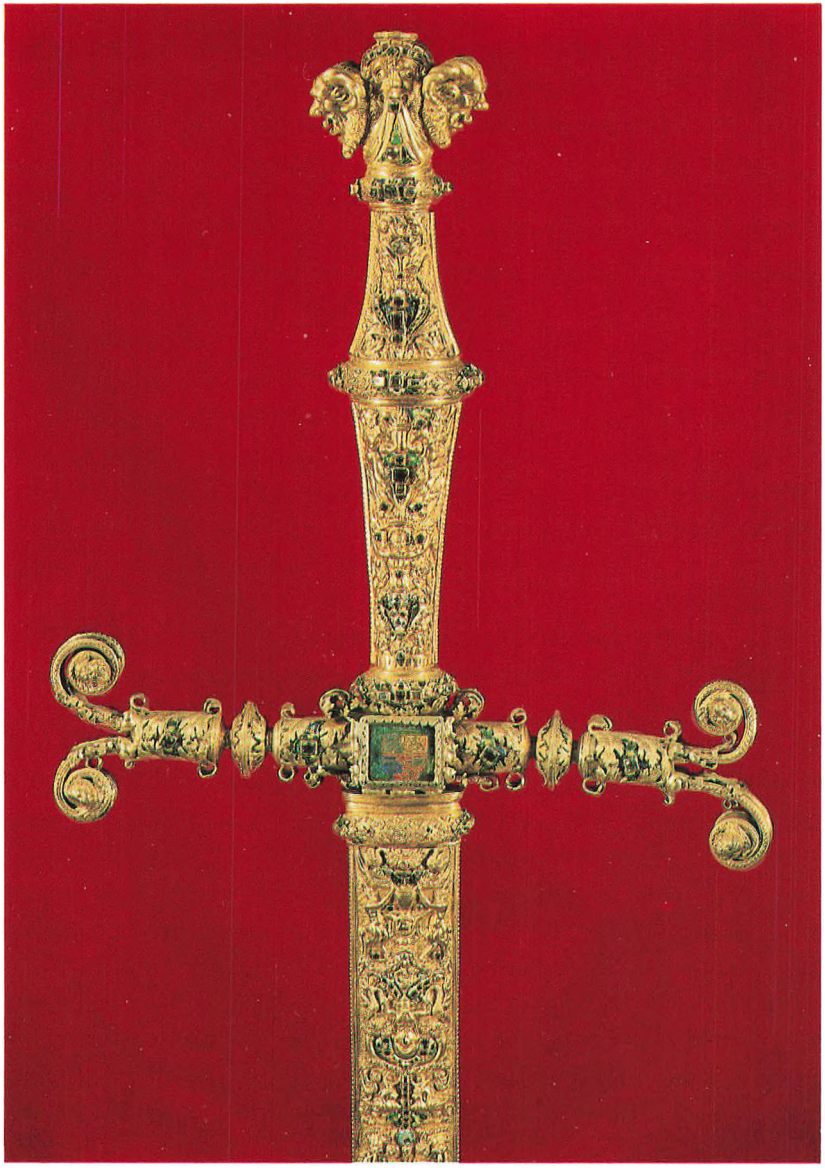
men undertiden bl.a. trekantet, hvis glatte overflade afsluttes af en skrå facet langs de fire (tre) sider. Der forekom også spidssten, slebet som en firsidet (eller tresidet) pyramide. Allerede på Christian 4's krone findes desuden tolv rosenstene. Det er diamanter med flad underside, opadtil hvælvet nærmest i halvkugleform, men slebet med flere rækker facetter på hvælvingen, der slutter i en spids foroven. Denne slibning gav et større spil i diamanten end den enkle taffelslibning. Rosenstene blev meget yndede i 1600-årene og findes i større antal på Frederik 3's regalier fra 1648. Taffelstene vedblev dog at anvendes – f.eks. på enevældens krone. Fra o. 1680 blev brillantslibningen almindelig i Frankrig. Brillantens overdel har som rosenstenen flere rækker facetter, men afsluttes oventil i en mangekantet flade, og den har ikke flad underside, men en nedadtil tilspidset mangefacetteret underdel. Det er den slibning, der giver den rigest kendte lysbrydning i diamanten. Blandt regalierne finder vi første gang brillanter i 1731, især i den da fremstillede elefantordensstjerne.

På de følgende sider vil det være muligt gennem afbildninger med ledsagende kommentarer at lære de enkelte regalier nærmere at kende, som de pragtstykker af smykkekunst de hver for sig er.

Christian 3's rigssværd
1551



Hos de folkeslag, der i folkevandringstiden oprettede nye riger på romerrigets ruiner og dermed egentlig allerede tegnede hovedlinjerne i senere tiders Europa-kort, var sværdet det vigtigste symbol på kongens herredømme over folket og hans position som dets fører i krig. I det kristne kroningsritual kom det derfor i disse riger til at indgå blandt regalierne. I Danmark var sværdet, lige til kroningen efter enevældens indførelse 1660 helt ændrede karakter, det første af regalierne, der overgaves til kongen, efter at han var blevet indviet ved salvingen. Biskoppen tog sværdet fra alteret og spændte det ved kongens side, hvorefter kongen drog det og huggede i alle fire verdenshjørner – ved Christian 3's kroning 1537 blev det forklaret, at han således ville bruge sværdet mod udenvælts fjender og forsvare retfærdigheden indadtil. Det bevarede rigssværd er netop fra Christian 3's tid, men først udført 1551 – fjorten år efter hans kroning – et virkelig kongeligt pragtstykke til brug, når hans efterkommere skulle krones (anvendt sidste gang 1648). Sværdet er så stort, at det måtte svinges med begge hænder – en våbentype, der i 1500-årene gik af brug i krig, men vedblev at anvendes til ceremonielt brug. Dets fæste og skede er udført af forgyldt sølv. Alle flader dækkes af rigt støbt reliefarbejde med vaser, guirlander, symmetrisk anbragte satyrer og fabeldyr, mange steder tillige smykket med farvet emalje og med indfattede taffelslebne diamanter. Dekorationen er især inspireret af den nederlandske groteskestil, som den netop i disse år udviklede sig om den berømte flamske billedhugger Cornelis Floris (der bl.a. senere udførte Christian 3's gravmæle i Roskilde). Flamsk var da også kongens guldsmed Jan Siebe, der udførte sværdet. Men noget taler for, at Christian 3's mangesidige hofkunstner Jacob Binck har haft betydelig indflydelse på dets udformning.



Christian 3's rigssværd af forgyldt sølv med emalje og diamanter. Udført i København af guldsmeden Jan Siebe 1551. Totallængde (fæstet og skeden, hvoraf kun en del ses på billedet) 135 cm.

Christian III's sword of state of gilt silver, with enamel and diamonds. Made by Jan Siebe, goldsmith, in 1551. Total length (hilt and scabbard, of which only part is shown here) 135 cm.

Christian 4's krone
1596



Denne kongekrone er fremstillet til Christian 4's kroning i 1596. Det er dansk renæssances prægtigste guldsmedearbejde, udført af kongens hofguldsmed Dirk Fyring. Christian 4 har øjensynlig ønsket, at den skulle ligne hans faders og farfaders krone, men blot være langt prægtigere. De gamle danske kroner, som vi kun kender fra mindre pålidelige afbildninger, var – som de fleste middelalderlige kroner – åbne kroner. Grundformen var en ring, der skulle hvile om kongens isse, og over ringens overkant hævede sig takker af forskellig form. Men i 1500-årene var man i alle Europas lande gået over til en ny kronetype, hvor der til nogle af takkerne var føjet svajede bøjler, der som radier mødtes over kroneringens centrum og derved dannede en lukket krone. Når Christian 4 alligevel valgte den gammeldags åbne kroneform, hænger det nok især sammen med, at han nærede en dyb veneration for sine forfædre og det fra dem overleverede.

Hans krone blev da formet som en bred guldring med tolv skiftevis større og mindre takker. Men dens udsmykning var helt tidssvarende – et næsten eventyrligt netværk af ornamenter i gennembrudt guldarbejde, som et udskåret relief, hvis rigdom fremhæves ved, at detaljerne er emaljeret i brogede farver. Blandt ornamenterne ses småengle, vingede drager og midt på hver af de store takker en større allegorisk figur. Til den brogede ornament- og figurverden føjer sig et utal af diamanter og perler; diamanterne er ordnede som stjerner over ornamentikken eller i buer og rækker som arkitektonisk indramning af de allegoriske figurer, medens store dråbeformede perler danner top på de seks mindre takker. Indvendig er fastsyet en rød fløjlspuld, der i alt fald har gjort kronen behageligere at bære (den vejer næsten 3 kilo).

Christian 4's krone af guld med emalje, diamanter og perler. Udført af kongens hofguldsmed Dirk Fyring 1596. Højde (til højeste spids) 17,8 cm.

Christian IV's crown of gold and enamel set with diamonds and pearls. Executed by the king's goldsmith Dirk Fyring 1596. Height (to highest point) 17.8 cm.



Enevældens kongekrone
Ca. 1670



Da Frederik 3 blev kronet i 1648, var det Christian 4's krone, der blev sat på hans hoved; men den var da blevet moderniseret ved, at der til de store takker var tilføjet bøjler, så den danske konge som alle andre samtidige konger bar en bøjlekrone. Ved statsomvæltningen 1660 indførtes enevælden i Danmark, og inden sin død 1670 havde Frederik 3 sørget for, at der til brug for alle følgende enevældige konger blev fremstillet en virkelig tidssvarende bøjlekrone. Den er lavet af guldsmed Paul Kurtz i København; men dens forbillede er de franske kongekroner, som de udformedes i 1600-årene. Det franske hof blev netop under enevælden det store forbillede for det danske som for de fleste europæiske hoffer. Over den brede kronering hæver der sig otte udadsvajede, fligede, bladformede takker af tynd guldplade, skiftevis en større og en mindre, og til dem er fastskruet flade guldbøjler, der i en elegant kurve svajer ind over kronen for at mødes i en let hævning i centrum. Her bærer de et lyseblåt emaljeret miniaturerigsæble med diamantbånd og diamantkors. Bøjlernes antal er som på de franske kroner – otte bøjler blev fra denne tid i det meste af Europa simpelthen kendetegnet for en kongelig krone – men i Frankrig bar de på kronens midte den franske lilje. Til forskel fra f.eks. Christian 4's krone er her ingen figurudsmykning eller farvet ornamentik. Guldets overflade er blot matpunslet, og den eneste udsmykning er de utallige ædelstene. Hen ved 2000 diamanter er ordnede i rækker som bladribber, sløjfer og bånd eller i stjerner, og på kroneringen sidder fire meget store sten – to røde rubinspineller og to blå safirer. Den største af disse vejer 144 karat og sad ved kroningen lige over kongens pande. Over den ser man bag en flad diamant et monogram 'C5' i guldtråd – navnet på Christian 5, der som den første bar kronen i 1671.

Enevældens kongekrone af guld med diamanter, på ringen foran og bagtil store blå safirer og til siderne røde rubinspineller. Miniaturerigsæblet på toppen dækket af lyseblå emalje. Udført i København kort før 1670 af hofguldsmed Paul Kurtz. Højde 21 cm.

Crown of the absolute monarch, gold set with diamonds. On the front and back of the circlet are large sapphires, at the sides spinel rubies. The miniature orb at the top is enamelled pale blue. Made in Copenhagen by Paul Kurtz, Court jeweller, shortly before 1670. Height 21 cm.



Dronningekronen
1731



I Danmark nævnes kroning af en dronning første gang i 1250, da kong Abel og hans dronning Mechtilde blev kronet. Blandt regalierne synes en dronningekrone dog ikke at findes, før Frederik 3 i 1648 fik lavet en diamantbesat krone til sin dronning Sophie Amalie. Den blev båret af de efterfølgende to dronninger, og i 1721 satte Frederik 4 den på Anna Sophie Reventlows hoved på Frederiksberg slot og erklærede hende for Danmarks dronning – mindre end tre måneder efter at hans første dronning, dronning Louise, var død. Det vakte forargelse blandt kongens nærmeste. Ni år forinden, mens dronning Louise levede, var hun blevet viet til kongens venstre hånd, et forhold der ganske vist var blevet legaliseret ved en vielse til højre hånd straks efter dronningens begravelse. Ydermere krænkede det Frederik 4's svigerdatter, den senere kong Christian 6's slægtsstolte gemalinde Sophie Magdalene, at den nye dronning ikke var af fyrstelig byrd. Da Sophie Magdalene blev dronning i 1730, ville hun derfor ikke bære den krone, som hun anså for besudlet af Anna Sophie, og til kroningen i 1731 leverede hofjuvelér Frederik Fabritius den dronningekrone, der nu findes blandt regalierne. Den blev siden båret af alle følgende af enevældens dronninger, sidst af Christian 8's dronning Caroline Amalie i 1840. Kronen er i hovedtræk en spinklere gentagelse af kongekronen fra o. 1670. Dens lette og elegante præg skyldes vel hensynet til, at den skulle bæres af en kvinde, men er også et udtryk for 1700-årenes reaktion mod baroktidens imposante tyngde. Fine blanke, ciselerede bladornamenter især på den smalle kronerings matpunslede guldgrund vidner også om en ny stilfornemmelse. Kronen er tæt besat med omkring 900 taffelslebne diamanter. På dens forside sidder en enkelt flad brillant som dæksten over Christian 6's kronede monogram i guldtråd.

Dronningekronen af guld med diamanter. Miniaturerigsæblet på toppen dækket af lyseblå emalje.
Udført 1731 af hofjuvelér Frederik Fabritius. Højde 15,5 cm.

Queen's crown of gold with diamonds. At the juncture of the arches is a miniature orb enamelled a pale blue.
Executed 1731 by the Court jeweller, Frederik Fabritius. Height 15.5 cm.



Scepteret
1648



At en stav betegner autoritet og domsmagt er en urgammel forestilling, der måske stammer fra oldtidens store riger i den nære orient. Det blev oprindelsen til bl.a. den kongelige herskerstav, der under betegnelsen scepter (af græsk skeptron, en stav) i middelalderen fik plads blandt de kongelige regalier. I ældre dansk brugtes også ofte betegnelsen spir. Det scepter, der nu findes blandt regalierne, er anskaffet af Frederik 3 til hans kroning i 1648. Den lange stav er dannet af et rør af blankpoleret guld – antagelig med en indre stiver af et andet hårdere metal. Om røret slutter sig forneden et håndtag af emaljedekoreret guld, midt på røret er indskudt en ligeledes emaljeret knop, og øverst afsluttes scepteret af en lyseblåt emaljeret lilje med en lille broget emaljeret krone på toppen. Håndtagets øverste del og knoppen om røret dannes af paneler med helt naturalistisk blomsterdekoration, udført som relief i gennembrudt guldsmedearbejde emaljeret med blomsternes virkelige farver. Mellem disse paneler sidder tætte rækker af taffelslebne diamanter, ligesom rækker af diamanter danner ribber i liljens kronblade og smykker bøjlerne på kronen i scepterets top og kronens korsprydede miniaturerigsæble. Flere europæiske kongesceptre fra 15-1600-årene afsluttes opadtil som her med et lille rigsæble, hvis kors ligesom helliger scepteret, og nogle franske sceptre afsluttes med den såkaldte franske lilje (fleur de lis). Men vort scepters kombination af den naturalistiske lilje med krone og kors er ganske særegen og har en helt pragtfuld virkning. Det vides ikke, hvem der har været mester for scepteret. Måske var det en guldsmed i København; men noget tyder på, at der også kan være tale om at søge ophavsmanden i Amsterdam, der midt i 1600-tallet var en af Europas førende guldsmede- og juvelérbyer.



Toppen af scepteret af guld med broget emalje og diamanter. Udført 1648 af ukendt guldsmed i København eller måske Amsterdam. Scepterets totallængde 98,2 cm.

Head of the sceptre. Gold with varicoloured enamel and diamonds. Made in 1648 by an unknown jeweller in Copenhagen, or possibly in Amsterdam. Total length of the sceptre 98.2 cm.

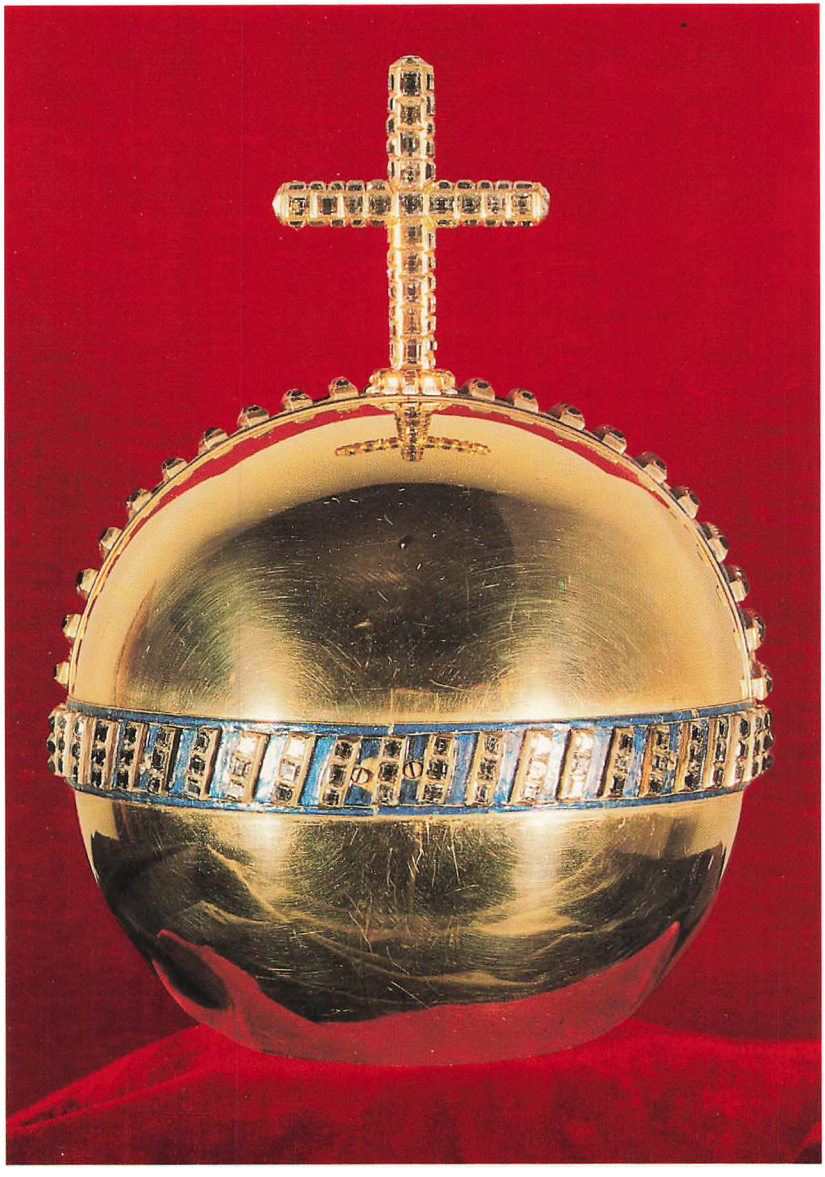
Rigsæblet
1648



Christian 5 i kroningsdragt på elfenbenstronstolen. Rigsæblet er lagt på pulpetet ved tronens side. Udsnit af stik af W. van der Laegh 1674.

Christian V in coronation robes seated on the ivory throne. The orb rests on the desk beside the throne. Detail of print by W. van der Laegh 1674.

Rigsæblet er oprindelig et kejserligt symbol. Romerske kejsere lod sig afbilde med en jordkugle, der skulle synliggøre deres opfattelse af at være verdens herskere, og da kristendommen blev romerrigets officielle religion, tilføjedes til kuglen et oprejst kors som symbol på, at kejseren beherskede verden som Kristi stedfortræder på jorden. Middelalderens tysk-romerske kejsere, der betragtede sig som romerrigets arvtagere, genoptog denne symbolik bl.a. i deres segl, hvor de afbildedes siddende på tronen med krone, scepter og kuglen, der fik navn af rigsæble. Men først i 11. eller 12. århundrede fandtes et virkeligt rigsæble blandt de regalier, der benyttedes ved kejserkroningerne. Mange af Europas konger, der følte sig som ligeberettigede med kejseren, lod sig lave segl med fremstilling af sig selv på tronen i efterligning af de kejserlige segl og indførte efterhånden på samme måde senere anvendelsen af rigsæblet blandt regalierne. Sådan gik det også i Danmark, hvor et rigsæble første gang nævnes blandt de regalier, der blev båret i procession foran kong Kristoffer 3 (af Bayern) på vej til domkirken i Ribe ved hans kroning i 1443. Fra da af fandtes der altid et rigsæble blandt de danske regalier. Frederik 3 anskaffede til sin kroning 1648 det nu bevarede rigsæble, der blev leveret af en unavngiven guldsmed i Hamburg. Om den blankpolerede guldkugle ligger et blåt emaljeret bånd besat med rækker af diamanter – ud fra forestillingen om, at æblet symboliserer jordkuglen, var dette bånd at opfatte som ækvator – og et vertikalt herpå forløbende tilsvarende bånd er da en meridian over den nordlige halvkugle, som på nordpolens plads bærer et oprejst diamantkors. Fra 1648 har dette rigsæble været båret af kongen i hans venstre hånd ved alle følgende kroninger.



Rigsæble af guld med blåt emaljerede bånd og diamanter. Udført af ubenævnt guldsmed i Hamburg 1648. Kuglens diameter 12 cm.

Gold orb with bands of blue enamel set with diamonds. Made by an anonymous jeweller in Hamburg 1648. Diameter 12 cm.

Kroningskården
1648



Detalje af kroningskårdens fløjlsbetrukne skede med diamantkroner og to af de på skeden anbragte guldskjolde med emaljerede våbenmærker, her Danmarks tre løver og den norske løve.

Detail of the velvet scabbard from the coronation rapier showing crowns of diamonds, and two of the gold shields with enamelled arms, here the three lions of Denmark and the Norwegian lion.

I 1693 noterede en besøgende på Rosenborg, som havde fået adgang til at se regalierne i deres aflåste gemme, at scepteret og den kongelige kårde var anbragt over kryds på rødt fløjl med rigsæblet foran. Således ses tingene også udstillet i det nuværende skatkammer på Rosenborg. Scepter og rigsæble er nærmere omtalt på de foregående sider. Kården er antagelig anskaffet for at bæres som sidevåben af Frederik 3 ved hans kroning i 1648 – det vides, at allerede Christian 4 fik lavet et gyldent »ridesværd« at bære som sidevåben ved sin kroning. Ved begge disse kroninger spillede det mægtige rigssværd fra 1551 en rolle i ceremoniellet; men dette ophørte med enevældens indførelse. Ved Christian 5's kroning 1671 talte biskoppen i sin udlægning af regaliernes betydning også om sværdet, men sagde udtrykkeligt, at Gud selv allerede havde bundet det ved »Eders Majestæts lænder«. Kården fungerede altså stadig som sidevåben, men var nu indtrådt i rigssværdets sted. Således blev det ved alle de enevældige kongers kroning.

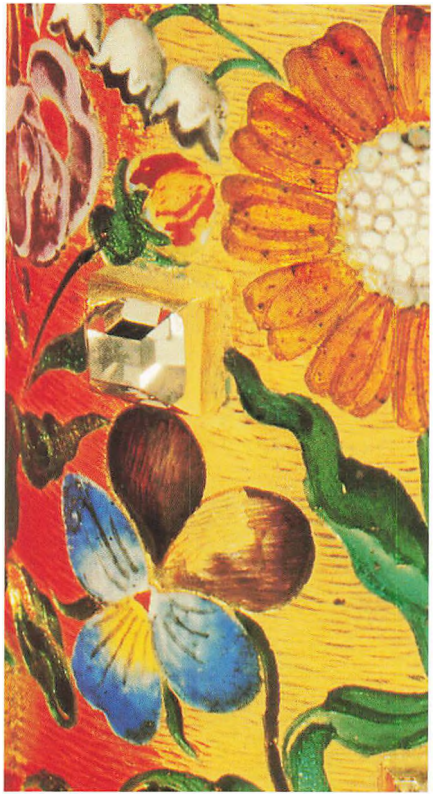
Kårdens fæste er et pragtfuldt arbejde i guld rigt besat med diamanter (både taffelstene og rosenstene). Dets flader og kanter er dækkede af hvid emalje med broget blomsterdekoration. Skeden er betrukket med (nu falmet) rødt fløjl. På skedens røde fløjl er i en lodret række anbragt nitten ovale skjolde af emaljeret guld med det danske rigsvåbens forskellige våbenmærker. Over hvert skjold sidder en diamantkrone og allerøverst over det kronede skjold med de tre danske løver en tilsvarende større krone, der ligesom kroner hele rækken. Kårdens fæste må være fra 1648 og er muligvis udført i Amsterdam, medens våbenmærkernes sammensætning viser, at skedens nuværende udformning stammer fra Christian 5's kroning 1671 (med enkelte senere tilføjelser).



Kroningskårde, scepter og rigsæble fra 1648. Kårdens fæste af guld med emalje og diamanter muligvis udført af en ukendt guldsmed i Amsterdam, fløjlsskeden med diamantkronede ovale skjolde med rigsvåbenets forskellige våbenmærker tilføjet 1671 i København. Kårdens totallængde 103 cm.

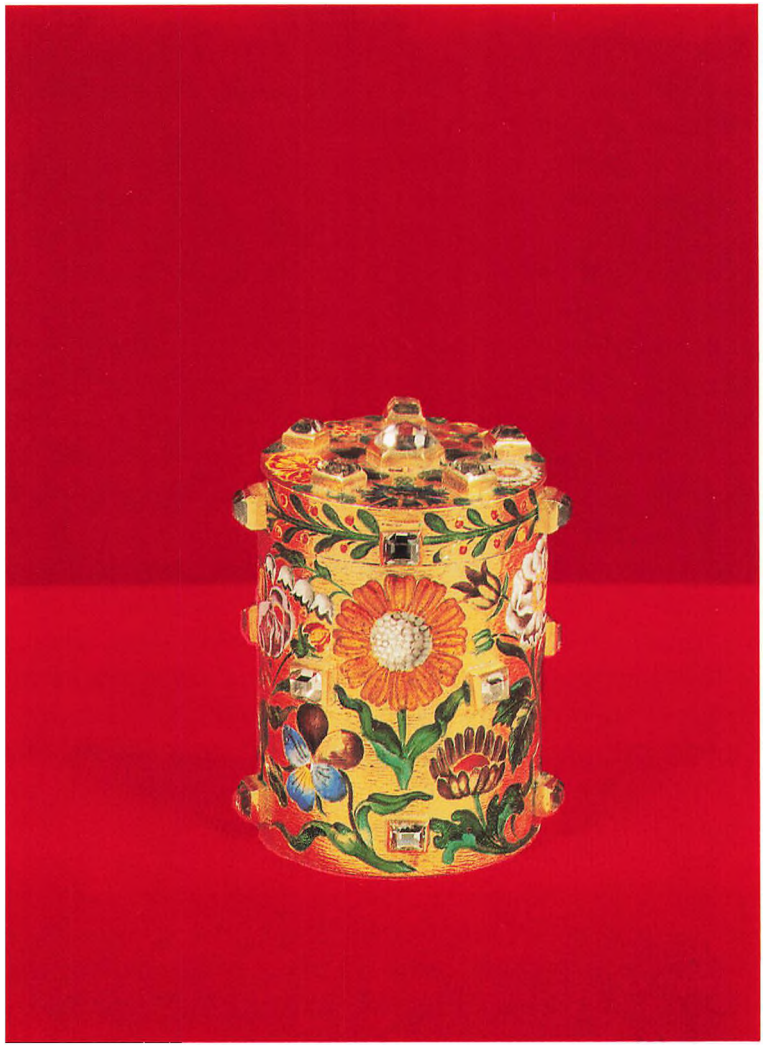
Coronation rapier, sceptre and orb from 1648. The hilt of the rapier is gold and enamel set with diamonds. Possibly the work of an anonymous jeweller in Amsterdam. The velvet scabbard, with oval shields surmounted by crowns of diamonds emblazoned with the arms of the Danish realm, was added in Copenhagen 1671. Total length of the rapier 103 cm.

Salvebuddiken
1648



I det gamle testamente fortælles det i den første Samuels bog, hvordan profeten Samuel salvede først Saul og senere David og derved indviede dem til konger over Israel. Denne skik optoges af den katolske kirke, der hævdede sin ret til derved at indvie en konge, før han kunne blive kronet. I Danmark skete den første kongesalving 1170, og skikken bevaredes også efter reformationen. De bisper, der foretog salvingen, henviste i deres taler til Saul og David og fremhævede også, at Christos på græsk betyder den salvede. Biskoppen dyppede en finger i den indviede olie eller balsam og tegnede dermed et kors på kongens håndled, under enevælden tillige på pande og bryst, tidligere mellem skuldrene. Ved Christian 4's kroning omtales, at salven var i en buddike (= dåse) af guld. Den salvebuddike, der nu findes blandt regalierne, er antagelig lavet til Frederik 3's kroning i 1648 og er brugt ved alle senere kroninger. På Rosenborg findes en lille glasflacon med en rest af den olie, der blev brugt til Frederik 4's salving, og i salvebuddiken sidder endnu en indtørret rest af salven fra den sidste kroning i 1840. Der var da af hofapotekeren fremstillet tre prøver på balsam med forskellige dufte til kongens udvalg.

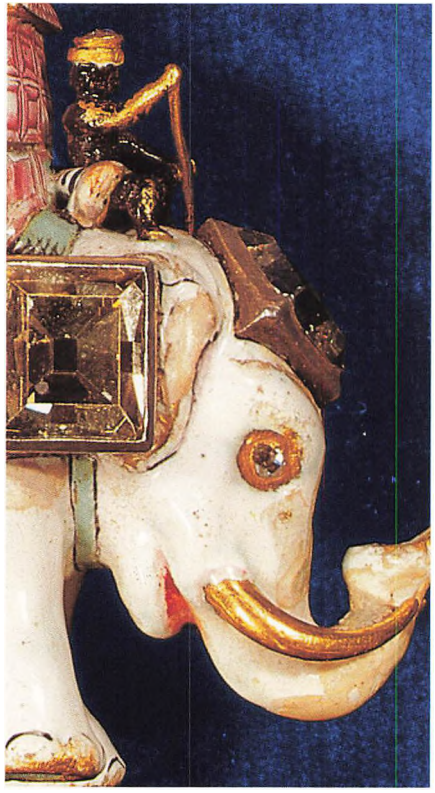
Buddiken er cylinderformet med fladt skruelåg og udført af guld med fint skraveret overflade, besat med tyve taffelslebne og midt på låget en rosensleben diamant. Siderne er smykket med brogede blomster i indlagt emalje. Blomsterdekorationer blev fra 1640erne yndede i guldsmedekunsten (sammenlign scepteret og kroningskården). Forbilleder fandtes især i hollandske illustrerede blomsterbøger, der netop i disse år blev vidt udbredte og også afgav motiver til vævede hollandske tæpper og til fine broderier bl.a. i Danmark. Det er usikkert, om buddiken er lavet i København eller muligvis i Amsterdam.



Salvebuddike af guld med brogede blomster i indlagt emalje og med diamanter. Højde 4,9 cm.

Gold box for anointing oil with variegated flowers in champlevé enamel and with diamonds. Height 4.9 cm.

Elefantordenen i kæde
1693



Elefantordenens oprindelse må søges i et ridderligt broderskab, som Christian 1 oprettede i 1450erne. Dets medlemmer bar som et slags ordenstegn et jomfru Maria-billede i en kæde af elefanter med tårne på ryggen. Elefanten var i middelalderens symbolik bl.a. sindbillede på kyskhed og på en troens forkæmper. Som følge af broderskabets religiøse præg gik det i opløsning ved reformationen. Men omkring 1580 genindførte Frederik 2 selve den tårnbærende elefant som kongeligt hæderstegn. Et ordensvæsen i moderne forstand udviklede sig og blev sat i system under enevælden, især ved ordensstatutter fra 1693. Fra midten af 1600-årene har elefanten været båret i blåt bånd, men ved disse statutter bestemtes tillige, at den ved særlige lejligheder skulle bæres i en kæde af vekselvis tårne og elefanter. Ved en ordensfest 1694 bar Christian 5 som ordensherre for første gang den guldkæde med elefanter, der fik plads blandt regalierne på Rosenborg og af alle følgende konger blev båret ved deres kroning foruden på de specielle ordensfestdage. Også efter at kroningerne var afskaffet sammen med enevælden, vedblev ordenskæden at blive anvendt af kongen på ordensfestdagene og bæres således den dag i dag af vor nuværende dronning hver nytårsdag, den eneste af ordensfestdagene, der endnu har officielt præg.

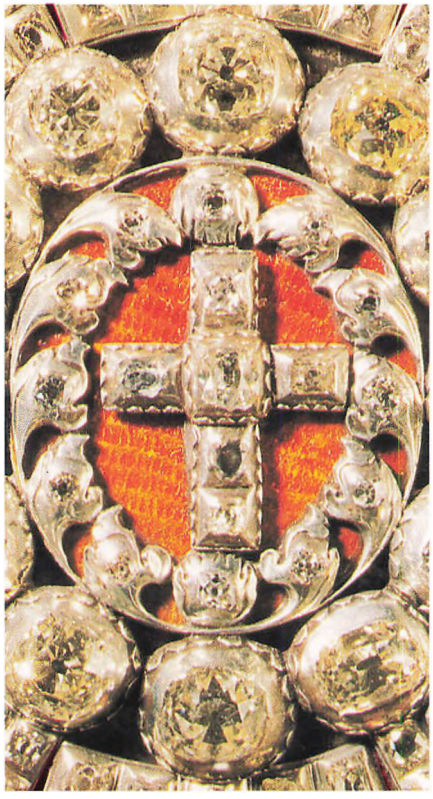
Kædens vekslende tårne og elefanter er af støbt og ciseleret guld. På elefanternes lyseblåt emaljerede sadeldækken ses et gyldent D, forkortet for Dacia, dvs. Danmark. Selve elefantordenstegnet bærer på ryggen et tårn og en sort driver med gylden turban og pigkæp. Det er støbt i guld, emaljeret i hvidt og farver og besat med 9 diamanter. Muligvis er selve elefanten ældre end kæden. Flere københavnske guldsmede har leveret elefanter og ordenskæder til Christian 5.



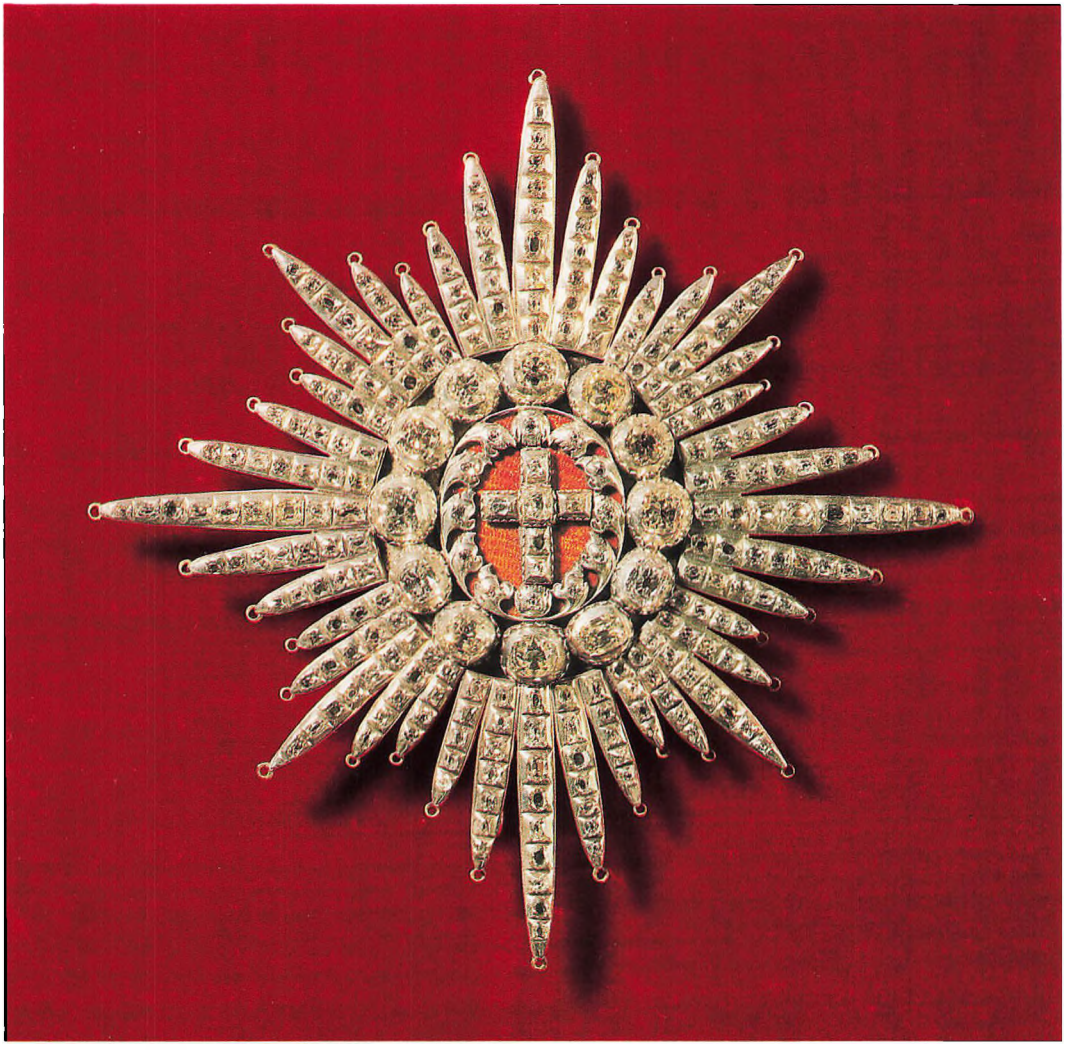
Elefantordenen i kæde. Guld og emalje, på selve elefantordenstegnet diamanter. Udført i København 1693. Ordenstegnets bredde 5,3 cm.

The chain and insignia of the Order of the Elephant. Gold and enamel. The elephant is set with diamonds. Made in Copenhagen 1693. Width of insignia 5.3 cm.

Elefantordenens bryststjerne
1731



Ridderne af den engelske hosebåndsorden bar fra 1627 foruden andre ordensinsignier også en otteoddet bryststjerne med et kors i stjernens centrum. Christian 4 var som flere andre danske konger hosebåndsridder, og hans stjerne findes ligesom andre af ordenens insignier på Rosenborg. Hosebåndsordenen blev på flere måder forbillede for dansk ordensvæsen (bl.a. for ordensstatutterne fra 1693) og har utvivlsomt også inspireret Frederik 3 til at indføre en ordensstjerne for riddere af elefanten. Christian 5 ændrede stjernens udseende til den fra da af anvendte form, en otteoddet stjerne med rundt centralpanel, hvori et kors på rød grund omgivet af en laurbærkrans. Disse stjerner var oprindelig altid broderede. Christian 5 bar ved sin kroning 1671 på hermelinskåben en stor broderet stjerne med perler og diamantkors, som fik plads blandt regalierne og vistnok blev båret på kåben af de øvrige enevældige konger. Til Christian 6's kroning 1731 udførte hofjuveleren Frederik Fabritius den her afbildede stjerne, som kongerne fra da af bar på selve kroningsdragtens trøje. Her er korset og laurbærkransen så vel som en oval ramme om det rødt emaljerede centralpanel dannet af lutter brillanter, og 40 stråler i stjernens otte takker er besat med ikke mindre end 232 små brillanter. På bagsidens guldplade er graveret en bladroset. Stjernen har i ældre tid været syet på dragten, og først i nyere tid er den bagpå blevet forsynet med en nål til fastgørelse. Efter at kroningerne var afskaffet sammen med enevælden, blev stjernen i 100 år ikke anvendt, men derpå ligesom genoplivet ved at Frederik 9 bar den ved forskellige specielle lejligheder, en sædvane der er fortsat af hans efterfølger på tronen, vor nuværende dronning.



Elefantordenens bryststjerne med brillanter. Udført af hofjuvelér Frederik Fabritius 1731. 11,8 × 11,8 cm.

The star of the Order of the Elephant with brilliants. Made by the Court jeweller Frederik Fabritius 1731. 11.8 ×11.8 cm.

Dannebrogordenen i kæde
1693



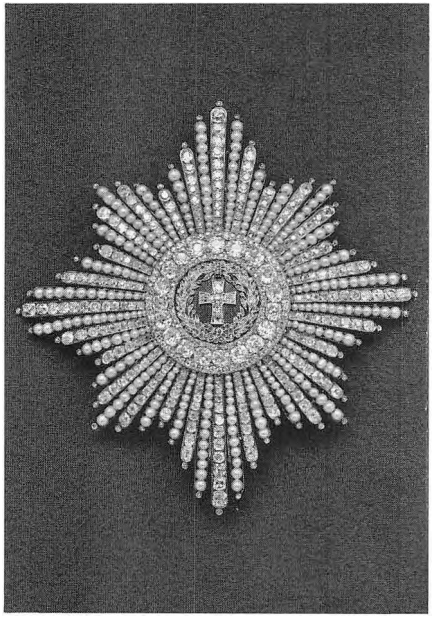
Dannebrogordenen blev oprettet af Christian 5 kort efter hans kroning 1671 og uddeltes første gang af kongen ved en højtidelighed på Rosenborg. Flere af de dekorerede blev senere riddere af elefanten, der altid regnedes for den fornemste af de to ordener. For begge ordener var kongen ordensherre. For at give dannebrogordenen større ælde og værdighed påstod man i samtiden, at den i virkeligheden var en genoplivelse af en orden, der var indstiftet af kong Valdemar Sejr under korstoget til Estland, da Dannebrog, det danske korsflag, efter overleveringen faldt ned fra himlen. Ordenstegnet var et diamantbesat hvidt emaljeret kors med røde kanter, altså en klar hentydning til flagets hvide kors i den røde bund. Ligesom det var tilfældet med elefantordenen fik dannebrogordenen nye statutter 1693. Fra da af bæres ordenstegnene ved hoften i et langt bånd eller skærf, elefantordenen i blåt bånd over venstre skulder og dannebrogordenen i hvidt (rødkantet) over højre skulder. Almindeligvis kaldtes elefantriddere for blå riddere og riddere af dannebrogordenen for hvide riddere. Ved de samme statutter indførtes tillige for begge ordener regler om, at ordenstegnene på bestemte dage skulle bæres i en gylden kæde. Dannebrogordenens kæde kom til at bestå af dannebrogskors vekslende med kronede kongelige monogrammer, skiftevis et W betegnende ordenens påståede grundlægger Valdemar Sejr og et C5 for Christian 5, der ansås for dens genopretter (restitutor). Kongens kæde fik plads blandt regalierne og blev fra 1700 altid båret ved kroningerne sammen med elefantordenskæden. Også efter enevældens afskaffelse har nogle konger båret begge ordenskæder ved officiel festligholdelse af deres fødselsdag, idet ordensherrens fødselsdag var ordensfestdag for begge ordener. Kæde og kors er udført i København.



Dannebrogordenen i kæde. Guld og emalje, på korset diamanter. Udført i København 1693. Korsets bredde 4,3 cm.

The cross and chain of the Order of Dannebrog. Gold and enamel, the cross is set with diamonds. Made in Copenhagen 1693. Width of cross 4.3 cm.

Dannebrogordenens bryststjerne
Efter 1808
En elefantordensstjerne fra o. 1766



Elefantordensstjerne med brillanter og perler. Muligvis udført af juveleren J.-F. Fistaine i København o. 1766. 14,4 × 14,4 cm.

The star of the Order of the Elephant with brilliants and pearls. Possibly the work of the jeweller J.-F. Fistaine in Copenhagen c. 1766. 14.4 × 14.4 cm.

Til dannebrogordenens insignier hører en bryststjerne, der 1691 blev beskrevet som en sølvstjerne af otte stråler, på hvis stråler hviler et sølvkors med røde kanter, hvorpå ordene »C5 restitutor« (= genopretter). Således så stjernen ud til 1808, da Frederik 6 omorganiserede dannebrogordenen, der inddeltes i flere klasser. De hidtilværende »hvide« riddere blev nu storkorsriddere og bar som hidtil kors i hvidt skulderbånd (eller ved særlige lejligheder i kæde) samt bryststjerne. Dennes indskrift ændredes samtidig til et kronet W (= Valdemar Sejr, ordenens postulerede grundlægger) og ordene »Gud og Kongen«. Kongerne havde hidtil ikke båret dannebrogordenens stjerne ved kroningen, men antagelig har det været tilfældet med Frederik 6 i 1815 og Christian 8 i 1840. Den her i farver gengivne stjerne afleveredes i 1874 til opbevaring blandt regalierne fra boet efter Frederik 7's gemalinde grevinde Danner, idet den mentes at være den stjerne, Christian 8 havde båret ved sin kroning. Stjernens stråler består af brillanter, og korset er tæt besat af ganske små brillanter og kantet med en række rubiner i guldfatning.

Sammen med dannebrogstjernen afleveredes til regaliekabinettet på Rosenborg også den i sort-hvidt afbildede elefantordensstjerne, om hvis tidligere historie man intet ved. Givetvis har den altid været i kongefamiliens eje, og den synes at være en mindre gentagelse af en stjerne, som hofjuvelér J.-F. Fistaine 1766 leverede til Christian 7. Den kendes kun af beskrivelser, der dog gør det sandsynligt, at den bevarede stjerne er fra samme tid og måske af samme mester. Korset i midten, den omgivende laurbærkrans og den runde ramme er af brillanter, medens stjernens stråler dannes skiftevis af en række perler og en række brillanter. – Begge stjerner har af kong Frederik 9 og af vor nuværende dronning været båret ved særlige lejligheder.

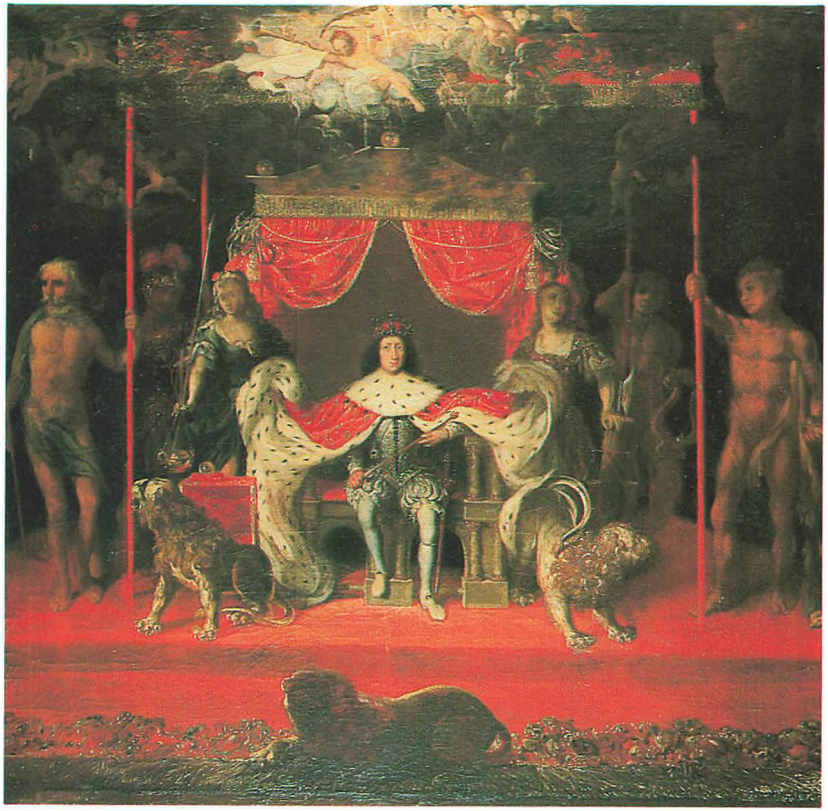


Dannebrogordenens bryststjerne af guld og sølv med brillanter og små rubiner. Efter 1808 – formentlig i al fald båret af Christian 8 ved kroningen 1840. 9,5 × 8,8 cm.

The star of the Order of Dannebrog, gold and silver with brilliants and small rubies. After 1808 – probably worn by Christian VIII at his coronation in 1840. 9.5 × 8.8 cm.

Kong Christian 5 siddende på kroningstronstolen med hermelinskåbe og regalier og med de tre sølvløver foran. Allegorisk fremstilling – vildmændene fra det danske våben holder tronbaldakinens forreste stænger, kvindeskikkelser symboliserende kongens valgsprog støtter sig til tronstolen, og foroven åbner himmelen sig over kongen. Maleri på Rosenborg, formentlig af Michael van Haven. 80,3 × 80,3 cm.

King Christian V, with ermine mantle and regalia, seated on the coronation throne with the three silver lions before it. Allegorical representation: heraldic savages from the Danish arms hold the foremost poles supporting the canopy; female figures symbolising the motto of the king flank the throne; and above, the heavens open for the king. Painting probably by Michael van Haven at Rosenborg Castle.
80.3 × 80.3 cm.



The Regalia at Rosenborg Castle

Translated by Jean Olsen

The Regalia Before the Time of the Absolute Monarchy

From 1606, and the years which followed, Christian IV built a small summer castle outside the ramparts of the old town of Copenhagen, it was set at the edge of large gardens. The ramparts have been pulled down long ago, and today the castle and gardens are at the centre of a modern city. "*Kongens Have*" – "The King's Garden" – is now a public park and Rosenborg Castle has become a museum. Its fine old rooms form the setting for precious collections of the personal possessions of Danish monarchs through the course of more than three hundred years. Of these, the regalia of state occupy an exceptional position, and they are the subject of the present book.

The crown, the sword of state, the sceptre and the orb have been borne by Danish kings far back in history. Usually of gold set with precious stones, and executed by the best goldsmiths of their period, it is these costly symbols of the power and riches of kingship which are primarily termed regalia. The word derives from the Latin and means simply objects connected with royal privilege, but in most European countries it signifies first and foremost the insignia of state used as part of the coronation ritual. When the king received these insignia upon his coronation it symbolised the transfer of sovereign power to him. In many countries, in addition to the four insignia mentioned, other ceremonial objects likewise traditionally became the attributes of sovereignty during coronations. The text and illustrations in the following show that this was also the case in Denmark. Ampullae for consecrated oil or unguent are often part of the regalia. In Denmark the anointing vessel takes the form of a little box; elsewhere, for example, it is a small horn. These vessels are always of a precious material.

The anointing of the king during the coronation was the act by which one of the most prominent ecclesiastics in the realm consecrated the reign of the king. Inspired by the story in the Old Testament of the prophet Samuel anointing Saul and David the first kings of Israel, the mighty Church of Rome introduced the anointing of kings in the Middle Ages. The religious service of the anointing stressed that the king received his power from God, and thus ruled his kingdom as the deputy of God. At the same time it strengthened the power of the Church because no king could be rightfully anointed and crowned without the participation of ecclesiastical authority. However, a change to this constellation occurred when the Roman Catholic Church lost its hold on Denmark after the Reformation in 1536. But when Christian III was crowned the following year as the first Lutheran king of Denmark, the general ceremonial of his coronation largely followed the earlier rituals.

Very little is known of the medieval Danish regalia. For although numerous representations of the kings of that period with their symbols of state have survived, particularly on royal seals, it is uncertain whether contemporary artists reproduced the true objects. They may well have depicted crown, sceptre, and the like, in the manner that they felt a crown and sceptre should be portrayed, often by modelling their work on foreign sources. Regalia were for a long time considered to be the personal property of the sovereign. Not until the reign of Christian III, the Lutheran king, in the mid-1500s is there mention of a royal treasury for safeguarding the state regalia. Here in 1557 was kept the magnificent great Sword of State, today the oldest article in the Danish regalia at Rosenborg Castle.

At the old stronghold called Copenhagen Castle (the foundations of which are still preserved beneath the present Christiansborg), under part of the king's apartments, were some vaulted chambers always referred to as "The Vault". The regalia were kept in "The Vault", and during the course of the sixteenth century the most important documents of state were in safekeeping here, whether treaties with foreign powers, title deeds to Crown estates, or records connected with state administration. Indeed the king virtually resided directly above the material wealth upon which his power rested. A famous scene from the history of Denmark sheds light on the importance given to "The Vault" and its contents. When Christian IV succeeded to the throne at the age of eleven after the death of his father, the kingdom was ruled by a guardianship until the young king reached manhood. As the time approached a disagreement arose over the right moment at which to declare him of age and arrange for his coronation, after which he would rule the country in person. It was then that the leader of the government Chancellor

Niels Kaas, a loyal old royalist, fell mortally ill. On his deathbed he called the young king to him to bid him farewell. He counselled the king on state policy, finally handing him the keys of "The Vault" with the words: "I promised thy Father *in extremis* to strive with all my power and allegiance that the Crown be placed upon thine head. Death now hinders me from fulfilling my promise, but take thee from my hand this key to the vault where all the appurtenances of state are safeguarded". The dying chancellor thus declared that the time was at hand for the guardianship to cede its power to Christian IV as ruler of Denmark.

Two years were to pass before Christian IV was crowned and came to power. An account of the magnificent coronation will be given in the following. The King commissioned splendid new regalia: crown, sceptre and orb. Of the old regalia only the Sword of State was used in the coronation, yet afterwards the new regalia were consigned to "The Vault" together with the old. Here they remained for decades, and were removed only for pre-eminent state occasions to be displayed beside the King's throne – symbols of the royal might with which these state occasions were invested. During the last twenty years of his reign, however, many misfortunes befell Christian IV. His intervention in the Thirty Years War led to the occupation of Jutland by the armies of Emperor Ferdinand II amid plunder and fire-raising. Then there followed an attack by Sweden which in Jutland resulted in widespread destruction. The King was forced to sign a couple of humiliating peace treaties. These years of warfare had swallowed up vast sums of money to pay for equipping the army and mercenaries, and had plunged the King into appalling debt. In order to raise funds he was even forced to pawn the regalia abroad, first the old and finally, his own crown. By the time of Christian IV's death in February 1648 not only was the exchequer empty but also the royal treasury in "The Vault" – possibly the century-old Sword of State remained, in any event it has survived.

Regalia had to be acquired for the coronation of the new sovereign, Frederick III. Fortunately Christian IV's crown could be redeemed from the pledgee in Hamburg, therefore it is to be seen to this day in the royal treasury at Rosenborg Castle. All the regalia otherwise pledged by Christian IV seem to have disappeared. Yet in spite of the desperate financial straits the country was in, it proved possible to raise the large sums of money necessary from the King's biggest creditors in Hamburg and Amsterdam, and within less than nine months new regalia had been acquired in replacement. Thus in November a funeral befitting the old King was arranged as well as magnificent coronation festivity for Frederick III. The new acquisitions were a sceptre and orb, as well as a crown for the Queen, and also the gold box for anointing oil. In addition, the King acquired a fine rapier set with diamonds which was worn as a side-arm with the coronation robes. The old Sword of State was used ceremonially as before – but for the last time. In the regalia at all later coronations the new rapier took the place of the Sword of State. Almost a century later the Queen's crown was replaced by a new one, otherwise the regalia acquired in 1648 continued to be used, and today they are preserved at Rosenborg Castle (cf. the illustrations in this book).

In Frederick III's reign the regalia were once again kept in "The Vault" at Copenhagen Castle. They were there when Sweden waged war in Denmark between 1657 and 1660, wars which threatened the existence of the Danish realm. Peace was negotiated in 1660, but only after the renowned march of the Swedish King Carl X Gustavus and his army across the Belts and Sounds of Denmark, and a later attempt to storm Copenhagen. By that time the Danish provinces east of the Sound (now in south Sweden), the richest third of Denmark, were lost for good. The rest of Denmark had been pillaged and the exchequer was on the verge of bankruptcy. The national upheaval after these events resulted in the dissolution of the council of nobles, the monarchy became hereditary and absolute. One day in October 1660, seated on a tribune erected in the courtyard of Copenhagen Castle in front of the Royal Exchange, Frederick III received the acclaim and oath of allegiance of the representatives of the Estates on behalf of himself and his heirs. On a table at his side lay the symbols of monarchy – the regalia. In the years to follow Frederick III's Law was drawn up. Known as "The King's Law" it became Danish constitutional law for the next two hundred

years. It gave the absolute monarch complete control of government, and also set down the ritual for the crowning and anointing of future kings of Denmark.

The King's Law came into being after exhaustive discussions in the narrow circle close to the sovereign, but the man who wrote it down was Frederick III's favourite, Peder Schumacher, a commoner. At this time, towards the close of the 1660s, he was keeper of the royal archives; he later became prime minister and ennobled with the title Count Griffenfeld. Once again the key to "The Vault" played a role, because state documents as well as the regalia were kept in "The Vault", and its key was naturally in the hands of the royal archivist. The King's Law remained secret until the day Frederick III died in 1670, Schumacher then presented it to the new King, Christian V. He no doubt revealed a second secret to the King on the same occasion. Unknown to all, the old King had commissioned a new crown of contemporary design which future absolute monarchs were to use at their coronation. It was deposited in "The Vault" with the other regalia, and Schumacher had been enjoined to inform no-one but Christian V. It is the crown considered today to be the Crown of Denmark.

The Regalia at Rosenborg Castle under the Absolute Monarchy

The first crowning and anointing took place according to the new ritual in 1671, and this ceremony was preserved more or less unaltered for the duration of absolutism. The new crown and the regalia acquired by Frederick III for his coronation were taken to Frederiksborg Castle for the coronation of Christian V. It was here, with one exception, that all the absolute monarchs were crowned. The regalia remained in safekeeping at "The Vault" in Copenhagen Castle for another decade; its chambers were then emptied. Documents and records were moved to a cellar in Rosenborg Castle, here two iron doors bear the date 1681, possibly the year in which the papers were deposited and protected from prying intruders behind sturdy locks. The regalia were no doubt removed at the same time to the third storey tower chamber in the Great Tower at Rosenborg Castle, where they remained for the next two hundred and forty years. There are still two concealed doors in the tower chamber; behind these are two windows with gilded lead mullions behind which are two cupboards built into the thickness of the wall. A professor from Kiel on a visit to Copenhagen in 1693 recorded in his diary that he was granted permission to see the regalia in these cupboards, but only through the leaded lights. In the centuries which followed even this became a rare privilege. The regalia used at the coronation in 1671 were deposited in one cupboard. They were displayed against the background of the purple velvet mantle, embellished with hundreds of embroidered gold crowns and lined with ermine, worn by the King for his coronation that year. In front were the crossed sceptre and rapier, above them was the crown. The diary mentions that the shelf with the crown could be revolved by pulling a cord leading from one side of the cupboard. Thus, it was possible to view the crown from several different angles by this ingenious method. In the second cupboard were the regalia no longer in use: Christian IV's crown, the ancient Sword of State, and the crown made for Frederick III's consort in 1648. Other valuable ornaments of gold and precious stones were also kept in this cupboard. An inventory of all the items was compiled three years later in 1696. From this we see that two gold chains with the insignia of the Order of the Elephant and the Order of Dannebrog (elephant and cross respectively) were now included in the cupboard with the new regalia. At their coronations both Frederick III and Christian V wore the Order of the Elephant on a blue ribbon. The Order of Dannebrog was not founded until 1671, shortly after the coronation of Christian V. The rule that the insignia of Orders should be worn on a gold chain round the neck was first introduced in 1693. From then onwards these gold chains with the insignia constituted

part of the regalia, and were always worn by sovereigns at their coronation (and on certain ceremonial days). The inventory also lists the many treasures kept in the other cupboard together with the old regalia. It is indeed strange to find listed one of Denmark's almost legendary prehistoric finds: the golden horn from southern Jutland. However, it was moved a few years afterwards to the royal *Kunstkammer* at Christiansborg Castle, where it was joined by a second golden horn found in 1734, and from where both were stolen in 1802 and melted down. Most of the other ornaments in the cupboard have otherwise survived, and today they are numbered among the most priceless treasures in the collections at Rosenborg Castle. This applies to the large gold cup weighing almost four kilograms, the cover of which is decorated with small replica of the regalia. Later opinion has it that Frederick III commissioned the cup for use at future coronation banquets, it is therefore called the Coronation Cup. There is also a large baptismal dish and matching ewer of gold which have been used since 1671, and continue to be used, at the christenings of all Danish princes and princesses. Mention must also be made of the oldest known insignia of the Order of the Elephant, made of gold c. 1580, and from about the same time, the magnificent gold collar and jewelled garter of the English order of chivalry, the Order of the Garter. These are individual pieces which, like the regalia, have special links with the Danish monarchy and the history of the kings of Denmark. They also illustrate the true extent of royal wealth contained in this wall cupboard, later termed "the gold cabinet", its counterpart was naturally known as "the regalia cabinet".

In the years when the royal treasures were moved to the tower room in Rosenborg Castle – afterwards always called the Regalia Chamber, other treasures likewise connected with the ceremonial of coronations also found a place at the Castle. The coronation throne of elephant ivory and narwhal ivory, decorated with allegorical figures in gilt bronze, today stands in the Great Hall at Rosenborg. It was used for the first time at the coronation of Christian V in 1671, and at all following coronations. At the centre of the throne's ivory canopy in front there was set at coronations an unusually large cut amethyst mounted in gold bearing Christian V's monogram. In those days the amethyst was considered a rare stone and therefore more valuable than it is today. Due to its unusual size it was thought already by Christian V to be too valuable always to embellish the throne, and he ordered an imitation amethyst to replace it. The real stone set in gold was then deposited among the regalia where it remained, until brought out and set on the canopy of the throne at coronations. From 1671 onwards three full-size lions of silver stood like silent sentinels before the throne during the coronation. They are still grouped before the throne to this day at Rosenborg. This arrangement has been inspired by the biblical description of Solomon's throne, which was of ivory and on a dais, on the step of which there lay twelve lions. The throne and the silver lions may be said to have acquired significance as symbols of sovereign power, and this to some extent juxtaposes them with the regalia. Later a queen's throne of silver came to Rosenborg Castle, it was made for the consort of Christian VI at the coronation in 1731.

We know that in both the seventeenth and eighteenth century it was possible for members of the public to look at some of the richly embellished apartments at the Castle. But as we have seen, only very rarely was anyone given the opportunity of viewing the regalia. The Regalia Cabinet was an enclave under lock and key. A narrow circle attended coronations and had the chance of seeing the regalia used, a greater number of people were able to see the regalia during the lying in state of a dead king, when the regalia rested on his coffin, and once during the reign of every sovereign the regalia were put on public display. Prior to the coronation of Christian V in 1671 the new crown commissioned by Frederick III was placed on view at the home of the King's goldsmith, Paul Kurtz. Since then it became the custom before a coronation to have the regalia sent to the Court jeweller for polishing and repair; for example, some diamonds almost always needed to be reset because their settings were loose. Afterwards, he was permitted to exhibit them for three days at his house. For three generations members of the Fabritius family, the well-known goldsmiths, received the appointment of Court jeweller, and their residence and workshop on the corner of Købmagergade and Silkegade in Copenhagen

were handed down from father to son from 1731 to 1810. It was into this house that the people of Copenhagen crowded in order to see the regalia at the beginning of every new reign throughout the eighteenth century. In a letter to the Lord Chamberlain written in 1814, old Frederik Fabritius describes his experience of the activity in his father's workshop preceding the coronations in 1747 and 1767. The regalia were brought under military escort to the workshop from Rosenborg Castle by a Court official, who was also in daily attendance while the regalia were on view, and to which there was one hour of admission in the morning and one hour in the afternoon. Fabritius relates that members of the public, "if respectably dressed were allowed into the room where they could walk round the regalia displayed on a round table covered with red damask and on a dais. First Lieutenant Didricksen of the Falster Regiment was the officer in charge of the guard for as long as the regalia were in my late father's house, and he also slept with my late father in a cabinet beside the room with the regalia. Moreover, the Lieutenant commanded a company of about thirty men and two non-commissioned officers who were relieved daily at the changing of the guard, and whose duty it also was to control the crowds." But prior to the coronation of Frederick VI in 1815 the residence of the Court jeweller was evidently no longer considered sufficiently secure as premises for the cleaning and repair of the regalia. In any event, from then until the last coronation ceremony in 1840 these tasks were undertaken at Rosenborg Castle, and here too the regalia were exhibited for three days during the week preceding the coronation. From a newspaper announcement published in 1815 it appears that the regalia were arranged on a table in the Great Hall, and that admission was from 10 a.m. until 1 p.m.; again only suitably dressed persons were admitted, they were not allowed to stand about in the room but had to file round the table once and then leave.

The regalia were moved away to safety prior to the British bombardment of Copenhagen in 1807 under fairly dramatic circumstances. The attack came as a surprise. Crown Prince Frederick (later Frederick VI) *de facto* regent owing to his father's insanity, was with the army in Kiel when the British envoy presented him with an ultimatum demanding the surrender of the Danish fleet under the threat that Copenhagen would otherwise be attacked. The Danish government obviously refused the demand, and the Crown Prince hastened to Copenhagen to collect his ailing father and move him (the absolute monarch), as well as the government to Jutland. When, after a brief sojourn in the city, he rushed back to his army, he gave orders that the regalia should be taken to wherever the seat of government was temporarily established. The following evening the Crown Prince's brother-in-law, the Duke of Augustenborg, left Copenhagen by carriage, with him were seven hastily packed parcels from Rosenborg Castle containing the regalia. Next morning upon reaching the harbour town of Korsør he found that English warships had blockaded the waters of the Great Belt. The carriage turned back and travelled to Sorø. There in a coffin in a burial vault beneath the old monastery church the valuable packages were hidden. Next day the English army went ashore north of Copenhagen and laid siege to the city. The bombardment of Copenhagen commenced a fortnight later, and in the course of three nights many residential areas in the centre of the city went up in flames.

Rosenborg Castle was undamaged, but Copenhagen was forced to capitulate and the Danish fleet was handed over after the agreement had been reached that the English Command would embark its troops within six weeks. In the meantime the rest of Zealand had been occupied by English soldiers, and as Sorø was due to have the English billetted there, it was thought advisable to remove the regalia from their hiding place in the middle of the town. Therefore, seven weeks after their concealment they were secretly collected by the Lord Chamberlain who, it is said, hid them in a pile of horse fodder at the back of his open carriage. They were perhaps moved about fifteen miles away to Gisselfeld Manor, where other royal treasures are known to have been hidden. In any event, some while after the English had left the country, the regalia were returned to the Regalia Chamber at Rosenborg after an absence of more than three months.

Rosenborg Castle as the Museum for the Regalia and Crown Jewels

It has already been mentioned that there was a long tradition of limited public access which allowed visitors to see the Castle and its treasures, but with the exception of the regalia. However, in the years after 1833 a true museum to exhibit the royal collections was set up at the Castle. Upon the abolition of the absolute monarchy at the Constitution of 1849, the art and natural history collections of the sovereign were transferred to form the nucleus of national collections in state museums, yet Rosenborg Castle maintained its special position in that it was stipulated as follows, "the following collections and objects at Rosenborg Castle, they being the insignia of the anointing (viz. the regalia), the crown jewels and diamonds, the true chronological collection, the many ornaments designated for state occasions, in addition to different objects, all these shall constitute one collection and shall be the inalienable and hereditary property of the Danish sovereign." To supervise the collection a special board was constituted comprising the sovereign's representative and a minister of the government as the state's representative. Since then Rosenborg Castle has been a public museum, administered and maintained through government grants and admission charges.

Coronations were abandoned after the end of the absolute monarchy, and with them the tradition of displaying the regalia publicly at least once during each reign. Therefore, the first director after the new statute, J.J.A. Worsaae, the archaeologist, wanted the regalia on permanent exhibition to the public in the same manner as the other treasures at the Castle. In 1860 they were removed from the old Regalia Cabinet and given a new more up-to-date display-case set up in the Regalia Chamber. This was replaced in 1889 by a newer and better display-case, but admission to the regalia still remained extremely restricted, and the general public was not admitted. Shortly before the first world war there were plans to mount a permanent public exhibition of the regalia in another room in the Castle. But not until the end of the war could these plans be realised. In the spring of 1922 visitors to Rosenborg were able for the first time to view the displayed regalia in a newly constructed showcase in the middle of Christian V's Chamber, the most southerly room on the ground floor of the Castle. In a tall glass case bound with a thick iron frame stood a narrow pyramid covered with red velvet, at the apex of which rested Christian V's crown – the crown of the absolute monarchy. On two sides of the pyramid were attached the remaining regalia, on the third side the christening set of gold together with the so-called Coronation Cup, on the fourth side the crown jewels were displayed.

The crown jewels have not been mentioned in the preceding pages, and perhaps a brief description here is called for as the crown jewels and the regalia are often presented together, even though they are not symbols of state and therefore not treated in detail in this book. The crown jewels comprise a large collection of jewellery for the use of the Queen or the Queen Consort of Denmark. Today on special state occasions certain pieces are worn by Her Majesty the Queen. The collection was formed when Queen Sophie Magdalene, King Christian VI's consort, bequeathed her personal collection of jewellery to the Crown, to be held in safekeeping at Rosenborg Castle for the queens of Denmark and not, as was customary, to be divided among her heirs. Single items of jewellery have been added through later bequests by other royal ladies. A greater part of the jewels underwent alteration before the mid-1800s, many were reset in modern settings and made into jewellery that was more in keeping with contemporary fashion. A set consisting of coronet, ear-rings, necklace and large brooch of emeralds and brilliants is exceptional; its many – often very large – bright emeralds are unflawed and unusually well-matched. Queen Sophie Magdalene recorded that she was given the emeralds by her husband Christian VI after the birth of their first child, later King Frederick V. Mention should also be made of a magnificent necklace of large brilliants, and a flower spray brooch of brilliants, as well as another necklace with a heavy breast ornament of rose-cut diamonds, a set with brilliants, rubies, and pendant pearls, and a necklace of very large pearls which, according to Queen Sophie Magdalene, once belonged to Christian V's consort, Queen Charlotte Amalie.

The new showcase for the regalia at Rosenborg Castle attracted much attention in the press both at home and

abroad in 1922 and afterwards, it even gave rise to a poem in the satirical year-book *"Blæksprutten"*. The stir was not solely because until then little had been known about the regalia or the crown jewels, but also because of the technicalities of the specially constructed showcase: in order to safeguard the precious contents it was devised so that it would sink from view upon any attempt to break the plate glass panes. In the cellar beneath it a safe had been built into which the showcase was lowered when the Castle was closed to the public. It was raised again hydraulically (by water, later replaced by compressed air), and therefore visitors always saw it in position in the middle of the room. An attempted robbery would set off the electric impulse which released the bearing pressure, causing the showcase to plunge into the safe below, and at the same time automatically alarming the police and security guards. The top of the showcase was covered by four marble floor tiles, when the showcase was lowered through the hole in the floor into its safe these four floor tiles fitted once more into the floor. After opening hours the showcase would be lowered into the safe by means of a small manually operated valve in the cellar which gradually diminished the hydraulic pressure, allowing the showcase to descend slowly – unlike "the plunge" – thus avoiding shaking or jolting the treasures. The security device was never seriously tested by a robbery. Once, to the amazement of everyone present, the entire emergency system was set off because a lady near the showcase accidentally dropped her umbrella and its handle crashed against the glass. Obviously the system was periodically tested without the public present. After the passage of half a century it was agreed that the way the ornaments were displayed and the security system had, in the light of technical advances, become somewhat outdated. The regalia and crown jewels were also removed from the Castle between 1940 and 1945.

Arrangements were made, before the outbreak of the second world war, to have a properly protected place of deposit for the regalia should they have to be moved because of hostilities. Those responsible for the regalia, therefore, were not caught as unprepared by the events of spring 1940 as had been the case when the regalia were evacuated in 1807. The German occupation of Denmark on the morning of the 9th April came as a surprise, but while the roar was heard of German bombers as they circled over Copenhagen in the early hours, the regalia at Rosenborg Castle were already in the process of being moved. When at 11 o'clock the Castle opened its doors to the public as usual, the very small number of visitors that day found that Christian V's Audience Chamber was bare – there was no showcase in the middle of the room. The regalia, the crown jewels and the other treasures were already in the bomb – and theft – proof place of concealment prepared for them. After the liberation on 5th May 1945 the collections from Rosenborg were returned in the course of a couple of months that summer from the places to which they had been evacuated. The regalia and crown jewels were once again in their showcase. In the years which followed they were seen by an ever-increasing number of visitors to the Castle, and attendance figures multiplied rapidly as tourism increased. It was sometimes overcrowded round the regalia in Christian V's Audience Chamber, and already in the 1950s plans for a new, more suitable way of exhibiting them were considered, as well as improving the security measures. The result of these lengthy deliberations was the inauguration in 1975 of a subterranean treasury, and it is here that most of the Castle's objects of art of gold and precious stones are now collected, not least the regalia and crown jewels. Prior to this, visits were paid to England and Sweden to study respectively the Tower of London and the cellars of the royal palace in Stockholm, both of which had newly equipped premises in which to display the regalia and crown jewels of the nation. It was soon clear that none of the ancient vaulted cellars at Rosenborg was large enough nor safe enough to be converted into a treasury. The solution, therefore, was to build a concrete treasury at a deeper level on a site abutting the Castle walls, and to admit the public down into the underground rooms from the old cellar – much in the same way as at the Tower of London. The greatest possible attention had to be paid not only to the ancient fabric of the Castle, but also to the limited space available between the Castle and the moat. Peter Koch, the architect of the project, solved the problem of building a big subterranean concrete structure with ingenuity by

creating three hexagonal rooms disposed in relation to each other like the cells of a honeycomb, but at different levels beneath a common ceiling. Thus, from a parapet by the open upper level it is possible to look down across the lower levels; the closed walls provide ample space for many built-in showcases. In the middle of the two lower rooms are exhibited the two crowns of the Danish kings, each in a large cube-shaped cast glass showcase on a concrete base. The walls are rough concrete, whereas the showcases everywhere are lined with red silk velvet, and the dimly lit rooms set off the glitter of gold and precious stones in the brightly lit showcases. A double set of security devices guard the three central showcases in the lowest room. Here, with the exception of the two crowns exhibited separately, are displayed the regalia flanked by the crown jewels. In the centre can be seen the sceptre and coronation sword or rapier, crossed in the same manner as they were three hundred years ago in the first wall cabinet in the original Regalia Chamber at the Castle.

Past and Present – the Regalia in Use

The significance of the regalia was the role they played in different ceremonial contexts. And ceremonies originated as symbolical acts. Although they had perhaps gradually taken on a more traditional character, there can be no doubt that both participants and spectators felt, for example, the coronation and anointing, to be acts of the deepest significance. It was as if the whole realm became embodied in the sacred and inviolable person of the crowned monarch, who through the anointing entered into a mystically omnipotent union with the King of Heaven. The costly regalia demonstrated the riches and greatness of the sovereign, and each ornament of the regalia had its special symbolical value. First, though, some of the occasions on which the regalia played a ceremonial part should be briefly described.

Coronations are obviously the greatest occasions. However, we only possess detailed information about the coronations which took place after the Reformation, yet there is no doubt that from the first Lutheran coronation ritual in 1537 until Frederick III's coronation in 1648, they followed a pattern already laid down in the Roman Catholic Middle Ages. With the introduction of the absolute monarchy coronations wholly changed character. The crowning of Christian IV in 1596 is an example of the early type. It was possibly the most splendid occasion ever to take place in Copenhagen. Not only was the entire Danish nobility invited to attend the festivities but also numerous foreign princes and their families, with big retinues travelling on horseback and by carriage. In all, stabling had to be provided for two thousand two hundred horses from abroad, and living quarters for between seven and eight hundred foreign courtiers – in a town with a population of barely twenty thousand. Presumably only the most prominent royal guests and their servants stayed at Copenhagen Castle. On Sunday morning, 29th August 1596, a procession numbering about a thousand progressed from the Castle to Frue Kirke, the cathedral. The King was mounted on horseback in the middle of the cavalcade, immediately in front of him rode four councillors bearing the orb, the sceptre, the Sword of State and the crown (both the latter are in existence today, cf. the plates in this book). In the cathedral the King took his place in the choir, and the four councillors laid the regalia upon the altar as if offering them up to God, they bade the Bishop of Zealand (assisted by two other bishops), "as the servant of Christ to commit the things to our chosen King and to affirm him King and Ruler of the realms of Denmark and Norway." After the King had taken the oath in which he swore to uphold certain laws and privileges (the royal charter to which, before the absolute monarchy, kings had to swear before the State Council prior to their accession), the Bishop anointed the King by making the sign of the cross "with precious balsam" on both wrists and between the shoulders. Whereupon the King was led by the councillors into a

tent raised at the rear of the choir and arrayed in "royal robes", and wearing this magnificent coronation costume of red silk and gold brocade he strode to the altar and knelt before it. The Bishop took the sword from the altar and fastened it at the King's side, and the King rose drawing the sword, and as he turned to face "the people" he brandished it towards the four points of the compass, to demonstrate according to the admonition of the Bishop that the sovereign was the protector of the nation against foreign aggressors, and the defender of his subjects against injustice, and the punisher of those guilty of evil. Then followed the crowning, in that the Bishop took the crown from the altar, and asking the councillors to assist him, he placed it on the King's head with their help, to symbolise that it was on behalf of the people that sovereign power had been passed to the chosen King. The Bishop then delivered the sceptre and the orb to the Monarch, who moved to his chair in the choir to receive the homage of foreign princes, ambassadors, and nobles and officials of the realm in order of rank and precedence, as "the organ played the while". The religious ceremony was concluded when the King stood before the altar with drawn sword, holding the prayer-book as the symbol of the sovereign's duty to act as the defender of the faith, while the Lord Chancellor read the gospel from it. Shortly before noon the procession returned to the Castle from the Cathedral. The coronation ceremony had lasted about three hours, because the ritual outlined above was part of an order of service in which there were long episcopal sermons, first in Latin and then in Danish, interspersed with prayers, mass, choral singing and organ music. In the procession the King rode on a new horse with a lavish saddle richly embroidered in gold with diamonds and pearls (still to be seen in the treasury at Rosenborg Castle).

It was a bright sunny day and the crown he wore must have glittered splendidly, at his side was the Sword of State, and in one hand he held the sceptre, in the other the reins of his horse. One of the councillors carried the orb on a velvet cushion in front of him. Four councillors held aloft the canopy of cloth-of-gold above the royal rider, and before them heralds threw coins to the populace flocking the streets. Cannons were fired in salute from the ramparts and by the fleet "with a great noise", while trumpets and drums sounded. A triumphal arch had been erected at Amagertorv, it was decorated with carved figures which curtseyed as the King rode through. The royal orchestra and choir played music and sang songs from a tribune above the triumphal arch. On the same square a fountain had been built as well, from it for several hours flowed wine for all to drink, and nearby a whole ox stuffed with small game roasted on a spit for the enjoyment "of everyman", who tore and fought for a piece, "though none were killed or badly hurt", apart from the few fingers that were lost, according to a chronicler. A banquet was held at Copenhagen Castle for the King's guests; the festivities lasted for a week with dancing, tilting at the ring, acting, and all forms of entertainment arranged by the participants, culminating with a display of fireworks at night. The people of Copenhagen were spectators of much of the celebrations – the town must have been in a turmoil of excitement.

Christian IV was unmarried at the time of his coronation, and after his marriage the following year a crowning ceremony for the queen consort took place at the cathedral. The coronation of Frederick III in 1648 resembled that of his father, and the day after it his consort was anointed and crowned. Anointing and crowning ceremonies ceased to have any constitutional significance after the introduction of the absolute monarchy. In the King's Law it was specifically stipulated that at the death of the King, the heir to the throne automatically succeeded the deceased sovereign, "the King is dead! Long live the King!". These are the words which in short express the proclamation called from the Castle (now Christiansborg) to the present day at the succession of each monarch. The King's Law sets down that although "no form of consecration" was deemed necessary, nevertheless with due ceremony kings were to allow themselves to be anointed by the Church for the rest of the world to know that they "for their exalted might and power received the blessing of God at the beginning of their reign". Therefore, upon the succession of Christian V as the first absolute monarch an anointing ceremony was held in the Chapel of Frederiksborg Castle. It took place within the precincts of the Castle.

There were no processions through the streets, only across the Castle courtyard. A certain number of spectators could be present, but there was no opportunity for great public rejoicing. The King's divine right placed him in an exalted position high above his subjects, and the setting at Frederiksborg Castle was both magnificent and intimate at one and the same time. The Court and its courtiers – the servants of the King – were here to some extent isolated. Moreover, the Castle was endowed with a special nimbus as Christian IV's largest and most splendid building, and Christian V revered the memory of his forceful grandfather. The embellishments of the Chapel were full of spiritual and majestic symbolism. It was also to be the church were the anointing of every absolute monarch took place with the exception of Christian VII in 1767, the anointing of whom was held in the newly built Castle of Christiansborg but still privately within the castle precincts. As mentioned before, the act was one of anointing but the form of ceremony as a whole soon resulted in it becoming referred to as the coronation. When arranging the first ceremony under absolutism in 1671 much of the ritual had clearly been borrowed from the coronation ceremonial of former times, and by and large it remained the same at all successive coronations including the last coronation in 1840.

The sovereign began the day of his anointing by receiving Holy Communion (from the reign of Christian VI this took place on the preceding day), then in his apartments he was arrayed in coronation dress. Christian V elected to have a costume made according to the fashion of Christian IV's younger days, even said to be copied from a portrait of the young King's great ideal. It comprised a doublet, short full breeches above the knees, and long stockings. The coronation dress of all later Danish kings was after a similar pattern. Christian V's costume was of white silk with gold brocade, and white stockings; the colours chosen by later kings varied, as did details such as collar, cuffs, etc. Over this costume the King wore a mantle with a train several feet long, it was of purple velvet embellished with gold embroidered crowns, and lined with ermine. The star of the Order of the Elephant was sewn to the mantle. Christian V wore the insignia of the elephant on a short blue ribbon over the shoulder of his doublet, but from Frederick IV's coronation in 1700 onwards it became customary, as already mentioned, to bear the insignia of the Order of the Elephant and the Order of Dannebrog on gold chains over the collar of the coronation mantle. In 1731 Christian VI introduced the custom at his coronation of wearing the star, set in diamonds, of the Order of the Elephant on the breast of his doublet. Frederick VI and Christian VIII may in addition have worn the star of the Order of Dannebrog. All the kings wore the coronation rapier from a sword belt with diamond studded buckles and ornaments. A sword belt like this and matching garters with diamonds for the coronation costume are still among the regalia at Rosenborg Castle, and likewise several of the coronation costumes worn by Danish kings are to be seen in the extensive Rosenborg collection of costumes. Once attired, the sovereign himself placed the crown upon his own head – no subject was considered worthy of the privilege – and, holding the sceptre and orb, he walked beneath a canopy borne by knights of the Order of the Elephant, in a procession with the male members of the royal family, the dukes of Schleswig-Holstein, ministers, courtiers, officers and government officials, across the Castle courtyard to the Chapel. Christian V's consort was not anointed, probably because she was a Calvinist, and as such would not permit herself to be blessed by a Lutheran bishop. However, at the banquet following the ceremony she wore the Queen's crown. Frederick IV, after having been attired in all his state vestments, proceeded to the apartments of his consort, and set the Queen's crown upon her head, and the Queen walked in a separate procession after the King's procession, to be anointed in the Chapel immediately after the anointing of the King. This form was followed at all successive coronations.

Once in the church the King (and from 1700 the Queen as well) moved to throne(s) beneath a baldachin before the altar; the throne of the monarch was the ivory throne, before the royal couple were grouped the three large, silver lions. Beside the throne was a small desk upon which the King's regalia rested during the perorations. In 1700 the Queen's coronation throne was carved and gilded wood, but in 1731 a silver throne was made for the next

consort, and this continued to be the throne of queens consort. Between the thrones and the altar in 1700 there lay a superb, large Persian carpet of gold thread and varicoloured silk, known as the "coronation carpet" it is still at Rosenborg, and at the coronations of 1731 and 1747 it lay before the altar. However, as the position of the thrones was gradually moved further from the altar, two broad lengths of cloth-of-gold were placed on the wool floor-covering for the royal couple to walk on to the altar.

The Bishop of Zealand officiated at the ceremony, assisted by two other bishops, and thus the same as the earlier form of coronation ritual. Before the anointing the King's Law was laid upon the altar, together with the anointing vessel in the regalia: the little gold box for the consecrated oil. The service commenced with a lengthy sermon always emphasising the divine right of kings. After this, in 1671 the King's Law was read out (as formerly was the royal charter), but at the coronations to follow the Bishop simply gave an address on the King's Law which was placed on the altar. The King then stepped forward, and kneeling, he placed the crown, sceptre and orb on a stool before the altar as an offering. He allowed his doublet to be unfastened at the breast, the Bishop took the gold anointing vessel from the altar and anointed him with the sign of the cross on the forehead, breast and wrist. After the King had risen once more and, taking the crown, sceptre and orb, was again seated on the throne, the Bishop discoursed upon the regalia, describing the significance of each in turn; it was reminiscent of the discourse held at the early coronations but the form was adapted to comply with the new concept of monarchy. It is interesting to notice that not only were the crown, sceptre and orb mentioned, but also the sword – again like the coronations before the absolute monarchy. The sword which now replaced the magnificent ancient sword was Frederick III's richly ornamented but slender rapier, which the King wore at his side. It was not offered before the altar like the other regalia but – as the Bishop explained – girded by God to the King. From Frederick IV's reign onwards the anointing of the King was immediately followed by that of the Queen, who likewise knelt before the altar, but she was solely anointed on the forehead and breast. Due to her coiffure the Queen wore her crown throughout the ceremony because it could not be easily removed and replaced, however it was a far lighter crown to wear. After further discourses and singing (the entire ceremony was interspersed with music and choir song) the processions returned across the courtyard from the Chapel to the Castle. The courtyard was crowded with as many spectators as it could hold. After an interval the banquet followed, and some of the most persevering members of the crowd were permitted into the Banqueting Hall to behold the King and Queen at the banquet. Afterwards according to ancient custom, an ox on a spit was awarded to the crowd in the outer courtyard (in 1767 on Christiansborg Castle's riding ground), and a fountain flowed with wine, while from a balcony heralds threw coins to the people below. In 1815 and 1840 food and money were instead distributed among the poor and to soldiers.

The last coronation took place in 1840. The regalia, however, continued to fulfil a function upon the death of the sovereign. In bygone days they were carried in the funeral procession to the church in which the burial service was held. The great procession in Roskilde at the burial of Frederick II in 1588 was depicted by a contemporary artist who had to use twenty folios in order to portray the scene. The representation shows four councillors proceeding in front of the coffin, they bear the orb, sceptre, sword and crown. The same form was followed when in November 1648 Christian IV's coffin was moved from Copenhagen Castle to Frue Kirke (from where it was later transferred to Roskilde Cathedral). On that occasion the Order of the Elephant on its blue ribbon was borne on a cushion in front of the four ornaments of the regalia. Under the absolute monarchy the pomp of royal funerals was centred on the lying in state, *castrum doloris*, during which the coffin of the sovereign is laid to rest on a symbolically embellished catafalque in the church where the funeral was to be held; for a period of time prior to the service the subjects of the sovereign were allowed to file past the catafalque to pay their last respects. In Denmark we first hear of this custom (undoubtedly adopted from France) upon the death of Frederick III in 1670. At the lying in state the three silver lions, otherwise ornaments of

the coronation, guarded the coffin of the King in the Chapel of Copenhagen Castle. Since then, almost every Danish sovereign has lain in state here, afterwards on the same site in the two successive Chapels of the first and the second Christiansborg Castle. It was particularly during the eighteenth century that the lying in state was an occasion of great pomp. In 1699 and afterwards not only were the three silver lions displayed, but on stands flanking the coffin were the regalia, brought to the Chapel daily from the Castle and returned again in a solemn procession. In the second half of the century a magnificent lying in state was also arranged for the dead Queen, and the Queen's crown rested on the coffin. This custom was abandoned after 1796; in the course of the 1800s the lying in state of the sovereign followed a simpler pattern, and one that continued after the abolition of the absolute monarchy. Until recent times at the lying in state in the Chapel of Christiansborg Castle, the sovereign's coffin was covered with the ancient coronation mantle on which rested the crown, while the sceptre, orb, coronation rapier, and the gold chains of the two Orders, were displayed in front of the coffin, and the three silver lions mounted guard at the foot of the catafalque.

Another function of the Order chains at Rosenborg was preserved after the end of the absolute monarchy. According to the statutes of the two Orders their insignia had to be worn on chains on certain occasions. Thus, the chains of both Orders had to be worn on the King's birthday, and until 1946 the chains from Rosenborg were worn by the King when holding court on his birthday. This custom ceased after the accession of Frederick IX to the throne in 1947. On New Year's Day the chain of the Order of the Elephant has to be used alone, and on that day it is still worn by the sovereign after its collection from Rosenborg Castle, as from 1948 the stars of the two Orders, also among the regalia, have been worn; they had not otherwise been used since the last coronation in 1840.

After the end of absolutism certain other objects with a ceremonial role at coronations, together with the regalia, came to symbolise the reign of the constitutional monarch. When after ascending the throne in early 1848 Frederick VII renounced the absolute monarchy, a popularly elected national assembly was convened to draw up a new Danish Constitution. The assembly met in October 1848, and the King gave the inaugural address; in front of his throne were the three silver lions. Later, when the sovereign read the speech standing before the throne at the opening of parliament, it became customary to hang the coronation mantle from Rosenborg over the throne; sometimes but increasingly rarely the silver lions were grouped before it. It occurred once during the reign of Christian X, and when the King opened parliament on 9th May 1945 after the liberation it was again planned to have the silver lions in front of the throne. In the course of three days after the German capitulation these ornaments were collected from their bricked up hiding-place and polished, however due to lack of space the idea had to be dropped. Frederick IX was the last sovereign to open parliament with the coronation mantle on the throne behind because the amended Constitution of 1953 abolished the speech from the throne at the opening of parliament.

The silver lions were also used on other state occasions by the sovereign. When in 1863 at Christiansborg Castle Frederick VII received the deputation from Greece requesting Prince Vilhelm of Denmark to accept the throne of Greece under the name of George I, the three silver lions were grouped before the throne. And likewise, in 1905, when a delegation from Storting the Norwegian parliament was received in audience to make a similar request, namely their choice of Prince Carl of Denmark as their sovereign under the title of King Haakon VII of Norway. The last occasion at which the silver lions were used like this was at the Silver Jubilee of Christian X at Christiansborg in 1937. Whereas past kings were painted with their regalia, the symbols of their reign, resting on a table beside them, it can perhaps be said that during later reigns they were replaced by the three silver lions.

Some Comments on the Regalia and the Goldsmith's Art, and on Diamond Cutting.

In this outline of the history of the regalia, some glimpses have been given of the function of regalia as symbols of kingship. That they also represent the finest applied art of their respective periods has only been hinted at, therefore in conclusion, we will briefly touch upon some details of their craftsmanship.

By far the greater part of the regalia was made in Denmark by men attached to the Court as "the King's Goldsmith" or as "Court Jeweller". As would be expected, the sovereign commissioned only the best craftsmen. Some were summoned from abroad, others had settled in the country, while the Fabritius family – the illustrious line of goldsmiths – were of Danish stock and hailed from a vicarage in Denmark. However, they all followed the lines laid down by the great centres of decorative art abroad, where they had often presumably worked "at the bench", and from where issued the prints with patterns upon which goldsmiths throughout Europa based their *oeuvre*. The Sword of State made in 1551 reflects the Dutch Renaissance style, whereas Christian IV's crown made in 1596 is most closely related to the goldsmith's art in Germany at that time. Its rich enamel ornament vividly expresses the pleasure taken in variegated colours in the sixteenth century. Frederick III's regalia executed in 1648 are also ornamented with varicoloured enamels, but the effect is different and the decoration has been inspired by the contemporary floral style of the Netherlands. All these early regalia are set with innumerable gems as an integral part of their design. But after the mid-1600s there follows a period when the taste for colour and ornament recedes, and instead the emphasis is on the interplay of gold and rich encrustations of diamonds. This is first apparent on the crown known as "the crown of the absolute monarchy", made after the French manner very shortly before 1670. The trend continues on the other ornaments of the regalia during the eighteenth century.

In the sixteenth century diamonds are usually table-cut, i.e. a flat (light or heavy) stone, cut with a flat top, it is usually square but sometimes triangular in shape, and its edges are cut at an angle. Pointed stones also occur, cut as four- or three-sided pyramids. Already among the diamonds on Christian IV's crown there are twelve rose-cut diamonds; these are diamonds with flat undersides, and an arched top, hemispherical in shape, the surface of which is cut in facets, tapering to a point. This method of cutting gives greater sparkle to the gem than the simpler table cut. Rose diamonds came into great favour in the seventeenth century and they are found in considerable numbers on Frederick III's regalia from 1648. Table diamonds, however, continued to be used, for example on "the crown of the absolute monarchy". In France from c. 1680 diamonds cut as brilliants became usual. The upper part of a brilliant, like the rose diamond, is cut with rows of facets, but the brilliant is finished in a polygonal plane on top; the underside is likewise many facetted but pointed. It is the cut which gives the greatest refraction of light in a diamond. The first brilliants in the regalia date from 1731, for instance in the star of the Order of the Elephant of that date.

Christian III's Sword of State
1551

To the peoples of the Great Migration, who founded new countries on the ruins of the Roman Empire and roughly mapped the European boundaries of later periods, a chieftain's sword was the mightiest symbol of his leadership and right to lead his people to war. And, therefore, in the Christian ritual of coronation in these countries the sword became part of the regalia. In Denmark the sword was the first item of the regalia to be presented to kings after their anointing, and the tradition remained unchanged until radical alterations to the coronation ritual were introduced after the advent of the absolute monarchy in 1660. The Bishop took the sword from the altar and girded it to the King, thereupon the King drew the sword and brandished it towards the four quarters of the globe. At the coronation of Christian III in 1537, the sword was proclaimed to keep foreign foes at bay and to uphold law and order inside the realm. The present sword is from the reign of Christian III, but it dates from 1551, fourteen years after his coronation. It is a magnificent ceremonial weapon intended for the coronations of his descendants (used for the last time in 1648). The sword is so large that it has to be wielded with both hands. It is a type which fell out of use as a weapon during the 1500s, but continued to be ceremonially used. Its hilt and scabbard are gilt silver. All surfaces are elaborately ornamented with vases, garlands, symmetrically arranged satyrs and legendary beasts cast in relief. In many places, too, there are enrichments of coloured enamel and table-cut diamonds. The decoration is especially inspired by the Netherlandish grotesque style developed at this period, in particular, by the renowned Flemish sculptor, Cornelis Floris (later to execute Christian III's tomb in Roskilde Cathedral). Jan Siebe, goldsmith to the King and who made the sword, was likewise Flemish. Yet there is a strong possibility that Jacob Binck, Christian III's versatile Court artist, has had a considerable influence on its design.

Christian IV's Crown
1596

This crown, made for the coronation of Christian IV in 1596, is the most magnificent example of the goldsmith's art of the Renaissance period in Denmark, and it is by the hand of Dirk Fyring, goldsmith to the King. Christian IV evidently wanted the crown to resemble that of his father and grandfather, but also to be far more splendid. The ancient crowns of Denmark only known from rather unreliable representations, were open crowns like most medieval crowns. The basic shape was a circlet that rested on the sovereign's head, along the upper edge of the circlet were a series of gables and points. However, during the sixteenth century a new type of crown was adopted throughout Europe, in that arches were added to some of the gables or points, they rose radially and their point of juncture was at the centre of the circlet, thereby forming a closed crown. The reason why Christian IV chose the old-fashioned open crown was perhaps because although he wished to move with the times, he still felt a deep veneration for his ancestors and their traditions.

Thus, the crown was designed in the form of a broad gold circlet from which rose alternately six large and six small gables. But its decoration was totally contemporary – a prodigious interlace of delicate openwork, enriched with ornaments, the opulence of which being accentuated through enamelled details in many colours. Among the ornaments can be seen cherubim, winged dragons, and at the centre of each large gable an allegorical figure. The varicoloured ornament and figurative imagery are framed by innumerable diamonds and pearls. Diamonds are set as stars above ornaments or as canopies and borders framing the allegorical figures, while large drop-shaped pearls top the six small gables. The crown is lined with a cap of red velvet which must have made the crown more pleasant to wear (it weighs almost 3 kilograms). Christian IV wore it after his coronation in the procession from the Cathedral, Frue Kirke, to the Castle.

The Crown of the Absolute Monarchy
About 1670

At the coronation of Frederick III in 1648 the crowning ceremony was with Christian IV's crown, but it had been modernised through the addition of arches from the six large gables, thereby transforming the crown to the closed kind like that worn by the Danish King's crowned contemporaries. The revolution in 1660 resulted in the introduction of absolute monarchy in Denmark, and prior to his death in 1670 Frederick III commissioned a modern crown of the closed type to be worn by the future absolute monarchs of the realm. The goldsmith Paul Kurtz of Copenhagen made the crown in the manner of the crowns of French kings in the seventeenth century. It was especially during the time of the absolute monarchy that the Danish Court, like most of the Courts in Europe, turned for inspiration to the Court of the French sovereign.

Above the broad circlet rise eight palmette-like leaves of thin plates of gold curving outward; they are alternately large and small, onto them are bolted flat gold arches which curve elegantly, the point of juncture at the middle of the crown is very slightly raised. On this stands the miniature orb of pale blue enamel with diamond equator and meridional bands and a diamond cross. Like the French crowns of the period, and most of the other royal crowns of Europe, the Danish crown has eight arches to the centre – this number symbolised the royal crown, but in France the fleur-de-lis decorates the point of juncture. Unlike the crown of Christian IV there are no figural motifs nor coloured ornament on the new crown. The gold has a matt finish, and the sole enrichments are countless precious stones. Almost two thousand diamonds are set in rows as the veins of palmettes, as bows, borders, or stars. Four very large stones are set in the circlet: two spinel rubies and two sapphires, the larger of the latter weighs 144 carats, and at the coronation it was the stone that faced the front. Above it, behind a flat diamond can be seen the monogram of Christian V in gold wire, the first absolute monarch to wear the crown in 1671.

The Queen's Crown
1731

In Denmark the crowning of a queen took place for the first time in 1250. But no crown of a queen seems to have been in the regalia until Frederick III commissioned a diamond-studded crown for his consort Sophie Amalie in 1648. The following two queens consort wore it, and in 1721 Frederick IV placed it on the head of Anna Sophie Reventlow at Frederiksberg Castle, and pronounced her Denmark's queen – less than three months after the death of his first consort, Queen Louise. The circles close to the King were scandalised. Nine years earlier, when married to Queen Louise, Frederick IV had morganatically married Countess Reventlow, and immediately after the Queen's funeral he married her rightfully. Princess Sophie Magdalene, Frederick IV's daughter-in-law and consort of the later King Christian VI gave vent to outraged dynastic pride due to the fact that the new consort was not of royal blood. Therefore, when she became Queen Sophie Magdalene in 1730 she refused to wear the crown that she considered to have been besmirched by Queen Anne Sophie, and for the coronation in 1731 Frederik Fabritius, the Court jeweller, was commissioned to make another crown for the Queen; it is now in the regalia. It has been worn by all queens consort throughout the period of the absolute monarchy, the last being Christian VIII's consort, Caroline Amalie in 1840.

In appearance the crown resembles a delicate repetition of the King's crown of c. 1670. Its light graceful lines are presumably because it was intended for a woman, but it also expresses a reaction in the eighteenth century against the imposing flamboyance of the Baroque. The finely chased and polished foliage ornaments, especially those on the narrow, matt gold ground of the circlet, are likewise evidence of a new decorative style. About nine hundred close-set, table-cut diamonds are mounted on the crown, most of which are probably from the former crown of queens. This former crown, stripped of its jewels, remained at Rosenborg Castle until 1790, when is was melted down in order to supplement the Queen's gold toilet set. On the front of the crown is a single flat brilliant covering the crowned monogram of Christian VI in gold wire.

The Sceptre
1648

From time immemorial a rod has symbolised authority and jurisdictional dominion, its origins are perhaps rooted in the civilisations of antiquity in the Near East. The term "sceptre" derives from the Greek *skeptron*, meaning a rod. Sceptres as badges of sovereignty became part of the regalia of kings in the Middle Ages. In old Danish records the word "*spir*" is often used as a term for "sceptre" – *spire*. At the coronation of Christian IV the Bishop said: "This royal sceptre and spire signifies and enjoins that those in authority rule and govern their subjects with honour according the law and custom". Frederick III acquired the sceptre now in the Danish regalia for his coronation in 1648. The sceptre is a long tubular rod of burnished gold, presumably strengthened inside by a brace of another harder metal. At the bottom of the rod is a gold handle with enamelled ornament, in the middle of the rod there is inserted a round enamelled knob, and the head of the sceptre is in the form of a pale blue enamelled lily surmounted by a small crown in varicoloured enamels. The upper part of the handle and the knob on the rod are formed of panels with wholly naturalistic floral ornaments executed in openwork relief, the flowers are enamelled in their true colours. Close rows of table-cut diamonds are set between the panels, and rows of diamonds pick out the veins in the petals of the lily, they also enrich the arches of the crown at the top of the sceptre, and the miniature orb and cross surmounting the crown. In Europe several king's sceptres of the sixteenth and seventeenth century terminate above with a little orb, the cross on which seems to consecrate the sceptre, and some French sceptres are surmounted by a fleur-de-lis. But on the Danish sceptre the combination of the naturalistic lily and the crown with cross is exceptional and to masterly effect. It is not known who made the sceptre, possibly a Copenhagen goldsmith, but there are indications that its creator may be found in Amsterdam which, in the mid-seventeenth century was one of the leading centres of the goldsmith's and jeweller's art in Europe.

The Orb
1648

The orb was originally an imperial symbol. Roman emperors were portrayed with a globe to manifest their concept of their own position as rulers of the world. Upon Christianity becoming the official religion of the Roman Empire, the globe was surmounted by a cross to symbolise the emperor's role as Christ's viceregent on earth. The medieval Germano-Roman emperors considered themselves heirs to the Roman Empire, they assumed its emblems, on their seals for example, where they were depicted enthroned, bearing a crown, sceptre and globe – they called it "orb". Not until the eleventh or twelfth century was a true orb included in the regalia of an imperial coronation. Many European kings considered themselves equal to the emperor, and commissioned seals bearing their enthroned images in imitation of the imperial seals. The orb was likewise gradually introduced into their regalia. This also applied to Denmark. The orb is mentioned in connection with the regalia for the first time when it was carried in front of Christopher III in the procession to Ribe Cathedral upon his coronation in 1443. An orb has from then onwards always been part of the Danish regalia. A Copenhagen goldsmith made an orb of gold for the coronation of Christian IV in 1596, which was later pawned by the King together with the rest of the regalia in order to raise money for the wars he was engaged in. This orb was never returned. Therefore, his successor Frederick III for his coronation in 1648 acquired the present orb from an anonymous goldsmith in Hamburg. Round the middle of the burnished gold globe is a blue enamel band set with rows of diamonds, it represents the equator of the symbolical globe, while the band crossing the top represents a meridian of the northern hemisphere, with a cross set with diamonds surmounting the north pole. In 1648 and at all successive coronations this orb was held in the left hand of the sovereign.

The Coronation Rapier
1648

In 1693, a visitor was granted permission to see the regalia in their locked cabinet at Rosenborg Castle, he noted in his diary that the sceptre and rapier were crossed on a background of purple velvet with the orb in front. Today in the treasury at Rosenborg these items of the regalia are displayed in the same manner. The rapier appears to have been acquired by Frederick III to wear at his side upon his coronation in 1648. Christian IV had also commissioned a golden "horseman's sword" as a side-arm when he was crowned. At both these coronations the great Sword of State from 1551 played a ceremonial role which ceased after the introduction of absolute monarchy. At the coronation of Christian V in 1671 the Bishop discoursed on the significance of the regalia, including the sword, but he expressly mentioned that God had already girded it to "Your Majesty's loins". The rapier thus still functioned as a side-arm but had now taken the place of the Sword of State. This custom was followed at the coronations of all absolute monarchs.

The hilt of the rapier is magnificently worked in gold and richly encrusted with diamonds (both table-cut and rose-cut). Its surfaces are white enamel with varicoloured floral decoration. The scabbard is covered with red velvet (now faded). Its chape is white enamel on gold, with floral ornament and many diamonds, corresponding to the hilt. Down the velvet scabbard is a row of nineteen oval shields of enamelled gold, emblazoned with the different bearings of the arms of Denmark. Each shield is surmounted by a diamond crown, and at the top, over the crowned shield with the three lions of Denmark, there is a correspondingly larger crown that seems to express the summit. The hilt and chape must date from 1648, possibly made in Amsterdam, but the arrangement of the armorial bearings on the scabbard indicates that in its present form, the scabbard dates from the coronation of Christian V in 1671 (with one or two later additions).

The Anointing Box
1648

The Old Testament tells the story of how the prophet Samuel anointed Saul, and later David, as the first kings of Israel. The Church of Rome adopted this ritual and upheld the right to consecrate a king before he could be crowned. In Denmark the first anointing of a sovereign took place in 1170, and the ritual continued after the Reformation. Bishops undertaking the anointing referred in their addresses to Saul and David, they also pointed out that *Christos* in Greek means "the anointed". The officiating bishop dipped a finger in the consecrated oil or unguent, and then made the sign of the cross on the sovereign's wrist – during the absolute monarchy, likewise on the forehead and breast, earlier between the shoulders. At the coronation of Christian IV there was mention of oil in a gold box. The anointing box now in the regalia was presumably made for the coronation of Frederick III in 1648 and used at all successive coronations. At Rosenborg Castle there is a little glass ampulla with the remains of the oil used in the anointing of Frederick IV, and in the gold anointing box are dehydrated traces of the balm used at the last coronation in 1840. It is on record that on that occasion the Court apothecary mixed three samples scented with heliotrope, rose, and violet respectively, and that the King chose violet.

The anointing box is cylindrical with a flat cover which screws on. It is of gold with a finely hatched surface set with twenty table diamonds, on the cover at the centre is a rose diamond. The sides are enriched with varicoloured flowers in champlevé enamel. From the 1640s onwards floral motifs won favour in the *oeuvre* of goldsmiths (cf. the sceptre and rapier). They were inspired by plates in Dutch botanical books, *flora legia*. These publications spread through Europe, motifs were taken from them for tapestries and fine embroidery. It is uncertain whether the anointing box was made in Copenhagen or Amsterdam.

The Insignia and Chain of the Order of the Elephant 1693

The origins of the Order of the Elephant lie in an Order of Chivalry founded by Christian I in the mid-fifteenth century, whose knights wore an insignia bearing the image of the Virgin Mary from a chain of elephants with towers on their backs. In medieval imagery the elephant symbolised chastity and defence of the faith, it also played a significant role in the visions of chivalry at this time. But because of its religious nature the brotherhood was dissolved at the Reformation. However, about 1580 Frederick II reinstated the elephant with a tower on its back as the insignia of royal merit. Although certain rules developed, it was not until the absolute monarchy that clear lines were laid down, culminating in the Statutes of the Order in 1693. In the mid-seventeenth century and decades to follow the insignia of the elephant was worn on a blue ribbon, but the Statutes now stipulated that on particular occasions the insignia was to be worn on a chain in which elephants and crenellated towers were to alternate. This insignia and gold chain were used for the first time on such an occasion by Christian V in 1694. They became part of the regalia at Rosenborg Castle and were worn by all successive monarchs at their coronation as well as on other specially designated days. Even after coronations ceased when absolute monarchy came to an end, the insignia and chain of the Order continued to be used by Danish sovereigns on certain days. They are now worn by Her Majesty the Queen as a formal tradition only on New Year's Day.

The alternating towers and elephants on the chain are in cast gold and engraved; on the pale blue saddle cloth of each elephant is inscribed in gold the initial D for Dacia (Denmark). The insignia of the elephant suspended from the chain carries a tower and a turbaned, black driver holding a spiked cane. Cast in gold and embellished with white and coloured enamels, it is set with nine diamonds, of which five large table-cut diamonds are mounted in the form of a cross on the front. This insignia may be older than the chain. Christian V commissioned several insignia and chains from Copenhagen goldsmiths.

The Star of the Order of the Elephant 1731

Knights of the Order of the Garter were in 1627 the first to add an eight-pointed star with a cross at its centre to the insignia of the Order. Christian IV was Knight of the Order, as were several other Danish sovereigns, and his Garter star is among the insignia of Orders at Rosenborg. The Order of the Garter in many ways influenced the Danish Orders (e.g. the Order Statutes of 1693), and it undoubtedly inspired Frederick III to add a star to the insignia of the Order of the Elephant. Christian V altered the star to its present form, an eight-pointed star with a centre roundel in which is a cross on a red ground encircled by a laurel wreath. Originally these stars were always embroidered. The ermine mantle worn by Christian V for his coronation in 1671 bore a large embroidered star in pearls with a cross in diamonds; it became part of the regalia and has probably been worn on the mantles of all absolute monarchs. For the coronation of Christian VI in 1731, Frederik Fabritius, the Court jeweller, made the star shown here; it was worn by all later sovereigns on the doublet of their coronation attire. The cross, laurel wreath, and oval frame of the red enamel central panel are of brilliants, and in the eight points of the star there are forty rows with no fewer than two hundred and thirty-two small brilliants. The gold reverse is engraved with a rosette. In the past the star was always sewn to the coronation dress, nowadays it is attached by a pin. At the abolition of coronations and the absolute monarchy the star remained unused for a hundred years, but it was worn again by Frederick IX on various state occasions, and the custom has been continued by his successor and daughter, Queen Margrethe.

The Order of Dannebrog with Chain
1693

The Order of Dannebrog was instituted by Christian V shortly after his coronation in 1671. It was awarded by him for the first time in a ceremony at Rosenborg Castle to a number of ministers, generals and other prominent men. Several of the members later became Knights of the Elephant – always considered the more illustrious of the two Orders. To increase the age and distinction of the Order of Dannebrog it was maintained that it embodied the revival of an Order founded by Valdemar the Victorious during a Crusade to Estonia where Dannebrog, the Danish flag, descended from heaven. The insignia was a diamond studded cross of white enamel with red borders: a clear reminder of the white cross and red ground of the national flag. It was worn on a white ribbon edged with red. The Order of Dannebrog received new Statutes in 1693 like the Order of the Elephant. From then on the insignia of the Orders were worn at the hip on a long ribbon. The Knights of the Elephant wore theirs on a blue ribbon over the left shoulder, and the cross of Dannebrog was worn on a white ribbon with red borders over the right shoulder. Members of the Order of the Elephant were usually called blue knights, members of the Order of Dannebrog white knights. The same Statutes stipulated the dress of each Order and the occasions on which it was to be worn, and designated the days on which the insignia were to be on a gold chain.

The Dannebrog chain consists of the crowned monograms W and C5 (for Valdemar, and Christian V – as the restorer of the Order) alternating with small crosses. This Dannebrog chain likewise became part of the regalia. As from 1700 onwards the King's chain was worn together with the chain of the Order of the Elephant by each sovereign at his coronation.

Some monarchs after the end of absolutism continued to wear both Order chains in connection with their birthday ceremonial. The cross and chain have both been made in Copenhagen.

The Star of the Order of Dannebrog
After 1808
Star of the Order of the Elephant c. 1766

To the insignia of the Order of Dannebrog there belongs a star described in 1691 as a silver star with eight points, on which is laid a silver cross with red borders and inscribed with the words "C5 restitutor". This was the appearance of the star until 1808 when Frederick VI reorganised the Order by dividing it into several classes. The "white knights" now became Knights Grand Cross, they wore the cross as before on a white ribbon over the shoulder (or on a chain on special occasions of state) and the star. Its inscription was changed to a crowned W (for Valdemar) and the words, "God and the King". Earlier no sovereign wore the star of the Order of Dannebrog for his coronation, but after the change it seems to be the case for Frederick VI in 1815 and Christian VIII in 1840. The star shown in colour here passed into the regalia after the death of Frederick VII's widow, the Countess Danner, in that it was thought to have been worn by Christian VIII at his coronation. The points of the star are of brilliants, and the cross is closely set with small brilliants and edged with rubies set in gold.

The star of the Order of the Elephant (reproduced here in black and white) passed into the regalia at Rosenborg Castle at the same time as the Dannebrog star. It has undoubtedly always belonged to the royal family. It seems to be a smaller copy of a star made by the Court jeweller, J.-F. Fistaine in 1766 for Christian VII. The latter is known only by descriptions but from these it seems probable that the surviving star dates from the same time, possibly by the same jeweller. The cross in the middle, the laurel wreath, and the round frame are of brilliants, whereas the points of the star are alternate rows of pearls and brilliants.

Both stars have been worn by King Frederick IX and our present Queen on state occasions.

