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Frederiksborg Slot

DET NATIONALHISTORISKE MUSEUM · THE MUSEUM OF NATIONAL HISTORY



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DET NATIONALHISTORISKE MUSEUM · THE MUSEUM OF NATIONAL HISTORY

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Museets stifter
BRYGGER J. C. JACOBSEN
til minde

1811 · 2. SEPTEMBER · 1961

Ved udsendelsen af denne billedbog fra Frederiksborg på 150 års dagen for brygger J. C. Jacobsens fødsel ønsker bestyrelsen for Det nationalhistoriske Museum på Frederiksborg at hædre mindet om museets kloge og gavmilde stifter. I rækken af J. C. Jacobsens storslåede gaver til fædrelandet er Frederiksborg Museet blevet den af offentligheden mest skattede, ligesom det for ham selv i særlig grad var en personlig hjertesag. I tanke og i handling var han levende interesseret i at forme museets fremtid, så det kunne blive en folkeligt inspirerende og videnskabeligt frugtbringende kulturinstitution. Hans er æren for den lykkelige kombination af minderigt kongeslot og historisk museum, som her er skabt. Måtte disse billeder i glimt give indtryk af det, som brygger J. C. Jacobsen ønskede, at Det nationalhistoriske Museum på Frederiksborg skulle være:

et hjem for det danske folks historiske minder.

G. BARDENFLETH

JOHANNES BRØNDSTED

STIG IUUL

JØRGEN PAULSEN

Historisk indledning · *Historical introduction*



DET ÆLDRE FREDERIKSBORG før nedrivningen år 1600. Samtidigt maleri på Gripsholm i Sverige. [84×190].
 THE ORIGINAL FREDERIKSBORG CASTLE, demolished 1600. Contemporary painting at Gripsholm, Sweden.

SLOTTET

MIDT i Nordsjællands vidtstrakte skovområde lå i middelalderen på en holm i et sumpet terræn en herregård, som efter den nærliggende landsby kaldtes HILLERØDSHOLM. Dens jordegods var ikke særlig stort, men blandt dens ejere nævnes flere fremstående herremænd, i reformationstiden således den navnkundige rigshofmester Mogens Gøye. Da hans datter Birgitte Gøye 1544 ægtede den senere som lensmand og admiral så bekendte Herluf Trolle, bragte hun ham Hille-rødsholm som en part af sin medgift. Fra 1554 tog ægteparret bolig her, og i de nærmest føl-gende år opførtes med Matheus Rubensaadt

THE CASTLE

IN the Middle Ages, on an islet in marshy ground in the middle of the forests of North Zealand, lay a manor, known as HILLERØDSHOLM from the name of a neighbouring village. The estate was not very large, but several prominent men had been its owners. At the time of the reformation it was in the possession of the famous High Steward Mogens Gøye. When in 1544 his daughter Birgitte Gøye married Herluf Trolle, later a celebrated Lord Lieutenant and admiral, Hillerødsholm was part of her dowry. She and her husband settled there in 1554, and in the years immediately after they erected a new manor-

som bygmester en ny hovedbygning, et dobbelthus i sengotisk stil.

Få år senere indtraf en begivenhed, som kom til at danne epoke i Nordsjællands historie. Ved et mageskifte, som fandt sted 1. juli 1560, erhvervede den jagtlystne kong Frederik II Hillerødsholm, som han straks gav navnet FREDERIKSBORG. Herluf Trolle og Birgitte Gøye fik i stedet ejendommen Skovkloster i Sydsjælland, der herefter kaldtes Herlufsholm.

Som midtpunkt i et stort kongeligt jagtdomæne blev det nye slot et yndet opholdssted for Frederik II. Meget blev sat i værk for at udbygge den tidligere herregård til et stateligt slotsanlæg og for at forskønne omgivelserne. Ved kanalanlæg og opdæmninger tilførtes der slotssøen mere vand. Dyrehaver blev indhegnet for at beskytte sjældne arter af vildt, og der anlagdes fiskedamme og fugleherder i nærheden.

Kun en mindre, men bemærkelsesværdig del af bygningerne fra Frederik II's tid står endnu tilbage. Det gælder først og fremmest anlægget på den forreste slotsholm med det ejendommelige, skæve indgangsparti ved Byporten, det høje hus – kaldet Herluf Trolles Tårn – til højre i staldgaden og de to mærkværdige, runde tårne ved S-broen; de er begge prydet med kongens valgsprog »Mein[e] Hoffnung zu Gott Allein« og årstallet 1562 i et skriftbælte, dannet af murankre. Fra samme tid hidrører den lange Fadeburslænge ved Ringrendingspladsen og det lille lystslot Badstuen ude i Indelukket nord for slottet.

house, a double building in the late Gothic style, the architect being Matheus Rubensaadt.

A few years later an event took place that was to introduce a new era in the history of North Zealand. By a transaction of July 1st 1560, King Frederik II, who was a hunting enthusiast, acquired Hillerødsholm, which he at once rechristened FREDERIKSBORG. In return Herluf Trolle and Birgitte Gøye acquired the manor of Skovkloster in South Zealand, now Herlufsholm.

Lying as it did in the middle of a great royal hunting domain, the new castle became a favourite residence of Frederik II. Much was done to turn the former manor-house into an imposing castle, and to improve its surroundings. A system of canals and dams was made to convey more water to the lake surrounding the castle. Deer-parks were fenced to protect rare species of game, and fishponds and game preserves were constructed close by.

Only a few—but remarkable—buildings of Frederik II's time now remain, first and foremost the buildings on the first of the three castle islands; these comprise: the odd, crooked approach through the Town Gate; Herluf Trolle's Tower, the two-storey house on the right of the street running between the stable buildings; and the two remarkable round towers by the S-bridge. Both towers bear the king's motto, "Mein[e] Hoffnung zu Gott Allein" (My Trust is in God Alone), and the date 1562, the letters being formed by wall-ties. To the same period belong the long Pantry Wing flanking the Tiltyard, and the little pleas-

CHRISTIAN IV
[konge 1588–1648],
slottets byherre.
Malet ca. 1612 af
Peter Isaacsz.
[140 × 106].

CHRISTIAN IV
[reigned 1588–1648],
the builder of the Castle.
Painted about 1612
by Peter Isaacsz.



På Frederiksborg blev Frederik II's ældste søn og efterfølger, Christian IV, født d. 12. april 1577. Allerede som ung viste han udpræget interesse for arkitektur; de mange bygningsværker, han lod opføre i sin regeringstid, har placeret ham som bygherren blandt de danske konger. Omkring år 1600 besluttede han at opføre et nyt Frederiksborg, langt mere pragtbetonet end faderens. Størstedelen af det daværende anlæg blev derfor revet ned, og i årene 1602–20 rejstes det slot, som stort set endnu er bevaret i det ydre.

Hovedslottet, der ligger på den yderste af de tre holme i søen, er helt omgivet af vand; det består af tre høje fløje og en lav terrassebygning omkring en indre slotsgård. I midten ligger Kongefløjen, hvis facade er forsynet med to trappetårne og et stengalleri, rigt prydet med relieffer og statuer af klassiske guder. I denne fløj havde kongen og dronningen deres opholdsværelser. Kirkefløjen til venstre, der i det ydre er markeret ved et højt, kraftigt klokketårn, rummer Slotskirken og Riddersalen. Fløjen til højre, hvor kongebørnene boede, fik i 1700-årene benævnelsen Prinsessefløjen. Terrassebygningen, der forbinder de to sidste fløje, er ud imod den ydre slotsgård udstyret med et søjlegalleri og gudestatuer anbragt i nicher; i midten hæver sig over porten en rigt dekoreret gavl, hvori ses det danske (Christian IV's) og det brandenborgske (dronning Anna Cathrine's) våben.

I den ydre slotsgård på den mellemste holm

ure palace known as the Bathhouse in the park north of the castle.

Frederik II's eldest son and successor, Christian IV, was born at Frederiksborg Castle on April 12th, 1577. From an early age he showed great interest in architecture, and he is remembered as the great builder among Danish monarchs. About the year 1600 he decided to build a new Frederiksborg, far more splendid than that of his father. The greater part of the existing castle was therefore demolished, and the years 1602–20 saw the erection of the castle whose framework still largely survives.

The main building, which lies on the furthest of the three islands in the lake, is entirely surrounded by water; it consists of three wings several storeys high, and a low terrace building, all surrounding an inner courtyard. The central wing is known as the King's Wing; its front displays two stair turrets and a stone gallery, elaborately ornamented with reliefs and statues of classical gods. This was the wing containing the private apartments of the king and queen. The Chapel Wing on the left, crowned with a bell-tower, contains the castle chapel and the Great Hall. The wing on the right, where the royal children lived, was known in the 18th century as the Princess's Wing. These two wings are connected by a building called the Terrace, which has a colonnade, and niches containing statues of gods on the side facing the outer courtyard. In the centre, above the gateway, rises a richly ornamented gable, bearing the coats of arms of



Det tidligste billede af CHRISTIAN IV's FREDERIKSBORG. Pennetegning af Peter Isaacsz 1615. [18×32].

The earliest picture of CHRISTIAN IV's FREDERIKSBORG. Pen and ink sketch by Peter Isaacsz, 1615.

opførtes mod vest Slotsherrens Hus som bolig for lensmanden, deroverfor Kancellibygningen med plads til regeringskontorer og mod syd ved S-broen det høje Portttårn, også kaldet Fange-tårnet efter fangehullerne i dets bund. Midt på pladsen rejstes 1620 Neptunfontænen med bronzefigurer, udført af billedhuggeren Adriaen de Vries i Prag.

Ved Ringrendingspladsen byggede Christian

Denmark (Christian IV), and Brandenburg (Queen Anna Cathrine).

Round the outer courtyard on the middle island lie, on the west, the Castellans House, built as a residence for the Lord Lieutenant of the County, opposite this the Chancellery with room for government offices, and on the south by the S-bridge the large Barbican, also known as the Prison Tower, from the dungeons in its foundations. In

IV endvidere Audienshuset med Møntporten samt Løngangen, der over en bred kanal danner forbindelsen med hovedslottet. Disse to bygninger er helt af sandsten – i modsætning til alle de øvrige, der er bygget af røde mursten med sandsten anvendt som vinduesindfatninger, gesimsbånd, hjørnekvadre m. m. Midt på Ringrendingspladsen opførtes en sandstensportal, senere kaldet Karruselporten. Den blev 1736 erstattet af den nuværende mere beskedne portal, hvori dog Caspar Finckes oprindelige gitterværk stadig har sin plads.

Christian IV's Frederiksborg er i lighed med Rosenborg og Børsen i København bygget i den særlige renaissancestil, som har sin rod i nederlandsk bygningskunst, men som i øvrigt udviklede sig ret selvstændigt her i landet. Kongen var selv aktiv ved planlægningen og udformningen af det store bygningsværk; undertiden støttede han sig til særlige arkitekter, navnlig forskellige medlemmer af kunstnerfamilien Steenwinckel; blandt hans mest betroede håndværkere var bygmesteren Jørgen Friborg fra Slangerup, stenhuggeren Caspar Bogaert, snedkeren Hans Barchmand og kunstsmeden Caspar Fincke.

I Christian IV's regeringstid blev Frederiksborg mere og mere det foretrukne residensslot, og også hans nærmeste efterfølgere, Frederik III og Christian V, benyttede slottet meget; den første holdt efter freden i Roskilde 1658 her et strålende taffel for svenskekongen Karl X Gustav. Christian V føjede ny glans til stedet ved at

1620 a fountain was erected in the middle of the courtyard, with a statue of Neptune and other figures in bronze, made by the sculptor Adriaen de Vries in Prague.

Christian IV also built the Audience House facing the Tiltyard, with its gateway, known as the Mint Gate, and the Privy Passage which spans the moat and connects it with the main building. These two buildings are built entirely of sandstone, in contrast to all the rest, which are of red brick with sandstone window surrounds, cornice mouldings, cornerstones, etc. In the middle of the Tiltyard a sandstone gate was erected, later known as the Tilting Gate, replaced in 1736 by the present more unpretentious gate, which however still contains Caspar Fincke's original wrought iron trellis-work.

Like Rosenborg Castle and the Royal Exchange in Copenhagen, Frederiksborg is built in the special Renaissance style which is derived from Dutch architecture, but which continued to develop independently in Denmark. The King himself played an active part in planning the great building project; occasionally he sought the aid of certain architects, especially various members of the Steenwinckel family of artists; among his trusted craftsmen were the builder Jørgen Friborg, the stone mason Caspar Bogaert, the joiner Hans Barchmand, and the metal-worker Caspar Fincke.

During the reign of Christian IV Frederiksborg became increasingly the favourite residence of the King, and his immediate successors, Frederik III and Christian V, also used the castle



SLOTTET med »Sparepenge« i 1652. Maleri på Gripsholm i Sverige af L. Baratta. [205 × 208].

THE CASTLE and *Sparepenge* [“Save Money”] in 1652. Painting at Gripsholm, Sweden, by L. Baratta.

indlede traditionen med de enevældige kongers salvings- og kroningsfest i Slotskirken, en højtidelig ceremoni, der opretholdtes så længe den enevældige regeringsform bestod. Han bestemte ligeledes (1692), at Slotskirkens galleri fremtidig skulle være de danske ordeners – Elefantordenens og Dannebrogordenens – ridderkapel.

For al fremtid blev slottets navn indskrevet i de nordiske rigers historie, da fredsslutningen på Frederiksborg 1720 gjorde ende på århundreders krige mellem Danmark-Norge og Sverige. Kort efter denne begivenhed påbegyndte Frederik IV imidlertid opførelsen af det nærliggende Fredensborg slot, samtidig med at han ved Frederiksborg lod anlægge den smukke og i sin grundform endnu velbevarede park. Christian VI søgte i 1730'erne at modernisere slottet ved en række gennemgribende ombygninger, men som residens trådte Frederiksborg nu mere og mere i baggrunden for Fredensborg.

I befolkningens bevidsthed havde Frederiksborg dog allerede fæstnet sig som rigets mindeborg, hvilket bl.a. medførte, at Frederik VI i 1812 besluttede at lade slottet blive rammen om et dansk pantheon og hjemsted for rigets historiske portrætsamling.

Kort efter at Frederik VII 1848 var blevet konge, besluttede han imidlertid atter at gøre Frederiksborg til residensslot. Den 17. december 1859 udbrød der under et af kongens ophold på slottet en voldsom ildebrand, hvorved størstedelen af hovedbygningens indre, såvel som dens tage og spir ødelagdes. De solide ydermure

frequently; after the Peace of Roskilde in 1658, the former held a magnificent banquet here for Charles X (Charles Gustavus) of Sweden. Christian V added further splendour to Frederiksborg by introducing the tradition that the absolute kings should be anointed and crowned in the castle chapel, a solemn ceremony which was maintained throughout the period of absolute monarchy. The last anointing was that of Christian VIII and Queen Caroline Amalie in 1840. In addition the gallery of the chapel has since 1692 been the ceremonial chapel of the knights of the Danish orders.

The name of the castle was permanently inscribed in the history of Scandinavia when the peace concluded at Frederiksborg in 1720 ended the centuries-long wars between Denmark-Norway and Sweden. Shortly after this event, however, Frederik IV began to build Fredensborg Palace, in the same neighbourhood, and at the same time laid out the fine park at Frederiksborg, the basic plan of which is still well preserved. In the 1730s Christian VI attempted to modernize the castle by a series of radical alterations, but as a residence it was more and more replaced by Fredensborg.

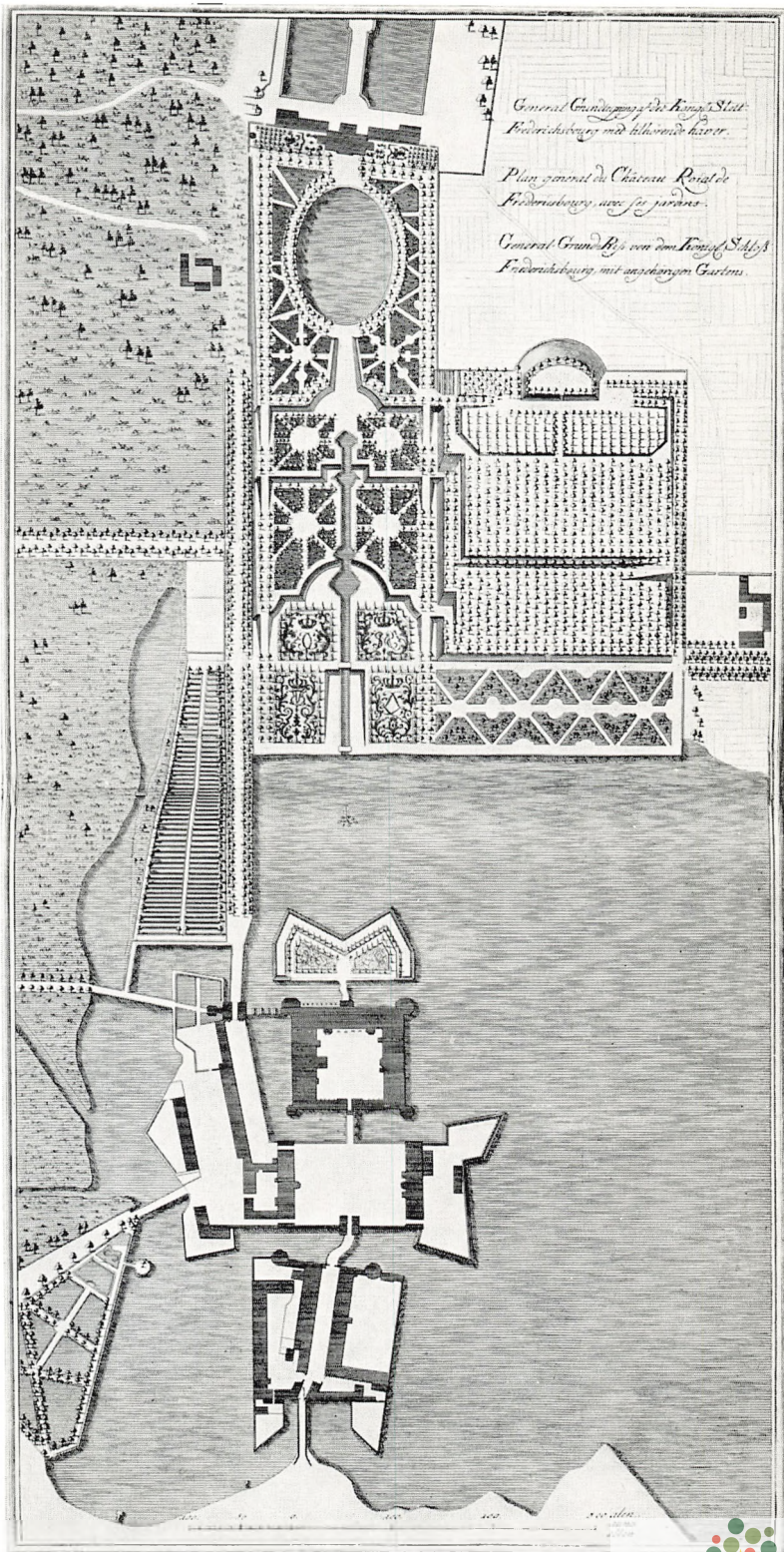
Shortly after Frederik VII became king in 1848, however, he decided to make Frederiksborg a royal residence once more. On December 17th 1859, while the king was in residence, a terrific fire broke out, which destroyed most of the interior of the main building, and its roofs and spires. The massive outer walls survived, but of the interiors only the chapel remained, compar-

GRUNDPLAN AF FREDERIKSBORG SLOT med tilhørende haveanlæg. Kobberstik i L.Thurah's arkitekturværk Den danske Vitruvius, II, 1749.

Forneden ses slotsbygningerne på de tre holme i slotssøen samt Dronningeøen ud for hovedslottets havefacade. Foroven det af havearkitekten Johan Cornelius Krieger omkring 1720 efter fransk mønster anlagte parkanlæg, som bortset fra midteraksens kaskadeanlæg endnu er velbevaret i sin grundform.

PLAN OF FREDERIKSBORG CASTLE and Gardens. Engraving from L. Thurah's work on architecture, Den danske Vitruvius, II, 1749.

At the foot of the picture, the castle buildings on the three islands in the lake, together with Queen's Island opposite the garden front of the main building. Above, the park, designed in the French style by the landscape gardener Johan Cornelius Krieger about 1720. Except for the cascades down the length of the park, the main design has been well preserved up to the present day.



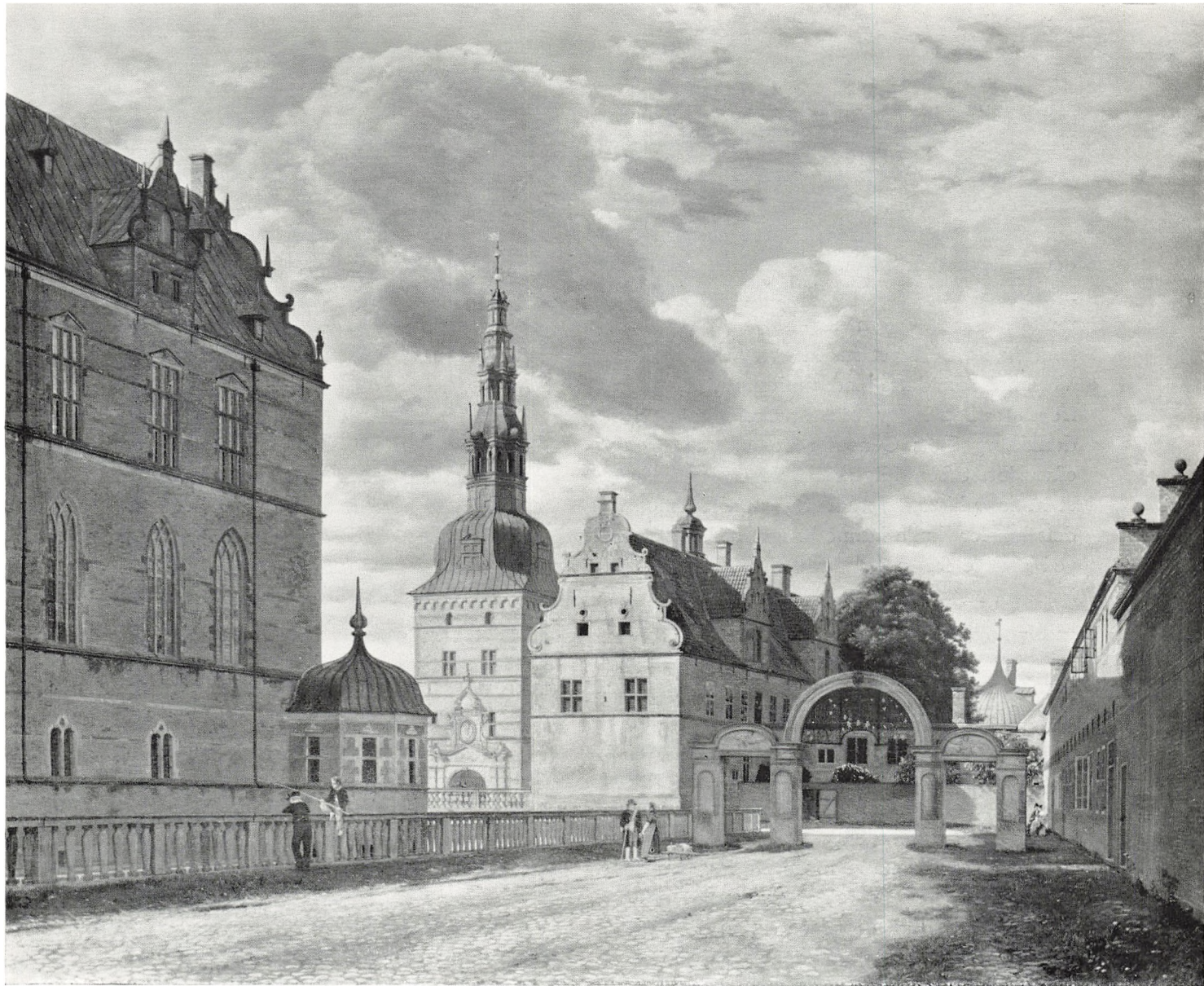
holdt stand, men af interiørerne forblev kun Slotskirken temmelig uberørt af branden, takket være dens hvælvinger, af hvilke dog flere styrtede ned kort efter branden. Audienshuset og Conseilgangen gik ligesom alle bygningerne udenfor hovedslottet helt fri af branden.

For bidrag fra kongehuset og statskassen samt for penge tilvejebragt ved indsamling i hele riget lykkedes det ret hurtigt under arkitekt F. Meldahls energiske ledelse atter at bringe kongeslottet under tag. For midler fra et særligt kunstflidslotteri og for specielle pengegaver blev endvidere de tidligere pragtrum, Kongens Bedekammer, Riddersalen og Rosen, rekonstrueret i den skikkelse, de havde haft før branden. Men indretningen af alle de øvrige rum stod tilbage, og endnu i 1870'erne var der ikke truffet beslutning om slottets fremtidige anvendelse.

atively undamaged, thanks to its arches, several of which, however, collapsed shortly after the fire. The Audience House, and the Council Hall Corridor or Privy Passage, like all the buildings apart from the main castle, escaped the fire altogether.

With the help of contributions from the royal family and the Treasury, and of a nation-wide collection, it was possible to repair the roofs fairly quickly, under the energetic leadership of F. Meldahl, the architect. In addition, the formerly magnificent rooms known as the King's Oratory, the Great Hall and the Rose were reconstructed as they had been before the fire with funds obtained by a special lottery and by private subscriptions. But the restoration of all the other rooms remained, and as late as the 1870s no decision had been made as to the future use of the castle.





KARRUSELGÅRDEN med Ringrendingsporten, malet af Jørgen Roed 1835. Til venstre ses en del af Kirkeflojen, i midten Portttårnet og Slotsherrens Hus, til højre Fadeburslængen. [79 × 94].

THE TILTYARD with the Tiltting Gate, painted by Jørgen Roed, 1835. On the left, part of the Chapel Wing; centre, the Barbican, and the Castellan's House; on the right, the Pantry Wing.

MUSEET

VED genindretningen af Frederiksborg Slot efter branden 1859 var der vist særlig stor offervilje af en enkelt mand, nemlig brygger J. C. Jacobsen, Carlsberg Bryggeriernes grundlægger. Under indtryk dels af oplevelser, han som ung havde fået ved besøg på Frederiksborg, dels af tanker, vakt hos ham under rejser i Frankrig, hvor han var blevet stærkt betaget af slottet i Versailles som dette lands nationale mindeborg, fremsatte han i 1877 overfor Komiteen til Frederiksborg Slots Genopførelse en plan, hvorefter slottet fremtidig skulle blive hjemsted for et nationalhistorisk museum, samtidig med at dets lokaler skulle kunne bruges af kongehuset ved særlige fester og højtideligheder. Til den fortsatte restaurering med dette formål for øje tilbød han straks 200.000 kr., nogle år senere et nyt beløb af samme størrelse. Det mål, brygger Jacobsen sigtede mod, har han i henvendelsen til komiteen selv udtrykt således:

»Et samliv med fortidens minder vækker og uddanner folkets historiske sans og styrker dets bevidsthed om, at det har haft sin andel i menneskehedens almindelige kulturudvikling og dermed dets erkendelse af de pligter, som denne arv fra forfædrene pålægger de nulevende og de kommende slægter, og en sådan bevidsthed og erkendelse vil ikke undlade at styrke folkets selvfølelse og moralske kraft, hvortil et lille folk som vort i høj grad trænger.«

Efter at komiteen eenstemmigt havde anbefalet den fremsatte plan overfor indenrigsmini-

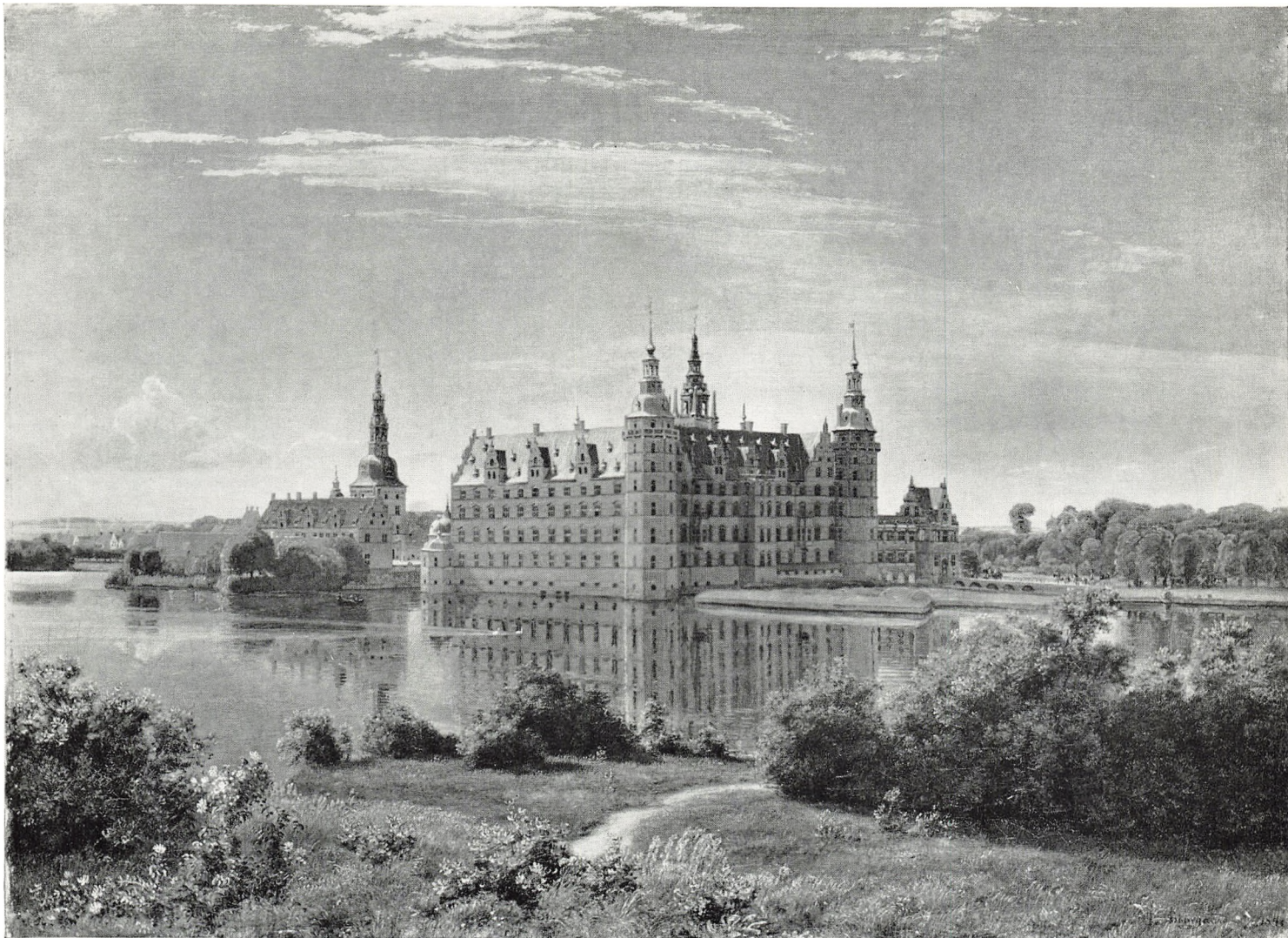
THE MUSEUM

DURING the reconstruction of Frederiksborg Castle after the fire of 1859 particularly great generosity had been shown by a private person, namely J. C. Jacobsen, the founder of the Carlsberg Breweries. His visits to Frederiksborg as a young man had made an impression on him ; and when travelling in France he had been greatly interested in the national memorial formed by the Palace of Versailles.

Under the influence of these impressions he approached the Committee for the Reconstruction of Frederiksborg Castle in 1877 with a plan by which the castle was to house a museum of national history, while at the same time the rooms were to remain available to the royal family for special banquets and ceremonies. He offered to give 200,000 kroner to pay for continuing the restoration, and a few years later he gave a similar sum. J. C. Jacobsen has expressed his aim in an address to the Committee :

“Association with the relics of the past wakens and sharpens the historical sense of the people, and strengthens its consciousness of having contributed to the development of culture in general, and thus its awareness of the tasks laid upon present and future generations by this inheritance from their forefathers. Such an awareness cannot fail to strengthen the pride and moral courage so essential to a small country such as ours.”

After the Committee had unanimously recommended the suggested plan to the Ministry of Home Affairs, under whom the royal castles



DE DANSKE KONGERS MINDEBORG i det romantiske Nordsjælland. Malet 1841 af P. C. Skovgaard. [44 × 60].

FREDERIKSBORG CASTLE, *the memorial of the kings of Denmark, in its romantic North Zealand setting. Painted by P.C. Skovgaard, 1841.*

steriet, hvorunder de kongelige slotte da sorterede, blev den under 25. juni 1877 bifaldet af kong Christian IX under forudsætning af, at der ikke derved pådroges staten økonomiske forpligtelser. Brygger Jacobsen måtte derfor tillige sørge for sikringen af museets fremtidige beståen. Dette mente han bedst kunne gøres ved at lægge det ind under Carlsbergfondet som en særskilt afdeling og med egen bestyrelse. Efter at fondets direktion og Det kgl. danske Videnskaberne Selskab havde tiltrådt en sådan ordning, udstedtes under 5. april 1878 det kgl. reskript om oprettelsen af Det nationalhistoriske Museum på Frederiksborg. Hovedtanken i museets virksomhed skulle efter statutterne være »at danne et hjemsted for vækkende og mere omfattende fremstillinger af fædrelandsk-historiske minder fra kristendommens indførelse i Danmark til den nyeste tid.«

Ved slutningen af 1884 blev lokalerne i Konge- og Prinsessefløjen samt Riddersalen og Rosen af indenrigsministeriet overdraget til museets bestyrelse, men allerede fra 1. februar 1882 havde slottet i en vis udstrækning været tilgængeligt for besøgende. I 1885 vedtoges mellem indenrigsministeriet og museumsbestyrelsen bestemmelser angående forholdet mellem staten og museet med hensyn til den fremtidige vedligeholdelse og benyttelse af de museet indrømmede lokaler, hvorved også forevisningen af Slotskirken overtoges af museet. Endelig overdroges i 1907 Audienssalen og Conseilgangen til museet.

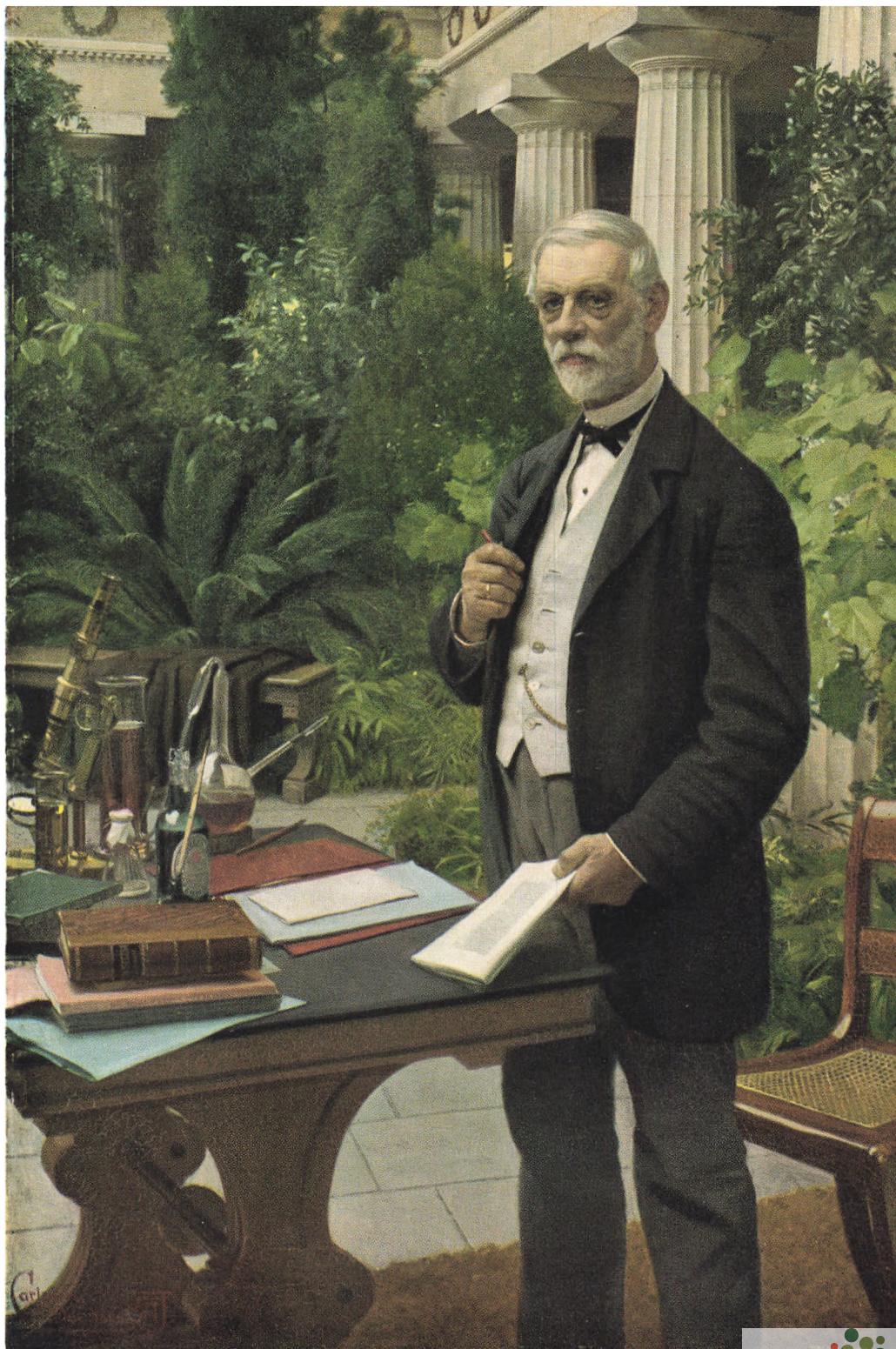
belonged, it was approved by King Christian IX in 1877, on the condition that no economic obligations were thereby incurred by the state. J.C. Jacobsen had therefore also to ensure the future of the museum. He felt that this could best be done by making it a special department of the Carlsberg Foundation with its own board of management. After the Board of Directors of the Foundation and the Royal Danish Academy of Sciences and Letters had approved this arrangement, the royal ordinance was issued on April 5th, 1878 for the establishment of the Museum of National History at Frederiksborg. According to the statutes the chief purpose of the museum was to be "to form a setting for a stimulating and more comprehensive presentation of relics of national history, from the introduction of Christianity in Denmark to the present day."

Towards the end of 1884 the rooms in the King's Wing and the Princess's Wing together with the Great Hall and the Rose were transferred by the Ministry of Home Affairs to the Museum Board, but the castle had already to some extent been open to the public since February 1st, 1882. In 1885 the Ministry and the Board of the Museum agreed on certain regulations as to the relations between the state and the Museum with regard to the future maintenance and use of the rooms granted to the Museum, and by these the exhibition of the Chapel was also transferred to the Museum. Lastly, the Audience Chamber and the Council Hall Corridor were transferred to the Museum in 1907.

Brygger

JACOB CHRISTIAN JACOBSEN
[1811–87], kaptajn i
borgervæbningen, dr. phil.,
stifter af Carlsberg
Bryggerierne, Carlsbergfondet og
Frederiksborg Museet.
Malet 1886 af Aug. Jerndorff.
[165 × 110,5].

JACOB CHRISTIAN JACOBSEN
[1811–87], Ph. D., Captain in the
Civic Guard, founder of the
Carlsberg Breweries,
the Carlsberg Foundation, and
Frederiksborg Museum.
Painted by Aug. Jerndorff,
1886.

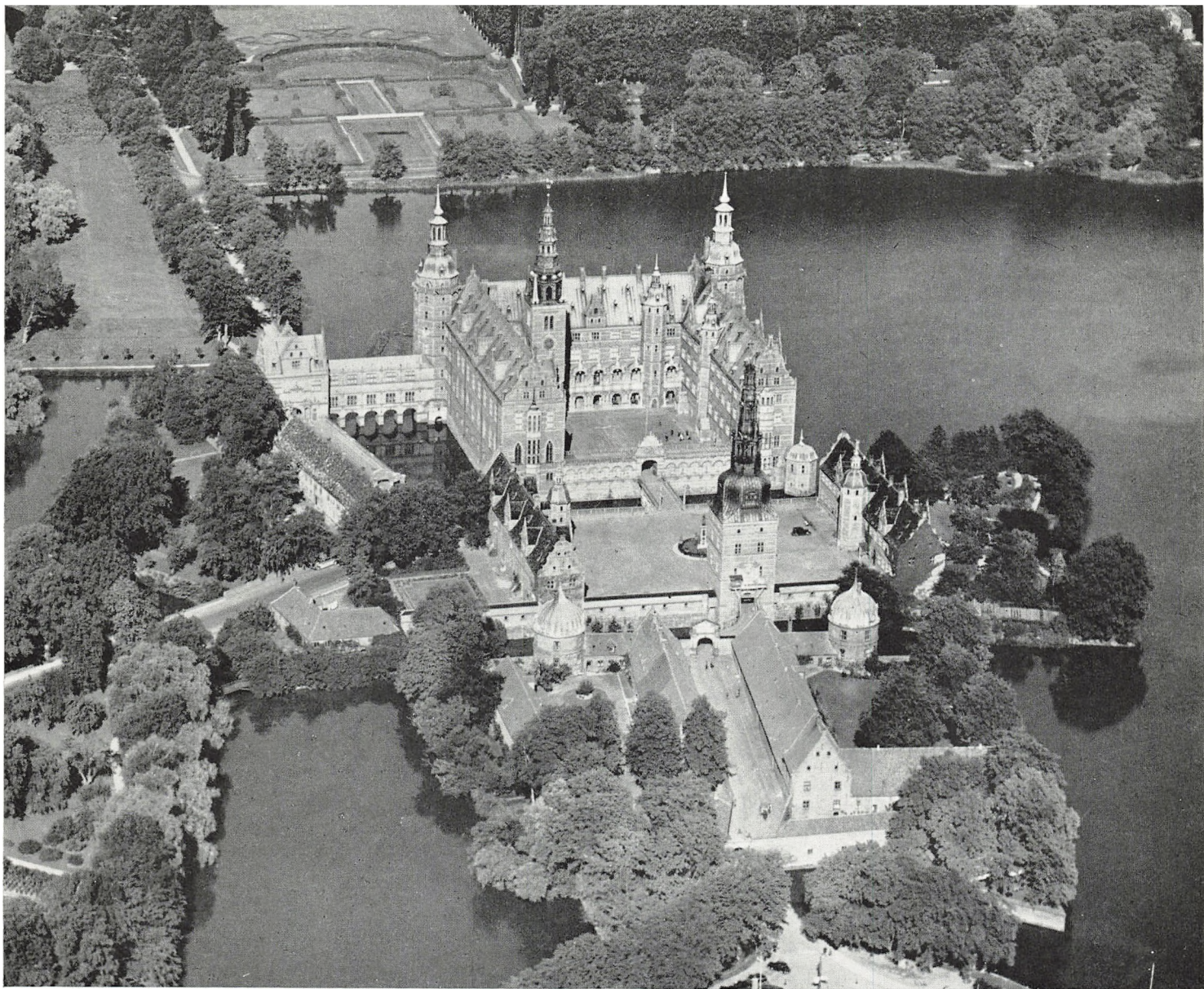


I den tid, der er forløbet siden oprettelsen, har Det nationalhistoriske Museum på Frederiksborg gennemgået en rig udvikling. Takket være brygger J.C.Jacobsens idé og Carlsbergfondets midler er det ved mangfoldige erhvervelser i hjemland og udland lykkedes at skabe et museum, hvis righoldige samlinger af portrætter og historiemalerier, møbler og kunstindustrielle genstande tjener til både at vække interesse for og at belyse Danmarks historie og landets kulturelle indsats gennem tiderne.

In the time that has passed since its foundation, the Frederiksborg Museum of National History has developed greatly. Thanks to J.C.Jacobsen's idea, and the funds of the Carlsberg Foundation, it has been possible by numerous acquisitions at home and abroad to create a museum whose extensive collections of portraits and historical paintings, furniture and objects of decorative art, serve both to arouse interest in and to illustrate the history of Denmark and its culture throughout the centuries.



Billeder · *Pictures*



SLOTTET er bygget på 3 holme i en lille sø. – Forneden bygninger fra Frederik II's tid [1560'erne]; i midten Christian IV's renaissanceslot fra 1600–1620; øverst en lille del af parken fra 1720'rne.

THE CASTLE stands on three islands in a small lake. – Below, buildings from the time of Frederik II [the 1560s]; in the centre, the renaissance castle of Christian IV, built 1600–1620; above, a glimpse of the park, laid out in the 1720s.



INDGANGEN til
slotsområdet går
gennem en snæver
portal fra ca. 1560.

*THE ENTRANCE to the
Castle buildings is through
a narrow gateway
built about 1560.*

DEN SVUNGNE S-BRO forbinder Christian IV's slot med de ældre bygninger på forreste slotsholm, af hvilke her ses et parti med et af de runde tårne fra 1562.

THE S-SHAPED BRIDGE connects Christian IV's castle with the older buildings on the first of the three castle islands, of which this gives a glimpse, with one of the round towers dating from 1562.





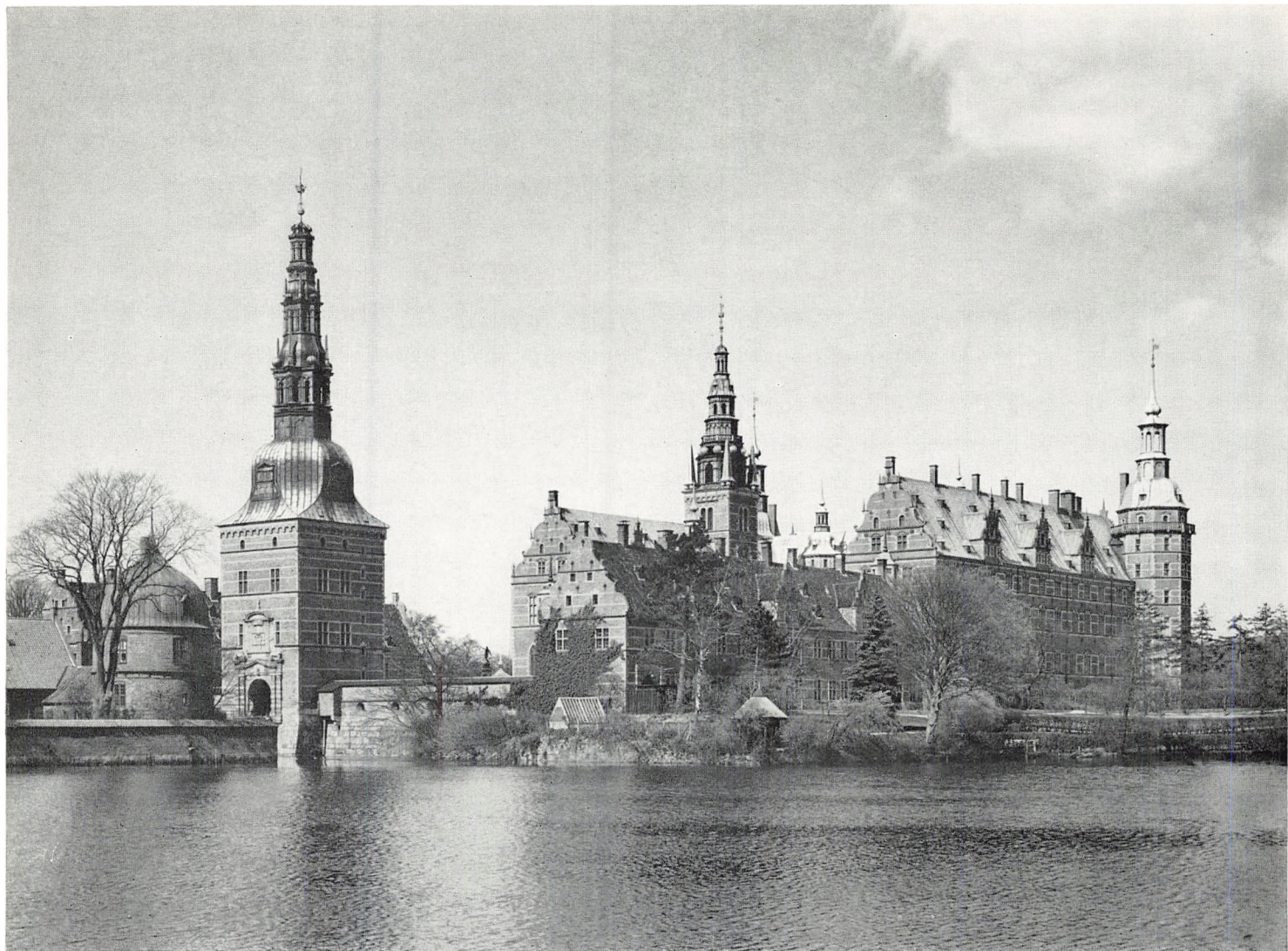
DET 56 METER
HØJE PORTTÅRN,
også kaldet
Fangetårnet,
set fra
hovedslottet.

THE 56 METRE
HIGH BARBICAN,
*also known as the
Prison Tower,
seen from the main
castle building.*

Hovedslottets facade mod den ydre slotsgård.

THE MAIN CASTLE *building, fronting the outer courtyard.*





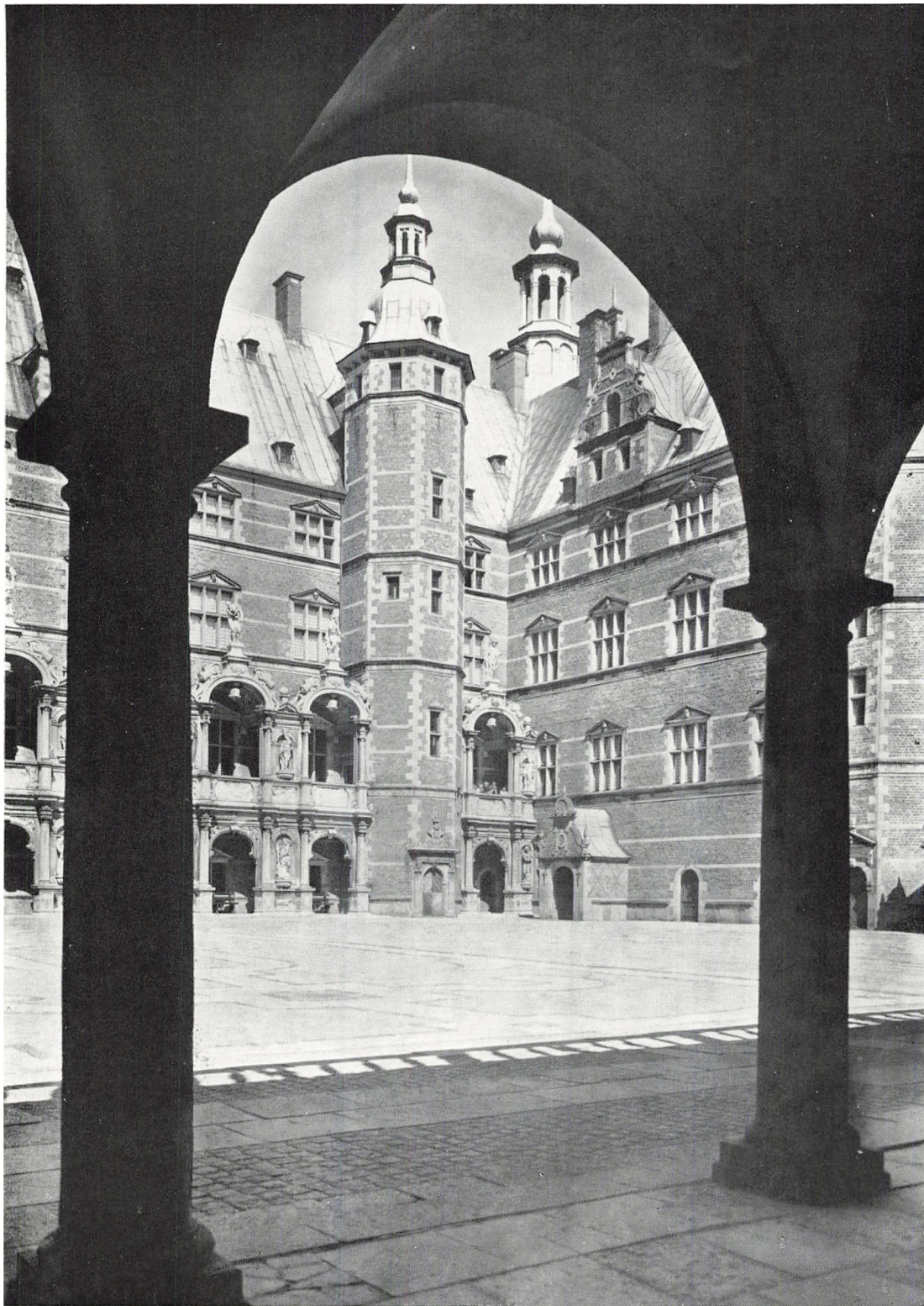
FREDERIKSBORG SLOT set fra slotssøens søndre bred.

View of FREDERIKSBORG CASTLE from the south shore of the lake.

Gennem
MØNTPORTEN fører
landevejen fra
slottet over en
kvaderstensbro
nordpå mod
Fredensborg og
Nordsjælland.

*The road runs from the
Castle through the
MINT GATE and
across a stone bridge,
northwards to
Fredensborg and
North Zealand.*



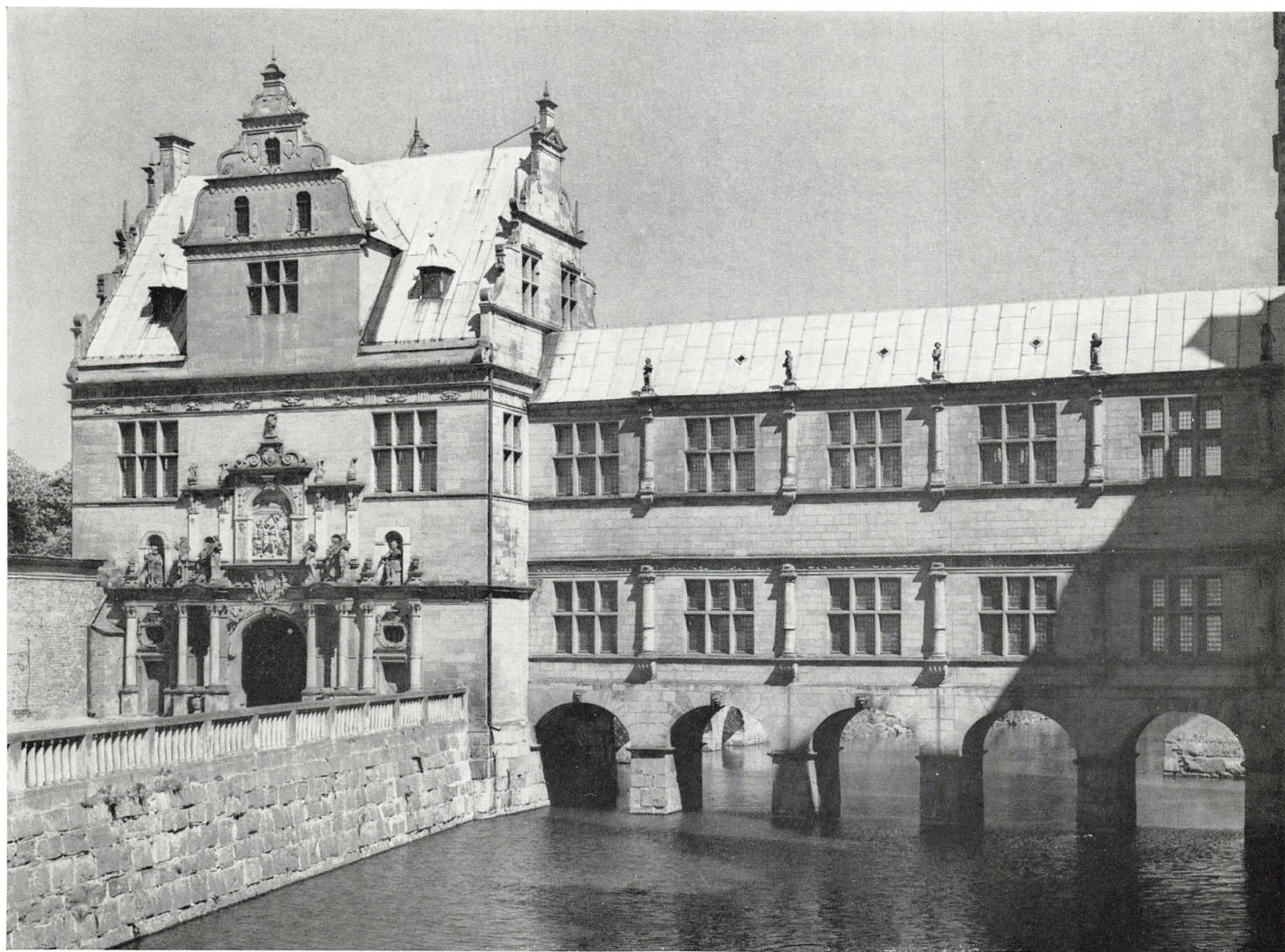


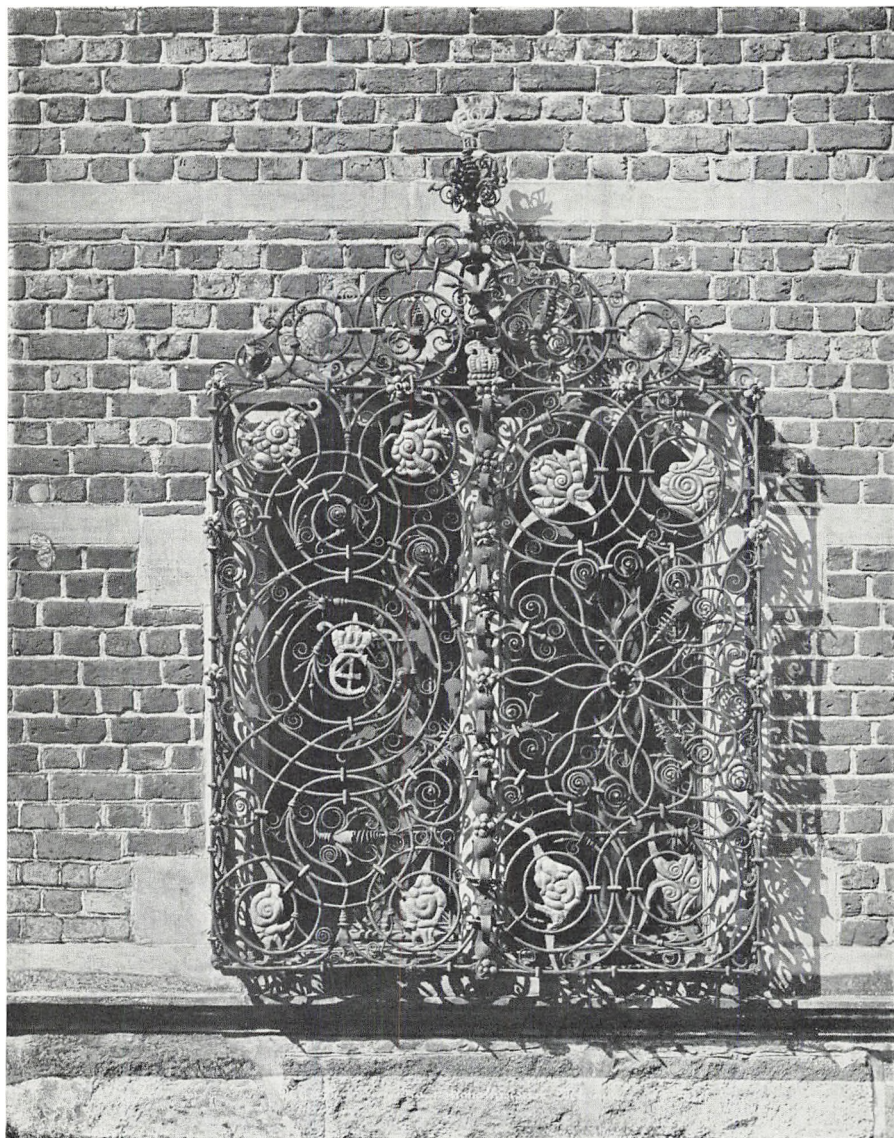
INDRE SLOTSGÅRD set fra
buegangene under den
lave portfløj. I midten
Kongefløjens
Marmorgalleri og
Dronningetårnet.

THE INNER COURTYARD,
*seen from the colonnades of the
low gateway wing.
Centre, the Marble Gallery of
the King's Wing, and
the Queen's Tower.*

AUDIENSHUSET med den rigt udsmykkede portal omkring Montporten er bygget af grå sandsten ligesom den overdækkede longang, der i to etager forbinder Audienshuset med Kongeflojen.

THE AUDIENCE HOUSE and the richly ornamented gateway of the Mint Gate are built of grey sandstone, as is the roofed two-storey Privy Passage connecting the Audience House with the King's Wing.





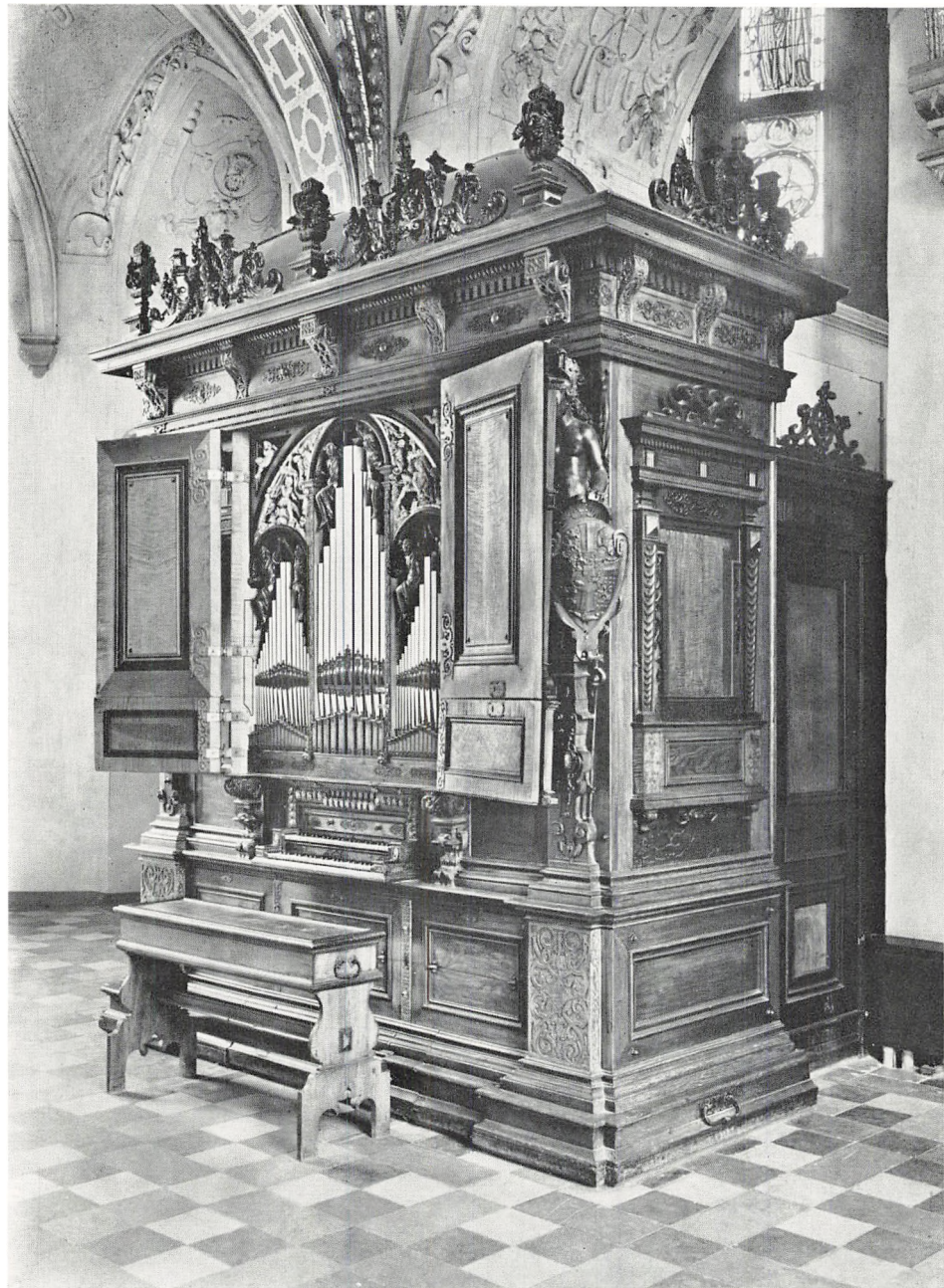
DET KUNSTFÆRDIGE
SMEDEJERNSGITTER foran vinduet til
kongens kirkestol er udført af
Caspar Fincke 1617.

THE ELABORATE WROUGHT
IRON GRILLE of the window facing
the royal pew was made by
Caspar Fincke in 1617.



KIRKENS
HOVEDPORTAL
med udskåret
egetræsdør ud mod
indre slotsgård.

THE MAIN DOORWAY
OF THE CHAPEL, *with*
its carved oak door,
opening on to the inner
courtyard.



DET GAMLE ORGEL i slotskirken blev bygget i Braunschweig 1610 af Esajas Compenius og ført til Frederiksborg 1617. Det er fuldt bevaret og et af verdens kosteligste musikinstrumenter.

THE OLD ORGAN in the Castle chapel was built in Braunschweig in 1610 by Esajas Compenius, and brought to Frederiksborg in 1617. It is in a perfect state of preservation, and is one of the most precious musical instruments in the world.

SLOTSKIRKEN står endnu som den blev fuldført 1616. Den var salvingskirke for enevældetidens konger og er stadig de danske ridderordeners kapel.

THE CASTLE CHAPEL is unchanged since its completion in 1616. Here the kings of the absolute monarchy were anointed and crowned, and it is still the chapel of the Danish Orders of Knighthood.





LØNGANGEN fra hovedslottet til Audienssalen. Den kunstneriske udsmykning hidrører fra 1680'erne.

THE PRIVY PASSAGE from the main building to the Audience Chamber. The decoration dates from the 1680s.

AUDIENSSALEN med dens kongeportrætter og slagmalerier er udsmykket samtidig med Løngangen.

The decoration of the AUDIENCE CHAMBER, with its royal portraits and battle pieces, is contemporary with that of the Privy Passage.



RIDDERSTUEN eller »Rosen« i kongefløjens stueetage er en dobbelthvælvethal med marmorsøjler og dekoreret stukloft.

THE KNIGHTS' ROOM, or "The Rose", on the ground floor of the King's Wing is a double-vaulted hall, with marble columns and an ornamental stucco ceiling.





RIDDERSALEN
i kirkefløjen –
oven over kirken –
er 47 m lang
og godt 11 m bred.

*THE GREAT HALL
above the chapel is
47 metres long and just
over 11 metres wide.*

DE SAMMENSVORNE rider fra Finderup efter kong Erik Glippings drab natten til 22. november 1286. Malet af Otto Bache 1882. Et af de mest stemningsvækkende blandt de danske senromantiske historiemalerier fra museets første tid. [254×377].

THE REGICIDES riding away from Finderup after the murder of King Erik Glipping on the night of November 21st, 1286. Painted by Otto Bache in 1882. One of the most evocative of the 19th century romantic historical paintings acquired in the early days of the Museum.



DEN UNGE
CHRISTIAN IV
modtager 1594 af
den døende kansler
nøglerne til rigets
skatkammer, hvor
kronen og scepteret
var opbevaret.
Malet af Carl Bloch
1880. [305 × 258].

THE YOUTHFUL
CHRISTIAN IV
*receiving the keys of the
Treasury, where the
crown and sceptre were
stored, from the dying
Chancellor in 1594.
Painted by Carl Bloch
in 1880.*





LILLE REJSEALTER af udskåret elfenben. Fra 14. århundrede. Navne og våbener, der er indbrændt på fløjene, angiver, at det senere har tilhørt rigshofmester Erik Ottesen Rosenkrantz [død 1503] og hustru, fru Sophie Henriksdatter Gyldenstjerne. [20,5 × 25].

SMALL PORTABLE ALTAR of carved ivory from the 14th century. The names and arms burnt into the backs of the panels indicate that it was later the property of the Seneschal Erik Ottesen Rosenkrantz [d. 1503], and his wife, Fru Sophie Henriksdatter Gyldenstjerne.

CHRISTIAN I
 [konge 1448–81] og
 dronning Dorothea,
 stamforældre til den
 endnu regerende
 danske kongeslægt.
 Maleri fra det
 16. århundrede,
 udført efter enkelt-
 portrætter fra den
 sidste del af 15. årh.
 [87 × 73].

CHRISTIAN I
 [reigned 1448–81]
 and QUEEN DOROTHEA,
 founders of
 the Danish royal house
 still ruling today.
 Painting of the 16th
 century, based on
 separate portraits of the
 late 15th century.



CHRISTIAN DER ERSTE KO
 NIG ZV DENNE MARCKEN
 SCHWEDEN VND NORWE
 GEN HERIZOG ZV SCHLES
 WIG HOLSTEIN · K · FRIDER
 ICHS DES ERSTEN VATER ·

DORTHEA GE BORN ZV
 BRANDEN BVRGK VND KONIG
 CHRISTOFFERS VON BEYREN
 GELASSENE WIT FRAW
 · K · FRIDERICHS MOTTER ·



CHRISTIAN II

[konge 1513–23], landflygtig 1523–32, derefter dansk statsfange. Død 1559.

Malet ca. 1525 af Pieter van Coninxloo [mesteren for Magdalenelegenden].

[31 × 21].

CHRISTIAN II

[reigned 1513–23], in exile 1523–32, subsequently a Danish prisoner of State.

Died 1559.

Painted about 1525 by Pieter van Coninxloo [painter of the Magdalene Legend].

AFSTØBNING AF GRAVSTEN
med billedfremstillinger af
Christian II's forældre,
kong Hans [død 1513] og
dronning Christine
[død 1521], samt deres søn
prins Frands [død 1511].
Originalen findes i
St. Knuds kirke i Odense og
er udført i Claus Bergs
værksted.
[400 × 250].

CAST OF A TOMBSTONE
showing Christian II's parents,
King Hans [d. 1513] and
Queen Christine [d. 1521], with
their son Prince Frands
[d. 1511].
The original is in St. Knud's
Church, Odense, and was made
in Claus Berg's workshop.





HERTUGINDE DOROTHEA AF PREUSSEN [1504–47], kong Frederik I's datter. Lille oliemaleri på kobber med tilhørende trækapsel, hvori er malet det danske rigsvåben. Udført af Jacob Binck. [Diam. 13,7].

THE DUCHESS DOROTHEA OF PRUSSIA [1504–47], daughter of King Frederik I. Small oil-painting on copper, with its wooden case, bearing the arms of Denmark. Painted by Jacob Binck.



BIRGITTE GØYE
[1511–74], gift med
rigsadmiral Herluf
Trolle, som 1560
mageskiftede Hillerods-
holm [Frederiksborg]
til kong Frederik II.
Maleri fra 1550.
[66 × 71].

BIRGITTE GØYE
[1511–74], wife of
Admiral Herluf Trolle,
who in 1560
parted with Hillerodsholm
[Frederiksborg]
to King Frederik II.
Painted about 1550.



CHRISTIAN III
[konge 1534-59],
indførte den lutherske
reformation i Danmark.
Antagelig malet af Jost
Verheiden. [70 × 52].

CHRISTIAN III
'reigned 1534-59',
who carried through the
Lutheran Reformation in
Denmark. Probably painted by
Jost Verheiden.



KANSLEREN JOHAN FRIIS til
Hesselager [1494–1570],
politisk leder under kongerne
Frederik I, Christian III og
Frederik II. Malet 1550.
[56 × 45].

JOHAN FRIIS of Hesselager
[1494–1570], *Chancellor and*
political leader in the reigns of
Frederik I, Christian III, and
Frederik II. Painted 1550.

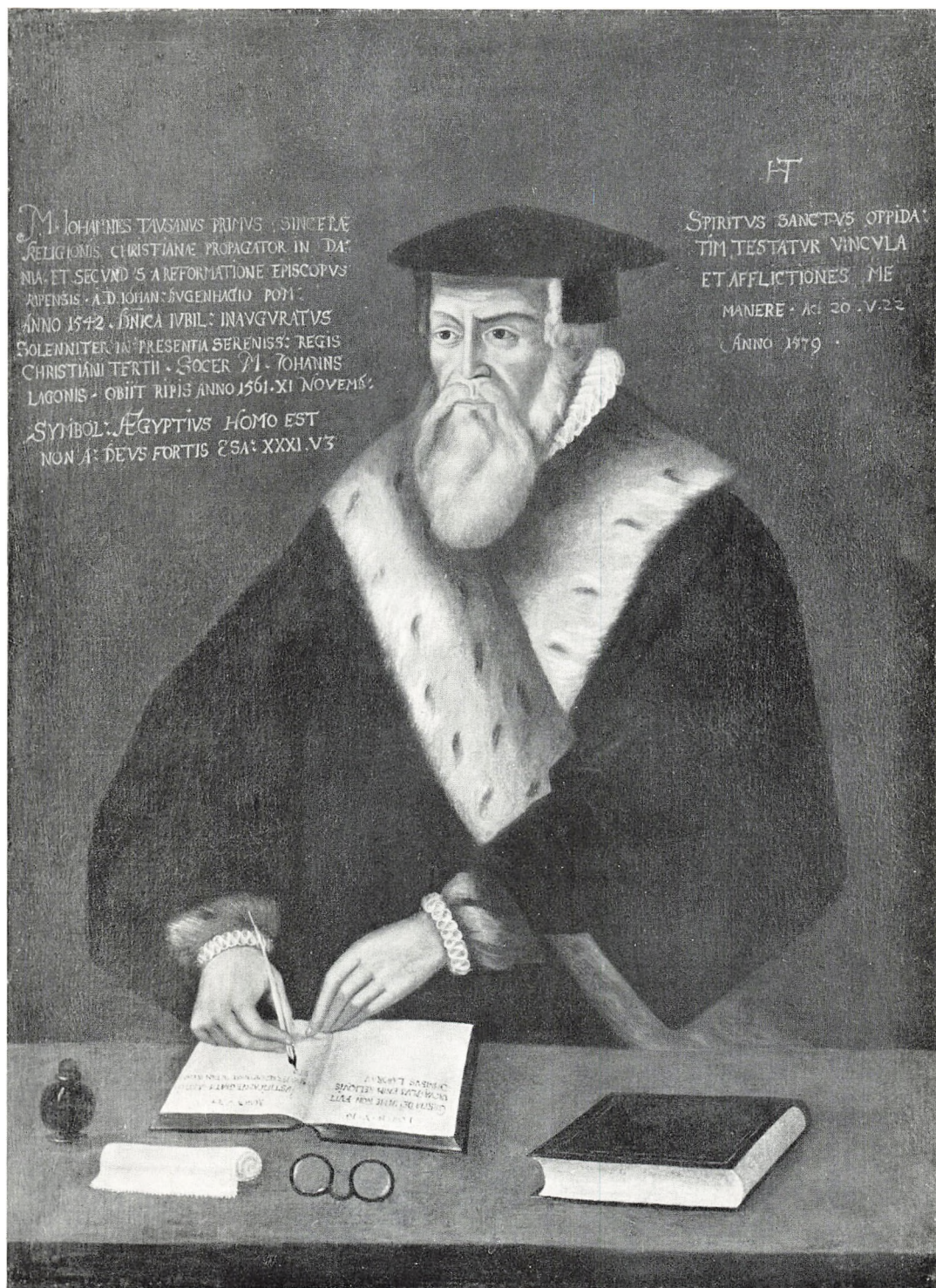


Historikeren
ANDERS SØRENSEN VEDEL
[1542–1616] oversatte Saxos
danske middelalderkrønike fra
latin til dansk og udgav de
gamle folkeviser.
Malet af Thobias Gemperle
1578.
[78×59].

The historian
ANDERS SØRENSEN VEDEL
[1542–1616], translator into
Danish of “Gesta Danorum”,
the 13th century chronicle by
Saxo Grammaticus, and editor of the
Danish traditional ballads.
Painted by Thobias Gemperle

HANS TAUSEN [1494–1561],
den mest fremtrædende
skikkelse ved indførelsen
1536 af den lutherske
kirkereformation i
Danmark. Han døde som
biskop i Ribe.
Malet 1579.
[113 × 82].

HANS TAUSEN [1494–1561],
*the leading figure in the
introduction of the
Lutheran Reformation into
Denmark in 1536, Bishop of
Ribe at the time of his death.
Painted 1579.*





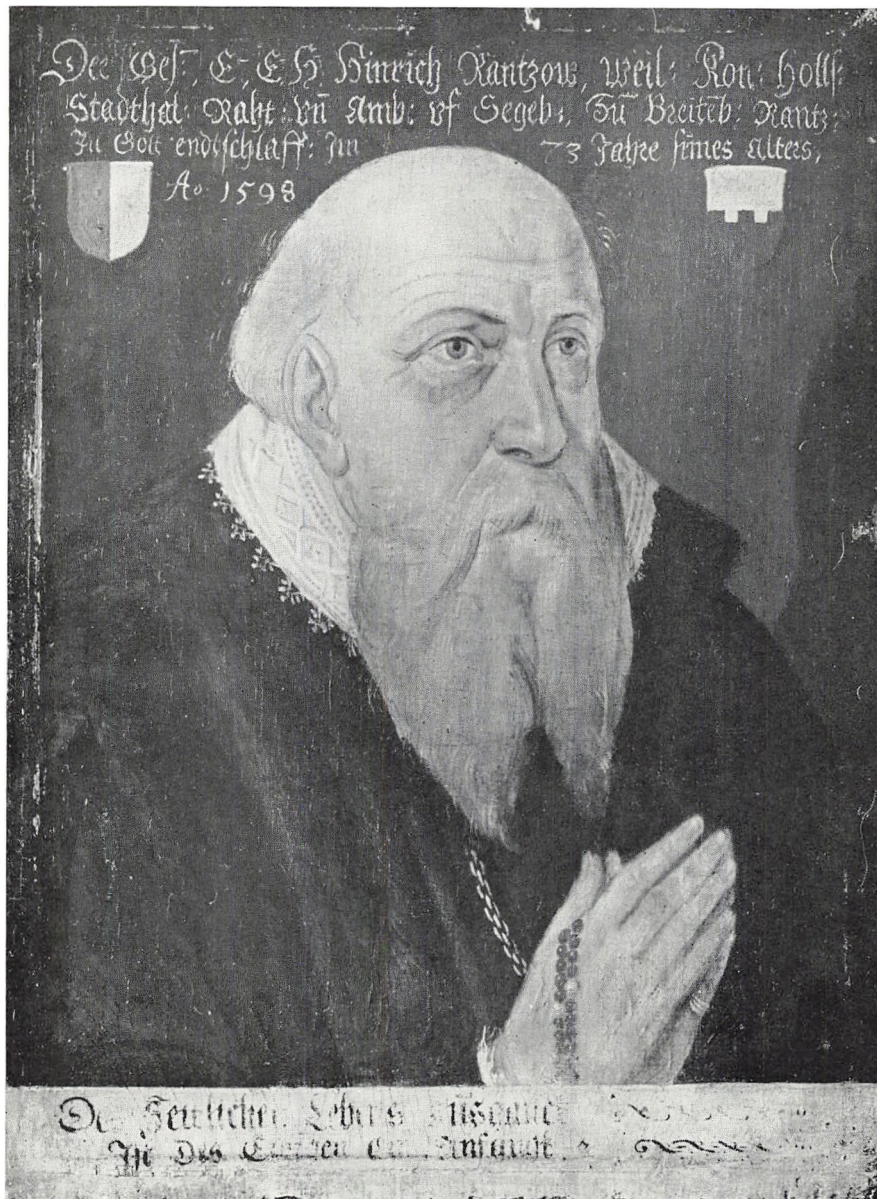
FREDERIK II [konge 1559–88], der 1560 erhvervede Hillerødsholm, som han gav navnet Frederiksborg. Maleriet er udført 1581 af Hans Knieper fra Antwerpen. [220 × 111].

FREDERIK II [*reigned 1559–88*], who in 1560 acquired Hillerødsholm and gave it the name Frederiksborg. Painted in 1581 by Hans Knieper of Antwerp.



SAL MED BILLEDER OG MØBLER fra sidste halvdel af det 16. århundrede, den danske adels storhedstid.

ROOM CONTAINING PICTURES AND FURNITURE *from the second half of the 16th century, the golden age of the Danish nobility.*



HENRIK RANTZAU til Breitenburg [1526–98], kongelig statholder i Slesvig og Holsten. Ved sin alsidige lærdom og politiske dygtighed blev han en af den nordiske renaissances mest fremtrædende personligheder.

Malet 1598.

[25 × 18].

HENRIK RANTZAU of Breitenburg [1526–98], Governor of the Duchies of Slesvig and Holstein, a man of wide learning and political wisdom, and one of the leading personalities of the Scandinavian renaissance.

Painted 1598.

PEDER OXE [1520–75], Frederik II's rigshofmester. Han reorganiserede sundtolden under krigen mod Sverige 1563–70. Malet 1574. [21 × 19].

PEDER OXE [1520–75], High Steward to Frederik II. He reorganized the Sound Dues during the war with Sweden 1563–70. Painted 1574.





BORD-UR af forgyldt bronze. Det har tilhørt rigsråd Jørgen Rosenkrantz [1523–96] og hans hustru Dorte Lange [1541–1613]. Udført 1564 af den kongelige urmager Steffen Brenner. [16,8×9×9].

GILT BRONZE CLOCK, once the property of the statesman Jørgen Rosenkrantz [1523–96] and his wife Dorte Lange [1541–1613]. Made in 1564 by the royal clock-maker Steffen Brenner.

FRU EDEL
HARDENBERG
[død 1581],
Frands Billes enke.
Malet 1580.
[90 × 71].

FRU EDEL
HARDENBERG
[d. 1581],
widow of
Frands Bille.
Painted 1580.





CHRISTIAN IV [konge 1588–1648],
malet af Abraham Wuchters 1638
eller 1639. [211 × 115].

CHRISTIAN IV [*reigned 1588–1648*],
Painted by Abraham Wuchters in 1638 or
1639.

»DEN UDVALGTE PRINS« CHRISTIAN [1603–47], kong Christian IV's ældste søn sammen med sin gemalinde, prinsesse Magdalene Sibylle af Sachsen [1617–68]. Malet af Karel van Mander 1641–42. [228 × 235].

CHRISTIAN [1603–47], "HEIR ELECT" and eldest son of Christian IV, with his consort, Princess Magdalene Sibylle of Saxony [1617–68]. Painted by Karel van Mander, 1641–42.





Lensmanden
PALLE ROSENKRANTZ
til Krenkerup
[1587-1642],
skoleherre på
Herlufsholm. Malet 1622
af Peter Isaacsz.
[122 × 91].

PALLE ROSENKRANTZ
*of Krenkerup [1587-1642],
Lord Lieutenant, Chancellor
of Herlufsholm School.
Painted by Peter Isaacsz, 1622.*

ADELIG BRUDEKISTE af egetræ, rigt udskåret med allegoriske figurer og slægtsvåbner.
Udført 1605. [204 × 87 × 83].

OAK BRIDAL CHEST, richly carved with allegorical figures and coats of arms. Made 1605.



RIGT UDSKÅRET SKRIN med scener af lignelsen om den fortabte søn fremstillet i 17. årh.'s dragter. Udført ca. 1645 af Hans Gudewerth den yngre i Eckernförde. [44 × 41 × 25].

RICHLY CARVED COFFER, *showing scenes from the parable of the Prodigal Son in 17th century dress. Made about 1645 by Hans Gudewerth the younger of Eckernförde.*





ADELSDAMEN
KIRSTEN MUNK
[1598–1658], som
kong Christian IV
i 1615 gjorde til sin
hustru. Malet 1623
af Jacob van
Doort. [120,5 × 94].

KIRSTEN MUNK
[1598–1658], a
noblewoman who
became the wife of
Christian IV in 1615.
Painted by Jacob van
Doort, 1623.



DIGTEREN ANDERS BORDING, som i årene 1666–77 udgav og skrev Danmarks første avis, der var på vers. Malet 1645 af Karel van Mander. [73 × 53].

THE POET ANDERS BORDING. In the years 1666–77 he wrote and published the first Danish newspaper, written in verse. Painted in 1645 by Karel van Mander.



JOMFRU ANNE GØYE, typen på den tids lærde adelsdamer og en ivrig bogsamler. Maleriet er udført 1641. [99 × 73].

ANNE GØYE, a typical aristocratic bluestocking of her day, and an enthusiastic bibliophile. Painted 1641.



CORFITZ ULFELDT [1606–64], som ægtede Christian IV's datter Leonora Christina. Han var rigshofmester i Christian IV's sidste år, men blev efter svenskekrigene dømt for landsforræderi og døde i landflygtighed. [207,5 × 124].

CORFITZ ULFELDT [1606–64], husband of Christian IV's daughter, Leonora Christina, and High Steward during the last years of Christian IV's reign. After the Swedish Wars [1657–60] he was convicted of treason, and died in exile.

LEONORA CHRISTINA, grevinde af Slesvig og Holsten [1621–98], kong Christian IV's datter med Kirsten Munk. Ægtede 1636 Corfitz Ulfeldt, hvem hun fulgte i landflygtighed. 1663–85 var hun dansk statsfange i Blåtårn på Københavns slot. Malet af Karel van Mander. [217 × 121].

LEONORA CHRISTINA, *Countess of Slesvig and Holstein [1621–98], daughter of Christian IV by Kirsten Munk. In 1636 she married Corfitz Ulfeldt, whom she later followed into exile. From 1663 to 1685 she was a prisoner of state in the Blue Tower of Copenhagen Castle. Painted by Karel van Mander.*



Jammers Minde

eller

En Schieskrielse om huijs

Sig med mig Leonora Christina wdi alid
Blåen Tårn til Drængel fæsthus, som

Ånno 1663. den 8 Augusti, indtil Ånno 1685.
den 19. Maj.

~~Ånno 1674 den 19. Maj.~~

Endnu komd fremfandt tiende wden Bedriffuget Jærkom-
mit; thi wden fæsthus de ueruel beder ellers wderis end som de
Nærwærende wder. Bæffene de ueruel glædeligere, hødelig-
er oc hødelig, som bedriffuget billigen drossel Jærkommit,
oc de som inget wder, som wderis end, sørgelig, Wædelig-
er oc hødelig wder wder. Bæffene sørgelig tiende wder
wder bedriffuget, Lindigter oc hødeligter end som wder
wderis end; da oc drossel Jærkommit wder liget wderis drossel
gølig, thi man liget som yder Lige alle fremfandt Wædeligter
oc Wædeligter wderis end fæsthus oc sødelig, sødelig wder. Tiend off-
ter wder wderis end fæsthus. Men offter som wder tiend

Første side af Leonora Christina's JAMMERSMINDE, hendes egenhændige beretning om de 22 år [1663-85], hun tilbragte som fange i Blåtårn.

The first page of JAMMERSMINDE ["Memorial of Woe"], Leonora Christina's own account of her 22 years' imprisonment [1663-85] in the Blue Tower, Copenhagen.

ELFENBENSKRUCIFIKS, som har været i Leonora Christina's eje. Det er udført ca. 1630 af den tyske billedskærer Jürgen Petel og hidrører sandsynligvis fra maleren Rubens dødsbo. [Højde 83,5].

IVORY CRUCIFIX, once the property of Leonora Christina. Made about 1630 by the German craftsman Jürgen Petel, and probably purchased from among the possessions left by the painter Rubens.





ASTRONOMISK UR, udført 1651 til hertug Johan af Holsten-Gottorp, fyrstbiskop af Lübeck. [138×62].

ASTRONOMICAL CLOCK, made in 1651 for Duke Johan of Holstein-Gottorp, Prince-bishop of Lübeck.

BRODERET SILKETÆPPE med
slægtsvåbner for adelsdamen
Clara Gyldenstjerne
[1620–72]. Udført 1650.

SILK COVER EMBROIDERED
with the family coats of arms of
Clara Gyldenstjerne [1620–72].
Made 1650.





General FREDERIK VON ARENSTORFF
[1626–89] af Alexander Cooper.



KARL X GUSTAV AF
SVERIGE [konge 1654–60]
af Pierre Signac.



DRONNING ANNA AF ENGLAND
[1574–1619] af Isaac Oliver.



Rentemester CHRISTOFFER GABEL
[1617–73] af Paul Prieur 1664.



GUSTAV II ADOLF AF
SVERIGE [konge 1611–32] af
Jacob van Doort.



Lægen SIMON PAULLI [1603–80]
af Paul Prieur 1675.

Miniaturer fra 17. århundrede. *Miniatures of the 17th centuries.*



HERTUG FREDERIK III af Holsten-Gottorp [1597–1659] og hans familie i en allegorisk fremstilling med hyldest til freden efter 30-årskrigen. Maleri i grå farver udført 1652 af den gottorpske maler Jürgen Ovens, som var elev af Rembrandt. [64×94].

DUKE FREDERIK III of Holstein-Gottorp [1597–1659] and his family, allegorically portrayed in celebration of peace after the Thirty Years' War. Painted in 1652 by Jürgen Ovens of Gottorp, a pupil of Rembrandt.



FREDERIK III
[konge 1648–70]
som krigsherre
under svenske-
krigene. Malet
1660 af
Wolfgang
Heimbach.
[43 × 33,5].

FREDERIK III
[reigned 1648–70]
as a warrior king
in the wars with
Sweden [1657–60].
Painted in 1660 by
Wolfgang Heim-
bach.



DEN HOLLANDSKE HJÆLPEFLÅDES SEJR over svenskerne i Øresund 29. oktober 1658.
Tegnet 1661 af W. van der Velde, der var om bord på et af de hollandske skibe.

THE VICTORY OF THE DUTCH AUXILIARY FLEET *over the Swedes in the Sound, October 29th, 1658.*
Drawn in 1661 by W. van der Velde, who was on board one of the Dutch ships.



ÆRKEBISKOP HANS SVANE
[1606–68], gejstlighedens fører
ved stænderforsamlingen 1660.
Malet af Abraham Wuchters.
[72 × 56].

HANS SVANE [1606–68], *Bishop of
Zealand, leader of the Church at
the meeting of the States General in
1660. Painted by
Abraham Wuchters.*



HANNIBAL SEHESTED
[1609–66], Christian
IV's svigersøn, stat-
holder i Norge, den
danske enevældes
organisator. Malet af
Karel van Mander.
[74 × 56].

HANNIBAL SEHESTED
[1609–66], son-in-law of
Christian IV, Governor
of Norway, and organizer
of the absolute monarchy
in Denmark. Painted by
Karel van Mander.



JØRGEN ROSENKRANTZ [1607–75],
hofmester på Sorø Akademi og
forstander for Herlufsholm skole.
Typen på den fintdannede adelsmand
fra tiden omkring enevældens
indførelse 1660.
[116 × 82].

JØRGEN ROSENKRANTZ [1607–75],
*Chancellor of Sorø Academy and
Principal of Herlufsholm School.*
*A typical cultured aristocrat of the period that
saw the introduction of absolutism [1660].*

Vinhandleren **KNUD GAMBORG** med sin familie, malet ca. 1668 af Karel van Mander. Billedet er et udtryk for den københavnske borgerstands selvfølelse i tiden lige efter enevældens indførelse. [120 × 177].

*The wine-merchant **KNUD GAMBORG** and his family, painted about 1668 by Karel van Mander. An expression of the self-confidence of the Copenhagen middle class in the period just after the introduction of absolutism.*



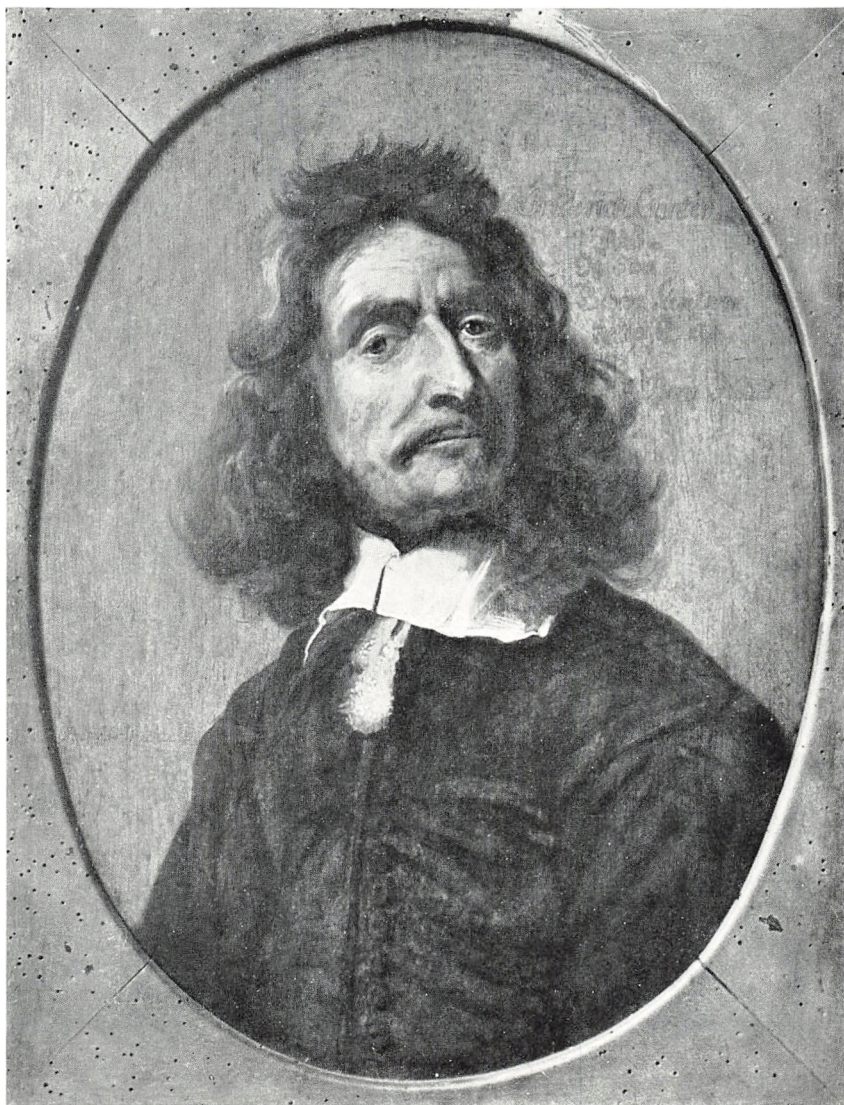


Den københavnske
borgersøn
PEDER SCHUMACHER
[1635–99],
Kongelovens forfatter, adlet
som greve af Griffenfeld,
rigskansler.
Malet af
Abraham Wuchters ca. 1672.
[78 × 61].

PEDER SCHUMACHER
[1635–99],
*son of a Copenhagen citizen,
author of “The King’s Law”
of 1665, raised to
the peerage as Count of Griffenfeld,
Chancellor. Painted about 1672 by
Abraham Wuchters.*

Den tyskfødte lærde
FREDERIK GÜNTHER [1581–1655],
der som Christian IV's
fortrolige fik stor indflydelse på dansk
politik. Malet af Abraham
Wuchters. [49 × 38].

*The German scholar
FREDERIK GÜNTHER [1581–1655],
who as the confidant of
Christian IV had great influence in Danish
politics. Painted by Abraham Wuchters.*





FELTMARSKAL, GREVE
CHRISTIAN GYLDENLØVE
[1674–1703],
kong Christian V's søn.
Malet i Paris 1696
af Hyacinthe
Rigaud. [130 × 112].

FIELD-MARSHAL COUNT
CHRISTIAN GYLDENLØVE
[1674–1703], son of King
Christian V.
*Painted in Paris
by Hyacinthe Rigaud,
1696.*

CHRISTIAN V
[konge 1670-99].
Malet af den til Danmark
indkaldte fransk-
reformerte maler
Jacob d'Agar.
[121,5 × 101].

CHRISTIAN V
[reigned 1670-99].
*Painted by the artist Jacob
d'Agar, a member of the
French Reformed
Church, who had been
summoned to Denmark.*





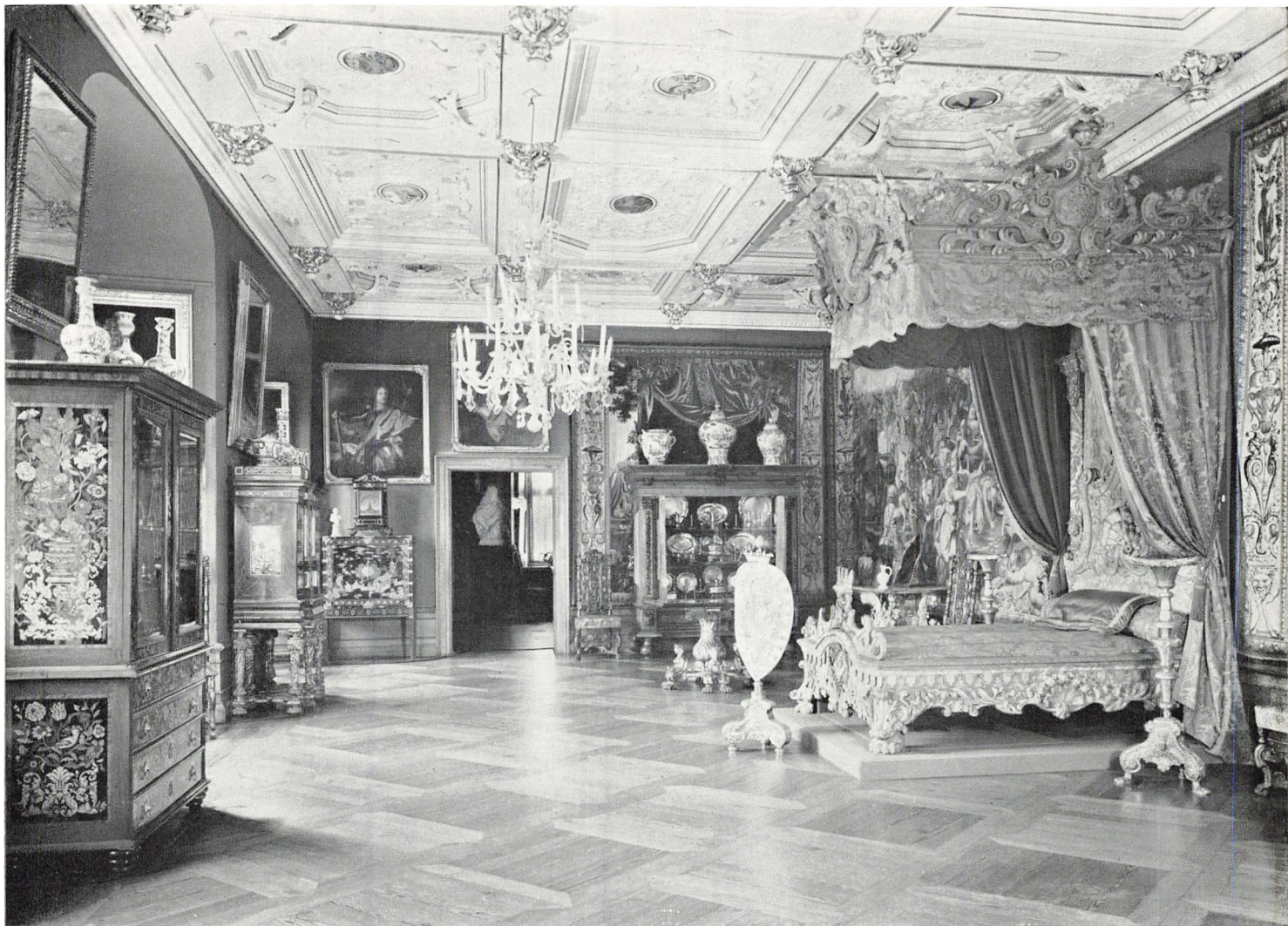
SØHELTEN NIELS JUEL
[1629–97], »en mand af
gammel dyd og dansk
oprigtighed«. Malet ca.
1675. [82 × 68].

THE NAVAL HERO NIELS JUEL
[1629–97], “*a man possessing
the ancient virtues and Danish
frankness*”. Painted about 1675.



DEN STORE SØLVMEDALJE, som blev slået til minde om Niels Juels sejr over den svenske flåde i Køge bugt 1. juli 1677. Udført af Christopher Schneider. [Diam. 12,8].

THE GREAT SILVER MEDAL struck to commemorate Niels Juel's victory over the Swedish fleet in the Battle of Køge Bay, July 1st, 1677. Made by Christopher Schneider.



SAL MED MALERIER, pragtmøbler og vævede tapeter fra slutningen af 17. århundrede.

ROOM CONTAINING PAINTINGS, *sumptuous furniture*, and *tapestries from the end of the 17th century.*

KABINET med skildpaddebelægning,
elfenbenskantninger, sølvbelagte
gesimser og sølvnøgleskilte.
Har tilhørt hertugerne af Augustenborg.
[167 × 105 × 48].

*Tortoiseshell-covered CABINET with ivory
edgings, silver-plated cornices, and silver
escutcheons. Formerly the property of
the Dukes of Augustenborg.*





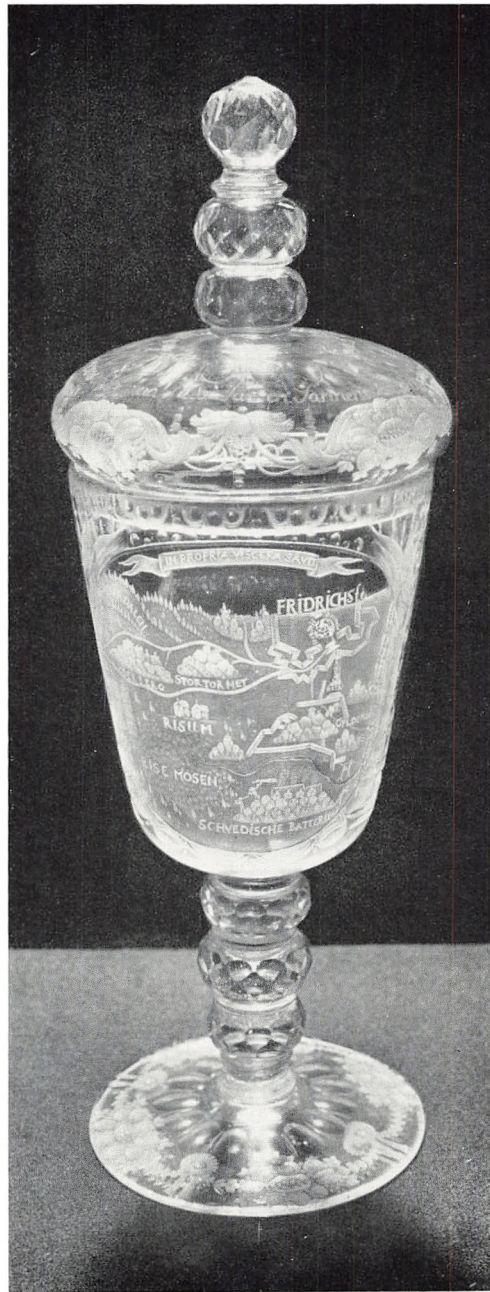
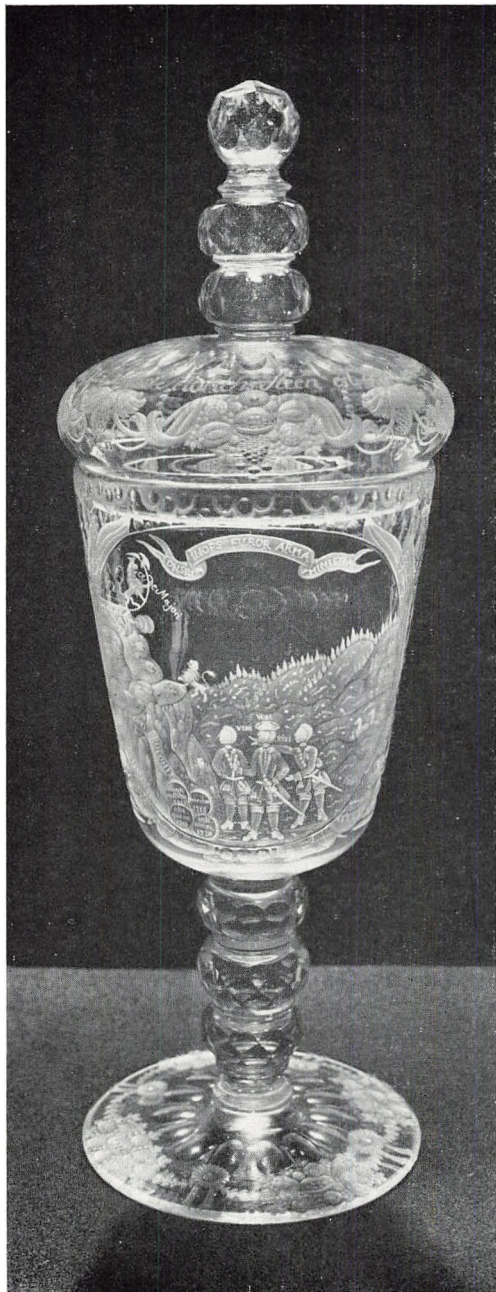
SØLVKANDE, som har tilhørt Frederik IV's dronning Anna Sophie, født comtesse Reventlow. Udført af guldsmeden Niels Jonsen i København 1713. [24 × 14 × 20].

SILVER JUG, once the property of Queen Anna Sophie, née Reventlow, consort of Frederik IV. Made by the Copenhagen goldsmith Niels Jonsen, 1713.

FREDERIK IV
[konge 1699–1730].
Malet i kongeligt
skrud af
Benoit Coffre.
[70×55].

FREDERIK IV
[reigned 1699–1730]
in royal dress.
Painted by Benoit
Coffre.





To gengivelser af en
STOR GLASPOKAL med
graverede satiriske frem-
stillinger i anledning af
den svenske kong Karl
XII's død foran den
belejrede norske fæstning
Frederikssten
den 30. november 1718.
[Højde 40 cm].

*Two reproductions of a
LARGE GLASS GOBLET with
satirical engravings occasioned
by the death of Charles XII of
Sweden while besieging the
Norwegian fortress of
Frederikssten, November 30th,
1718.*

SØHELTEN PEDER TORDENSKJOLD
[1690–1720], født i Trondheim,
viceadmiral under den store
nordiske krig. Malet 1719 af
Balthasar Denner. [78,5 × 63].

THE NAVAL HERO
PEDER TORDENSKJOLD
[1690–1720], born in Trondheim,
vice-admiral in the Northern War.
Painted by
Balthasar Denner, 1719.





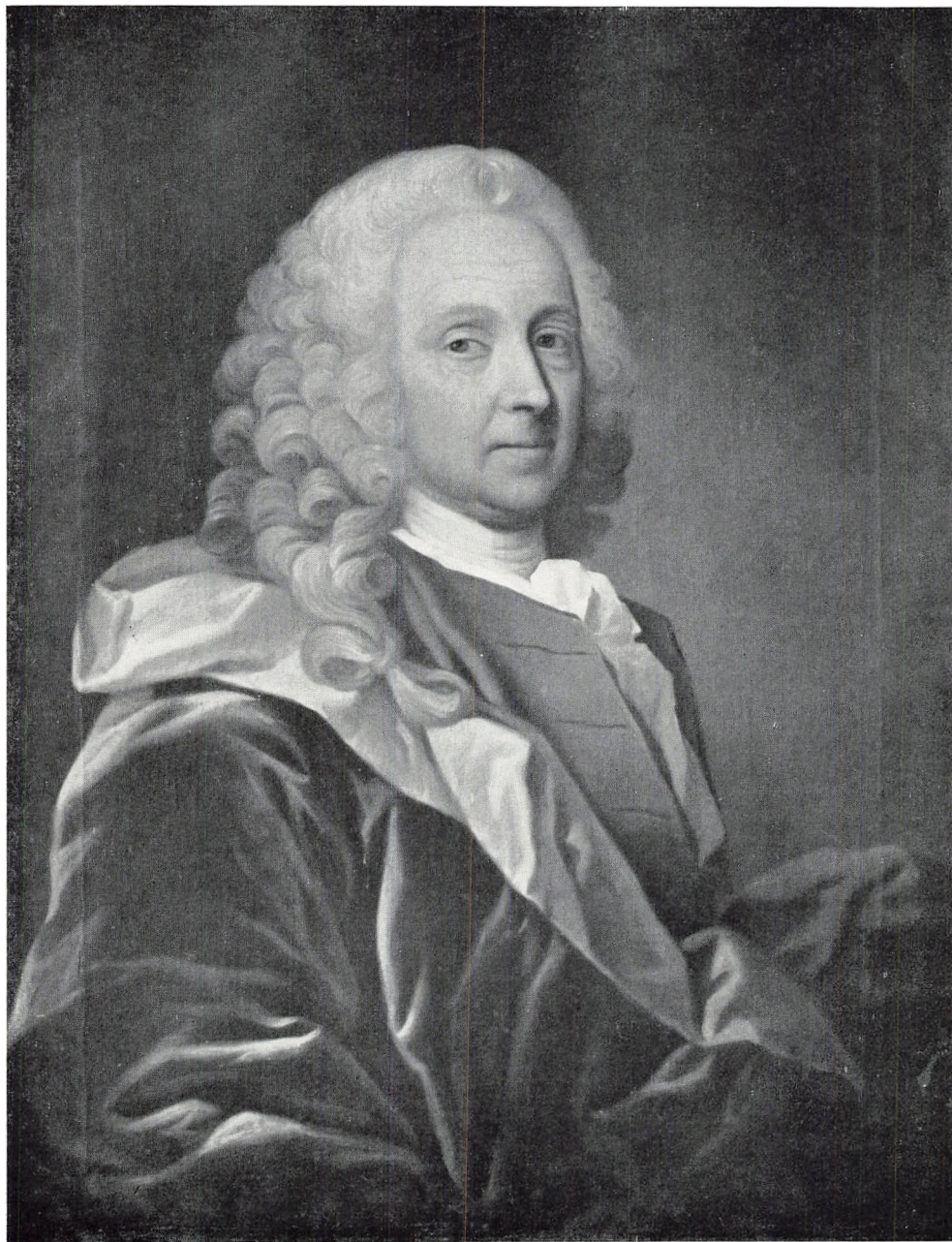
CHRISTIAN VI
[konge 1730-46],
malet af J. S. Wahl.
[124 × 97].

CHRISTIAN VI
[reigned 1730-46],
painted by J. S. Wahl.

DRONNING
SOPHIE
MAGDALENE
[1700-70],
født prinsesse af
Brandenburg-
Bayreuth. Malet
af Andreas
Brünniche.
[145 × 116].

QUEEN SOPHIE
MAGDALENE
[1700-70],
*Princess of
Brandenburg-
Bayreuth. Painted
by Andreas
Brünniche.*



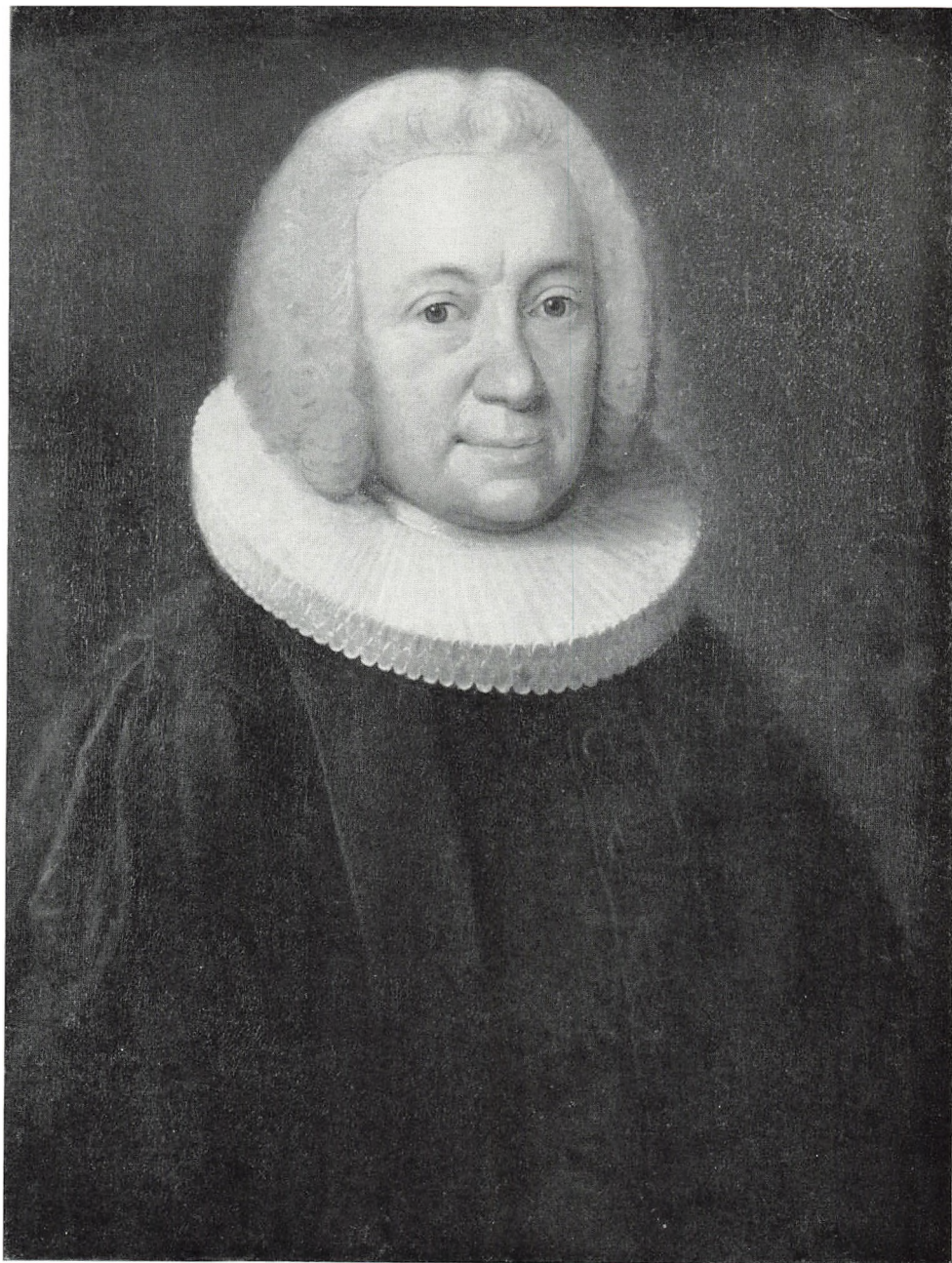


LUDVIG HOLBERG [1684-1754],
komedieforfatter, skribent og
historiker. Gammel kopi efter
samtidigt portræt af Johan Roselius
1752. [78 × 60].

LUDVIG HOLBERG [1684-1754],
playwright, essayist, and historian.
Old copy of a contemporary portrait by
Johan Roselius, 1752.

HANS ADOLF BRORSON
[1694-1764], biskop i Ribe,
pietismens salmedigter.
Malet af Johan Hörner 1756.
[79×63].

HANS ADOLF BRORSON [1694-1764],
*Bishop of Ribe, the great hymn-writer
of the Pietistic movement. Painted by
Johan Hörner, 1756.*





GREVE JOHAN SIGISMUND
SCHULIN [1694–1750],
kong Christian VI's fortrolige
rådgiver. Leder af Danmarks
udenrigspolitik. Malet af
C. G. Pilo ca. 1750. [79×63].

COUNT JOHAN SIGISMUND
SCHULIN [1694–1750], *confidential*
adviser of King Christian VI, and
leader of Denmark's foreign policy.
Painted by C. G. Pilo, about 1750.



DEN UNGE GREVE JØRGEN
SCHEEL [1718–86], malet af
J. M. Nattier 1738, da han
på sin store udenlandsrejse
opholdt sig i Paris.
[80×63].

THE YOUTHFUL COUNT
JØRGEN SCHEEL [1718–86],
*Painted by J. M. Nattier in 1738,
during his visit to Paris as
part of the Grand Tour.*



CHATOL med valnøddetræsfinering og forgyldte ornamenten. Udført i Danmark i 1760'erne under indflydelse af arkitekten Nicolas-Henri Jardin. [250 × 106].

Walnut veneer bureau with gilt mounts. Made in Denmark in the 1760s under the influence of the architect Nicolas-Henri Jardin.

FORGYLDT ARMSTOL fra ca. 1740 med
samtidigt broderet betræk.

[114 × 83 × 78].

GILT ARMCHAIR of about 1740, with
original embroidered seat and back.



SAL MED BILLEDER og genstande fra omkring midten af det 18. århundrede.

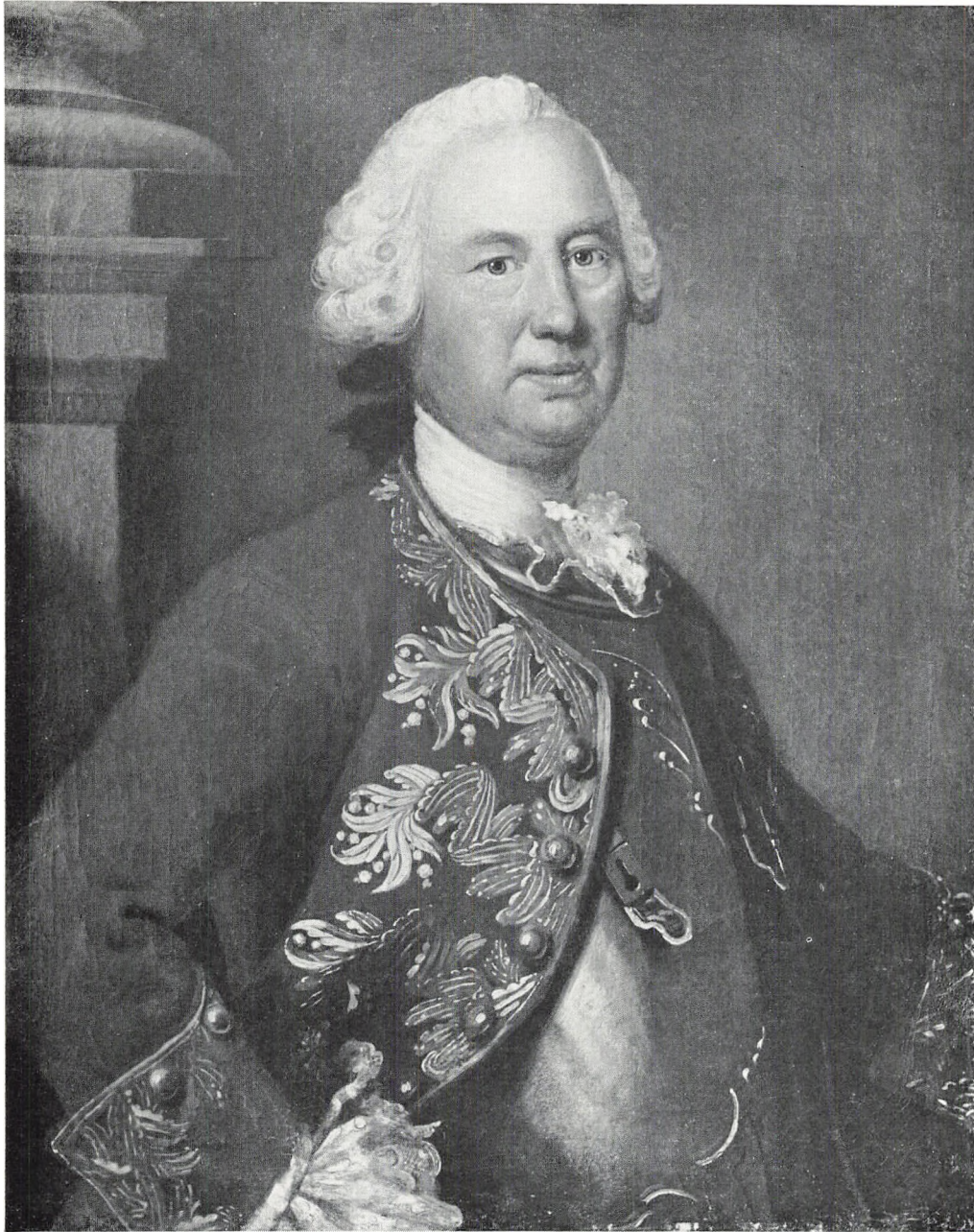
ROOM CONTAINING PICTURES *and objects from the middle of the 18th century.*





FREDERIK V [konge 1746–66],
malet 1751 af C. G. Pilo.
Den pragtfulde rokokoramme
er antagelig skåret af billed-
huggeren S. C. Stanley.
[148,5 × 114].

FREDERIK V [*reigned 1746–66*],
Painted in 1751 by C. G. Pilo.
The magnificent rococo frame
is probably the work of the
sculptor S. C. Stanley.



LAURIDS DE THURAH [1706–59], fremtrædende arkitekt og udgiver af arkitekturværker. Malet i 1750'erne af Johan Hörner. [80 × 63].

LAURIDS DE THURAH [1706–59], a distinguished architect, and editor of works on architecture. Painted in the 1750s by Johan Hörner.

**HERTUG FREDERIK
CHRISTIAN I af
Augustenborg [1721-
94], malet 1750 af
Peder Als. [74×63].**

**DUKE FREDERIK
CHRISTIAN I of
*Augustenborg [1721-94],
painted by Peder Als, 1750.***





DRONNING
JULIANE MARIES
toiletgarniture
af forgyldt sølv,
udført i Augsburg
1753.

QUEEN
JULIANE MARIE'S
silver-gilt
dressing-set, made in
Augsburg 1753.

GREVINDE
SOPHIE HEDVIG
MOLTKE,
født Raben
[1732–1802].
Malet 1761 af
C. G. Pilo.
[77 × 61].

THE COUNTESS
SOPHIE HEDVIG
MOLTKE,
née Raben
[1732–1802].
Painted by
C. G. Pilo, 1761.





GREVE
J. H. E. BERNSTORFF
[1712-72], diplomat
og udenrigsminister.
Malet 1759 af J. L. Tocqué.
[77×63].

COUNT
J. H. E. BERNSTORFF
[1712-72], *diplomat
and Foreign Minister.*
Painted by J. L. Tocqué, 1759.



GREVE A. P. BERNSTORFF
[1735–97], leder af dansk
udenrigspolitik i den
blomstrende handelsperiode
sidst i 18. århundrede. Malet
af Jens Juel. [70×50].

COUNT A. P. BERNSTORFF
*[1735–97], leader of Denmark's
foreign policy in the period of
flourishing trade at the end of the 18th
century. Painted by Jens Juel.*

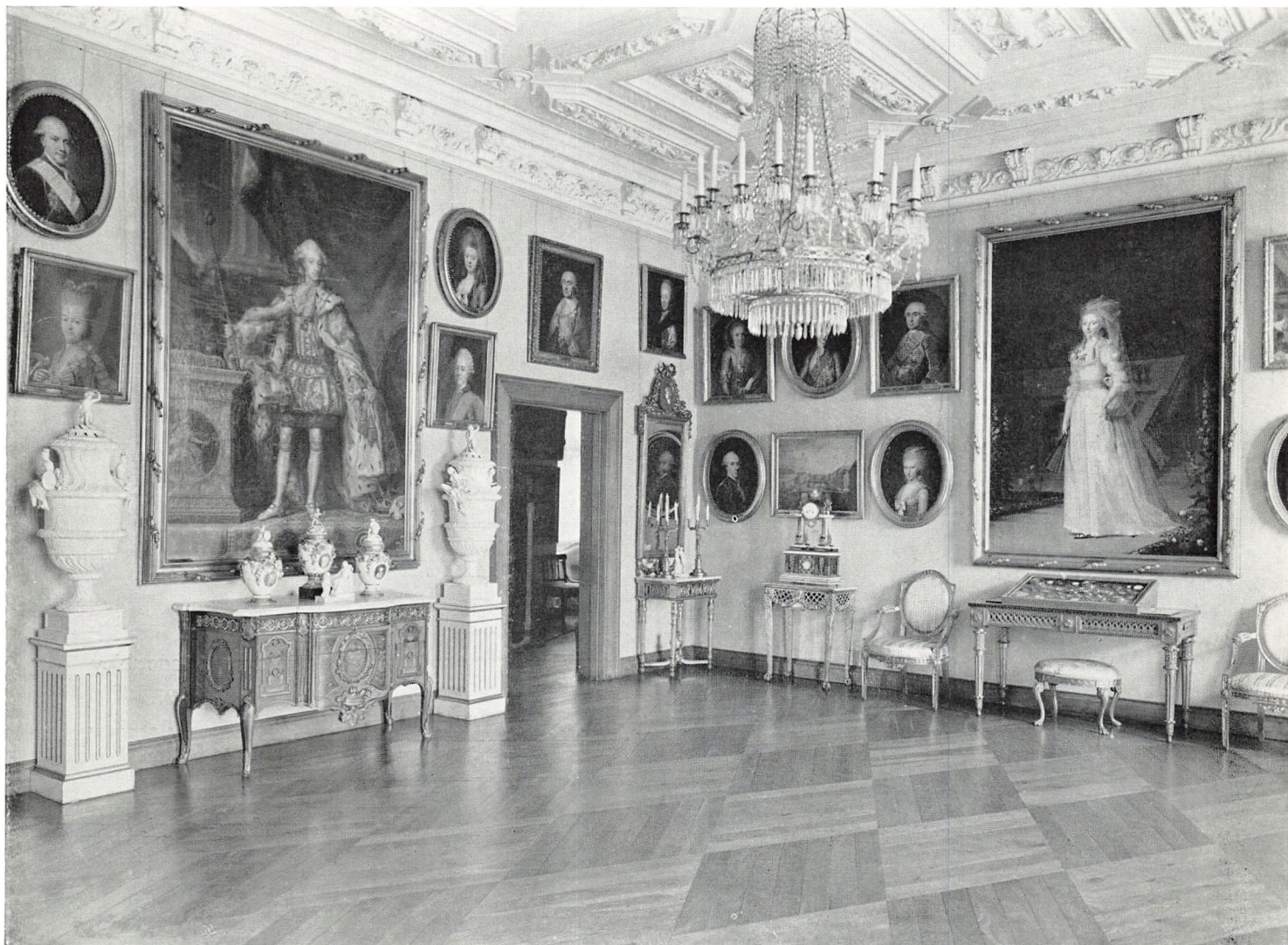


DRONNING
CAROLINE MATHILDE
[1751-75],
født prinsesse af
Storbritannien, gift 1766 med
kong Christian VII.
Pastel udført i England 1765
af F. Cotes.
[60 × 48].

QUEEN
CAROLINE MATHILDE
[1751-75],
*Princess of England, married to
King Christian VII in 1766.
Pastel executed in England in
1765 by F. Cotes.*

SAL MED BILLEDER og møbler fra 1770-80'erne.

ROOM CONTAINING PICTURES *and* furniture from the 1770s-1780s.





OTTO BLOME
[1735–1803],
dansk gesandt i Paris,
hvor billedet blev
malet i 1773 af
Alexander Roslin.
[64 × 53].

OTTO BLOME
[1735–1803],
*Danish Ambassador in
Paris, where the
portrait was painted by
Alexander Roslin in 1773.*

EMALLEMINIATURER af Christian VII [konge 1766–1808] og to allegorier over Indfødsretsloven 1776. Udført af J.Seiptius 1783 og monteret i rammer af forgyldt bronze. [Hver miniature 4×3,4]

ENAMEL MINIATURES: *Christian VII [reigned 1766–1808], and two allegories on the Rights of Citizenship Act of 1776. Executed by J.Seiptius in 1783, and mounted in gilt bronze frames.*





KRONPRINS FREDERIK
[konge 1808–39],
malet af Jens Juel 1783.
[238 × 163].

CROWN PRINCE FREDERIK
[king 1808–39], painted by
Jens Juel, 1783.

HERTUGINDE
LOUISE AUGUSTA
af Augustenborg [1771-1843],
Frederik VI's søster.
Malet 1787 af Jens Juel.
[235 × 160].

THE DUCHESS LOUISE AUGUSTA
*of Augustenborg [1771-1843],
sister of Frederik VI.*
Painted by Jens Juel, 1787.





Finansmanden
GREV H. C. SCHIMMELMANN
[1724–82],
malet af Cornelius Høyer
ca. 1775.



Digteren JENS BAGGESEN
[1764–1826].
Sølvstifttegning af
Chr. Hornemann.



Forfatterinden
CHARLOTTE DOROTHEA BIEHL
[1731–88],
malet af Cornelius Høyer
ca. 1770.

Miniaturer fra 18. århundrede. *Miniatures of the 18th century.*

PRAGTVASE af københavnsk
porcelæn med portræt af
geheimsekabinetssekretær
Ove Høegh-Guldberg
[1731–1808], der modtog vasen
som gave fra enkedronning
Juliane Marie.

ORNAMENTAL VASE of
*Copenhagen porcelain, with a
portrait of Ove Høegh-Guldberg
[1731–1808], the king's private
secretary and adviser, to whom the
vase was given by the Queen
Dowager Juliane Marie.*





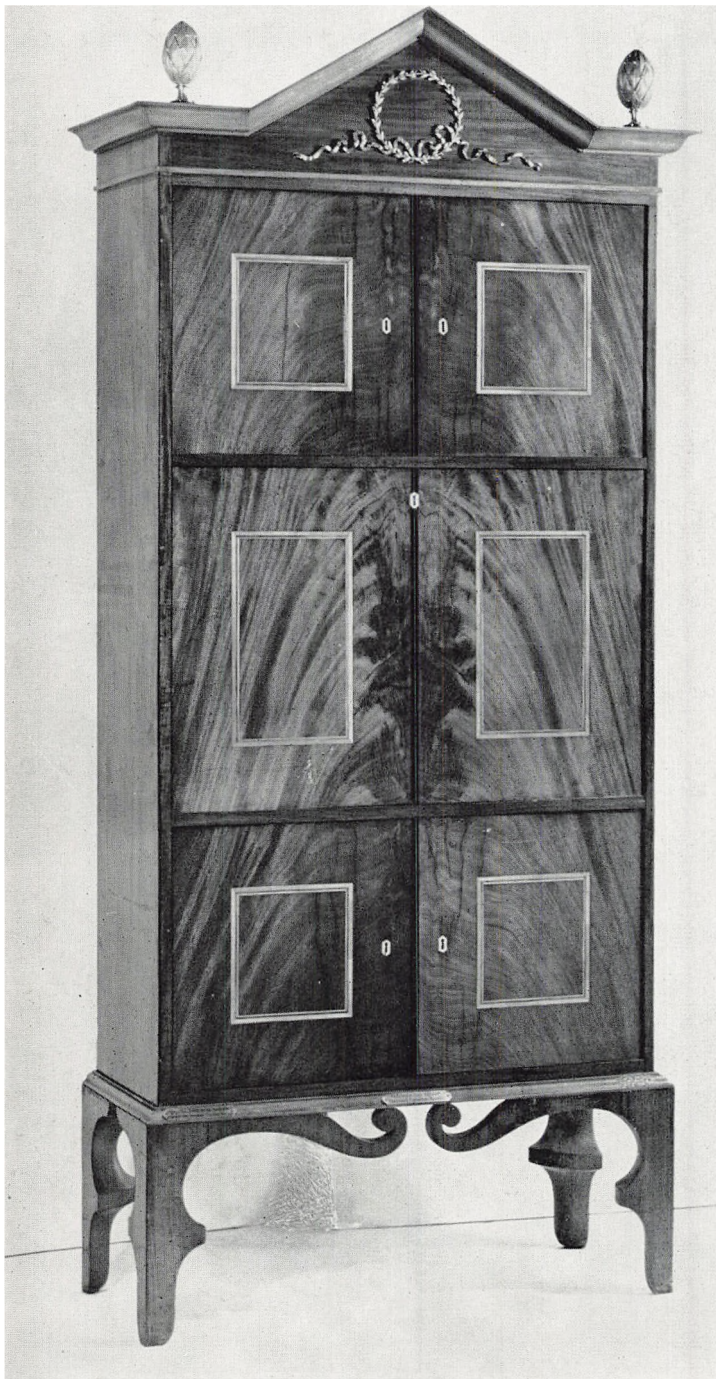
Forfatterinden
THOMASINE GYLLEMBOURG,
født Buntzen [1773–1856].
I sit første ægteskab blev hun
moder til digteren
Johan Ludvig Heiberg.
Malet af Jens Juel.
[61 × 47].

The authoress
THOMASINE GYLLEMBOURG,
née Buntzen [1773–1856].
By her first husband the mother of the
poet Johan Ludvig Heiberg.
Painted by Jens Juel.



Digteren
JOHANNES EWALD
[1743–81], forfatter
til »Kong Christian
stod ved højen mast«.
Malet af Erik Pauelsen
ca. 1780.
[46,5 × 38,5].

The poet
JOHANNES EWALD
[1743–81],
*author of the Danish
national anthem,*
*“King Christian stood by
the lofty mast”.*
*Painted about 1780 by
Erik Pauelsen.*

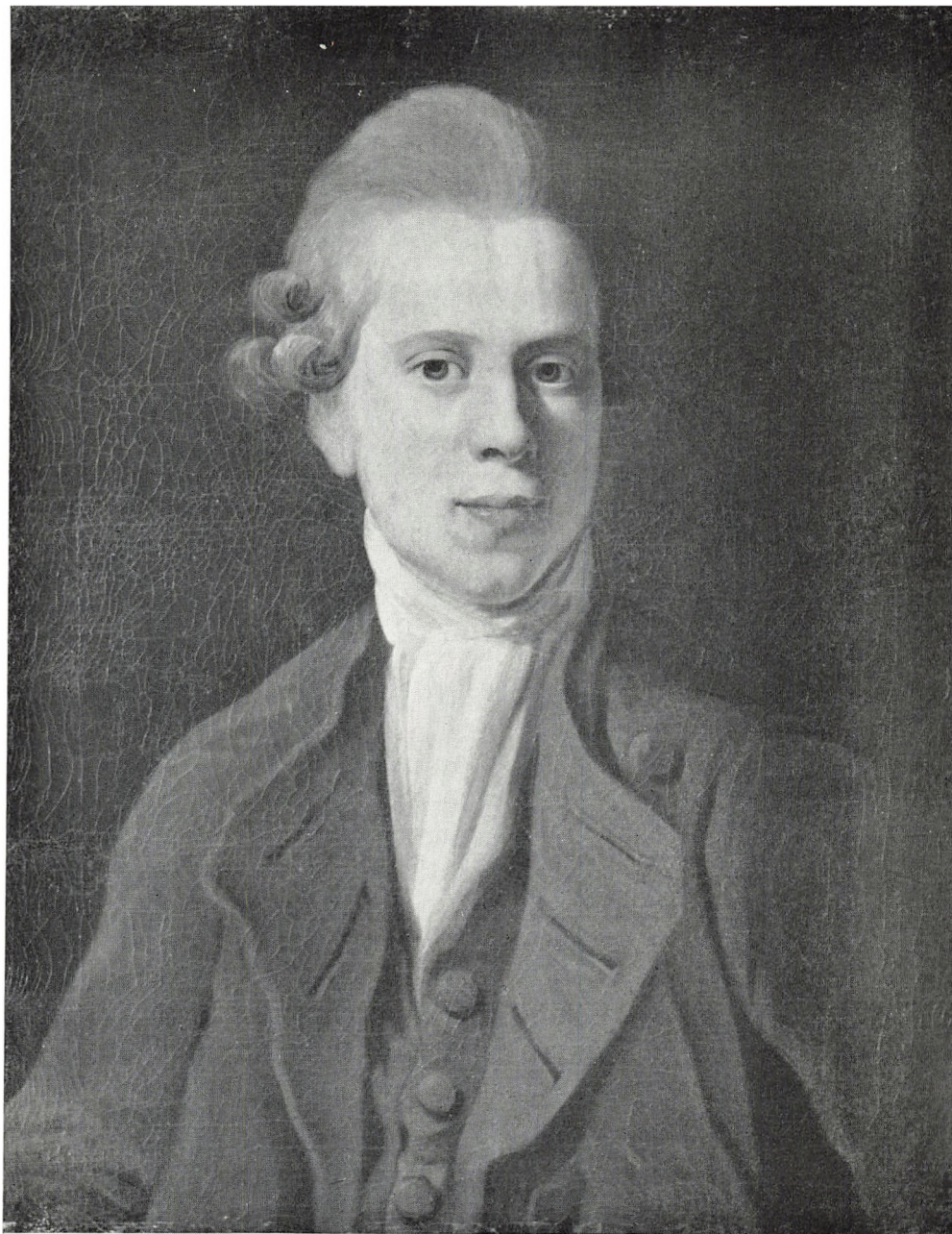


SEKRETÆR AF MAHOJNI, udført ca. 1800 for den senere kong Christian VIII efter tegning af Nicolai Abildgaard. [189 × 87 × 36].

MAHOGANY SECRETAIRE, made about 1800 for the future King Christian VIII from a design by Nicolai Abildgaard.

NICOLAI ABILDGAARD
[1743–1809], maler og arkitekt,
professor ved Kunstakademiet.
Ungdomsportræt malet af
Jens Juel.
[59 × 46].

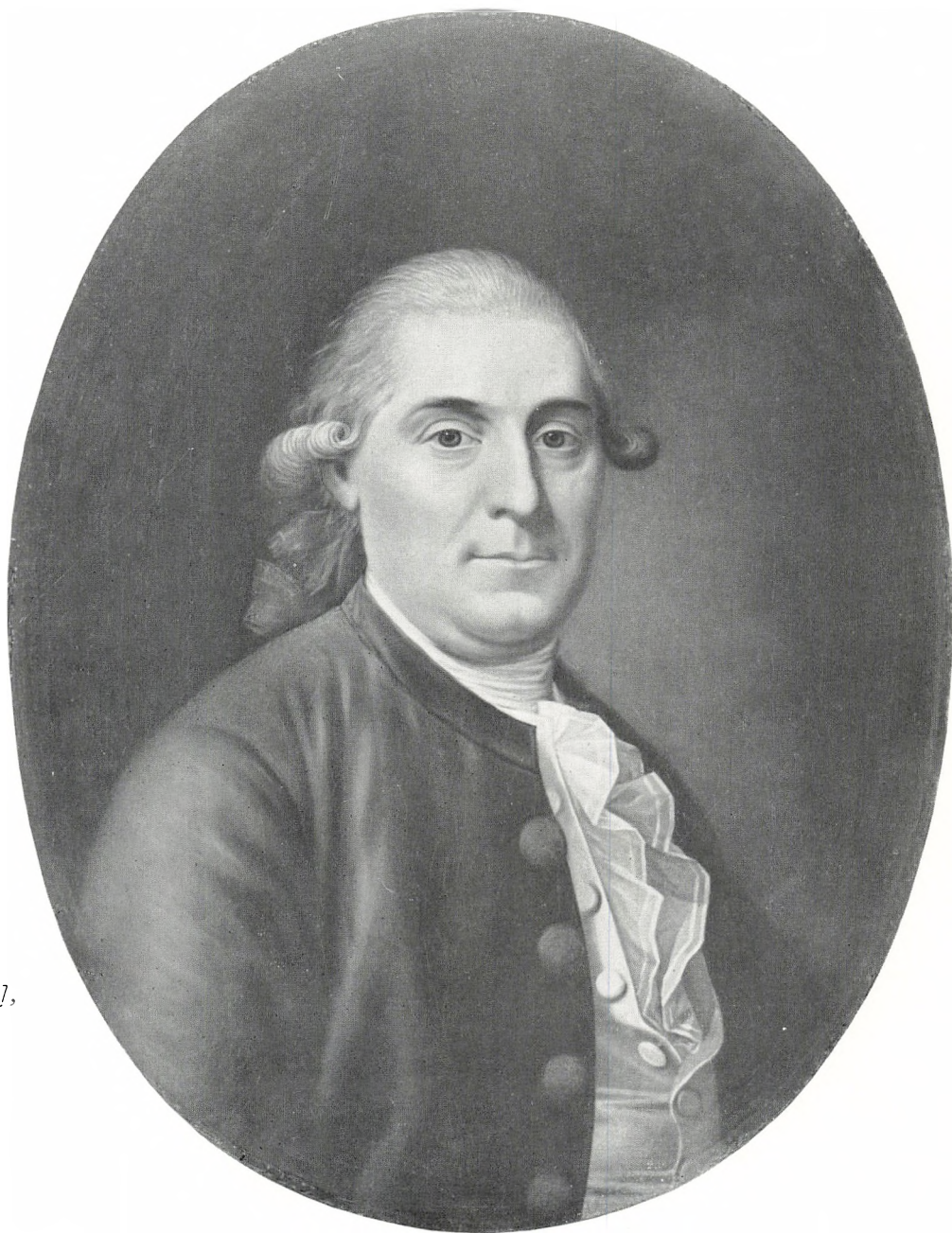
NICOLAI ABILDGAARD
*[1743–1809], painter and architect,
professor at the Royal Academy of
Fine Arts, as a young man.
Painted by Jens Juel.*





Nordmanden CHRISTIAN COLBJØRNSEN [1749–1814], hovedkraften i den store kommission for bondestandens frigørelse. Malet af Jens Juel. [68 × 52,5].

CHRISTIAN COLBJØRNSEN [1749–1814], a Norwegian, the leading spirit of the great commission for peasant emancipation. Painted by Jens Juel.



ETATSRÅD FRÉDÉRIC DE CONINCK
[1740–1811],
storkøbmand, medstifter
af grosserersocietetet.
Malet af Jens Juell.
[70 × 55].

FRÉDÉRIC DE CONINCK [1740–1811],
*titular Councillor of State, merchant
prince, and one of the founders of the
merchant's guild. Painted by
Jens Juell.*



Ungdomsportræt af
digteren
ADAM GOTTLÖB
OEHLenschLÄGER
[1779-1850], som
bragte den romantiske
digtning til gennem-
brud i Norden.
[49,5 × 41,5].

The poet
ADAM GOTTLÖB
OEHLenschLÄGER
[1779-1850], who
initiated the Romantic
Movement in Scandinavia.
Portrait as a young man.

SLAGET PÅ KØBENHAVNS RHED skærtorsdag den 2. april 1801. Den danske flådes hæderfulde kamp mod admiral Nelsons overlegne stridskræfter bidrog til den nationale vækkelse, som indledede »guldalderen« i dansk litteratur og kunst. Maleri af C. A. Lorentzen 1801. [102 × 184].

THE BATTLE OF COPENHAGEN ,Thursday, April 2nd 1801. The Danish fleet's gallant battle against Nelson's superior forces contributed to that revival of the national spirit which initiated the "golden age" of Danish literature and art. Painted by C. A. Lorentzen, 1801.





DRONNING MARIE SOPHIE
FREDERIKKE [1767–1852], født
prinsesse af Hessen-Kassel.
Malet af C. W. Eckersberg 1826.
[94 × 62,5].

QUEEN MARIE SOPHIE
FREDERIKKE [1767–1852],
Princess of Hesse-Cassel. Painted by
C. W. Eckersberg, 1826.



FREDERIK VI [konge 1808–39].
Malet af C.W.Eckersberg 1825.
[94×63].

FREDERIK VI [*reigned 1808–39*].
Painted by C.W.Eckersberg, 1825.



CHRISTIAN VIII
[konge 1839–48].
Malet som kronprins
1827 af C. A. Jensen.
[66×52,5].

CHRISTIAN VIII
[reigned 1839–48].
Painted as Crown Prince
1827 by C. A. Jensen.



Billedhuggeren BERTEL THORVALDSEN [1770-1844] sammen med andre danske kunstnere i et romersk osteri. Malet af D. C. Blunck i Rom 1836. [71 × 94].

The sculptor BERTEL THORVALDSEN [1770-1844] and other Danish artists in a Roman osteria. Painted in Rome by D. C. Blunck, 1836.

Ardelesborg Slots Kirke d. 28^{de} Juni 1840.



BISKOP J. P. MYNSTER [1775-1854],
guldalderens kirkelige hoved-
skikkelse. Malet 1842 af J. V. Gertner.
[26,5 × 18,5].

BISHOP J. P. MYNSTER [1775-1854],
*the leading ecclesiastical figure of Denmark's
literary golden age. Painted by
J. V. Gertner, 1842.*



Eventyrdigteren

H. C. ANDERSEN [1805-75].
Malet i Rom i vinteren 1834
af Albert Kùchler. [25,5 × 20].

HANS ANDERSEN [1805-75],
*the writer of fairy tales. Painted
in Rome during the winter of
1834 by Albert Kùchler.*



JOHAN CHRISTIAN DREWSEN
[1777–1851], fabrikejer og
stænderdeputeret. Malet ca. 1832
af C. A. Jensen. [63,5 × 50].

JOHAN CHRISTIAN DREWSEN
[1777–1851], *factory-owner,*
and Deputy of the
Provincial Consultative Chambers.
Painted about 1832 by C. A. Jensen.

HANS CHRISTIAN ØRSTED
[1777-1851],
fysiker, opdager af
elektromagnetismen.
Malet 1851
af Wilh. Marstrand.
[125 × 105].

HANS CHRISTIAN ØRSTED
[1777-1851],
*physicist, the discoverer of
electro-magnetism.*
*Painted by
Wilhelm Marstrand, 1851.*





A. S. ØRSTED
[1778–1860],
en af sin tids største
retslærde og med-
skaber af den moderne
retsvidenskab.
Malet 1842 af
C. A. Jensen.
[82,5 × 66,5].

A. S. ØRSTED
[1778–1860],
*the greatest Danish
jurist of his day, and
a founder of modern
jurisprudence.*
*Painted by
C. A. Jensen, 1842.*

PETER HIORT LORENZEN

[1791–1845],

slesvigsk politiker,

stænderdeputeret.

»Han talte Dansk og vedblev at
tale Dansk.«

Malet ca. 1842 af

C.A.Jensen.

[28,5 × 21,5].

PETER HIORT LORENZEN

[1791–1845],

*Slesvig politician, deputy to the
provincial Consultative Chambers in
Slesvig.*

*“He spoke Danish, and continued to
speak Danish.”*

Painted about 1842 by

C.A.Jensen.



DEN GRUNDLOVGIVENDE RIGSFORSAMLINGS åbningsmode på Christiansborg slot den 23. oktober 1848. Malet 1860-64 af Constantin Hansen. [338 × 500].

THE OPENING MEETING OF THE CONSTITUENT ASSEMBLY at Christiansborg Palace, October 23rd, 1848.
Painted by Constantin Hansen, 1860-64.





N. F. S. GRUNDTVIG [1783–1872],
præst og salmedigter, historisk forfatter
og folkevækker. Voksmaleri af
Constantin Hansen. [44 × 28,8].

N. F. S. GRUNDTVIG [1783–1872], *pastor,
hymn-writer, historian, and inspirer of a spiritual
and national revival. Encaustic painting by
Constantin Hansen.*



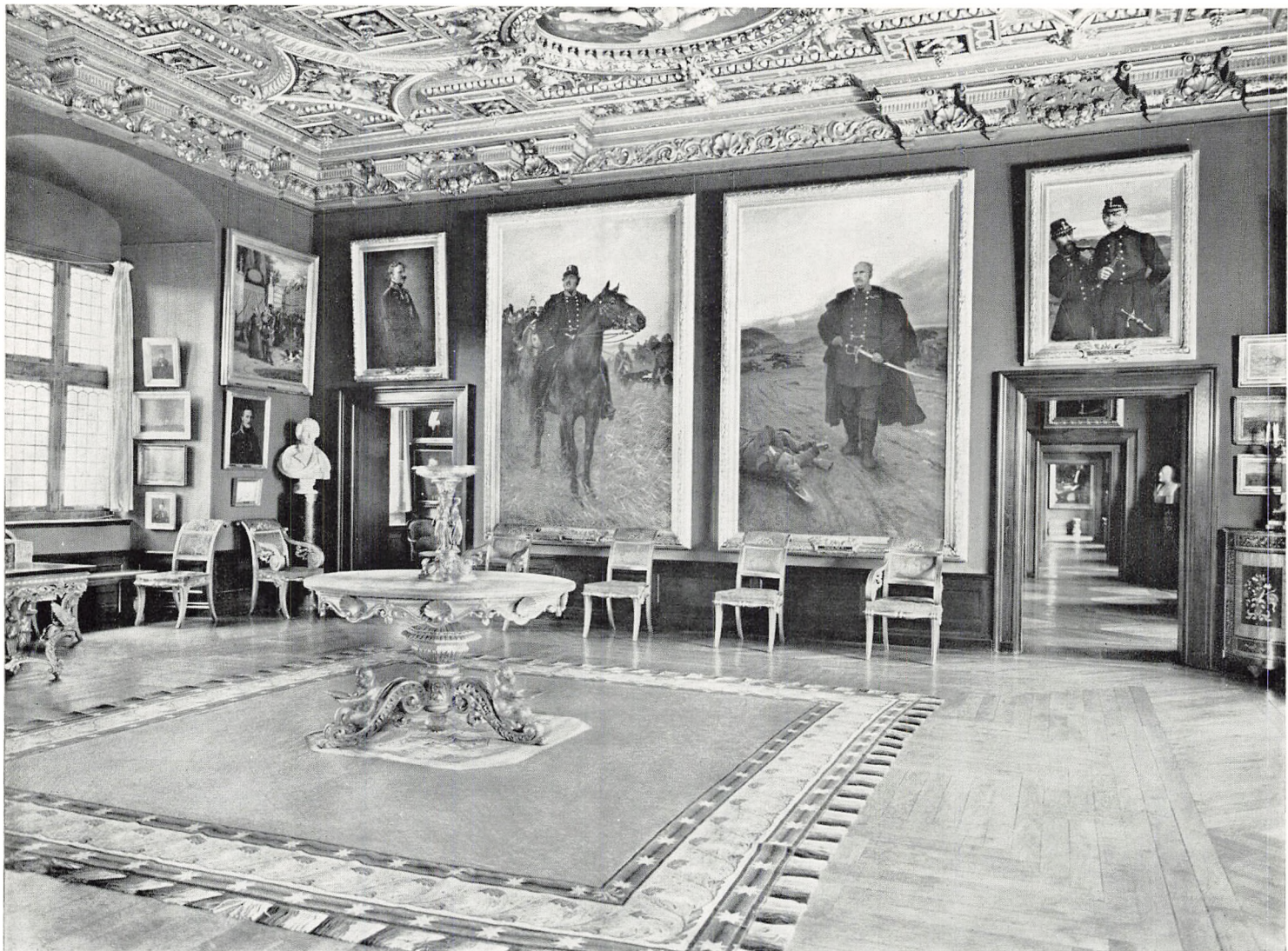
OBERST A. F. TSCHERNING
[1795-1874],
krigsminister i 1848,
fremtrædende politiker
indenfor »Bondevennerne«.
Malet af C. A. Jensen ca. 1850.
[69 × 54].

COLONEL A. F. TSCHERNING
[1795-1874],
*Minister of War in 1848, and a
prominent democratic
politician.*
*Painted about 1850 by
C. A. Jensen.*

ANGREBET FRA DYBBØL BJERG den 5. juni 1848. Maleri af Jørgen Sonne 1848. Billedet står som udtryk for den begejstrede nationale ånd i 1848. [96 × 145].

THE ATTACK FROM DYBBØL HILL, *June 5th 1848*. Painted by Jørgen Sonne in 1848, it expresses the ardent spirit of that year.





SAL MED BILLEDER fra krigen 1848–50. De to monumentalportrætter forestiller sejrherren fra Fredericia i 1849, general Frederik Bülow [1791–1858] og den norske fødte general Olaf Rye [1791–1849], malet af August Jerndorff henholdsvis 1890 og 1895.

ROOM CONTAINING PICTURES connected with the war of 1848–50. The two portraits in monumental style represent General Frederik Bülow [1791–1858], victor of the Battle of Fredericia 1849, and the Norwegian General Olaf Rye [1791–1849], painted by August Jerndorff in 1890 and 1895 respectively.

FREDERIK VII
[konge 1848–63],
som underskrev
Danmarks Riges
Grundlov 5. juni 1849.
Malet på Frederiksborg
marts 1854 af
F. L. Storch.
[63 × 54].

FREDERIK VII
[reigned 1848–63], who
signed the Constitution of
Denmark on June 5th 1849.
Painted at Frederiksborg by
F. L. Storch, March 1854.





STOL I GRÆSK STIL, udført ca.
1835 efter tegning af
billedhuggeren H. E. Freund til
hans hjem i København.
[79 × 44 × 77].

*“GREEK” CHAIR made about 1835.
Designed by H. E. Freund, the
sculptor, for his home in Copenhagen.*

Skuespillerinden JOHANNE LUISE HEIBERG
[1812–90], digteren J. L. Heibergs hustru.
Malet 1859 af Wilhelm Marstrand.
[196 × 102].

*The actress JOHANNE LUISE HEIBERG [1812–90],
wife of the poet J. L. Heiberg.
Painted by Wilhelm Marstrand, 1859.*



NATTEN MELLEM 5. og 6. februar 1864 måtte den danske hær vige for den preussisk-østrigske overmagt og trække sig tilbage fra Dannevirke til Dybbøl. En episode fra tilbagetoget er her skildret af maleren Niels Simonsen 1864. [48,5 × 80].

ON THE NIGHT of February 5th, 1864, the Danish army was forced to withdraw in the face of superior Prusso-Austrian forces, and retreated from the fortifications of Dannevirke to Dybbøl. An episode from the retreat is here portrayed by Niels Simonsen, 1864.



EDOUARD SUENSON [1805-87], chef
for den danske eskadre i den sejrrige
søtræfning ved Helgoland den 9. maj
1864. Malet af Otto Bache 1882.
[155 × 111].

EDOUARD SUENSON [1805-87],
*Commander-in-Chief of the Danish
squadron at the victorious naval Battle of
Heligoland, May 9th, 1864. Painted by
Otto Bache, 1882.*





Konsejlspræsident

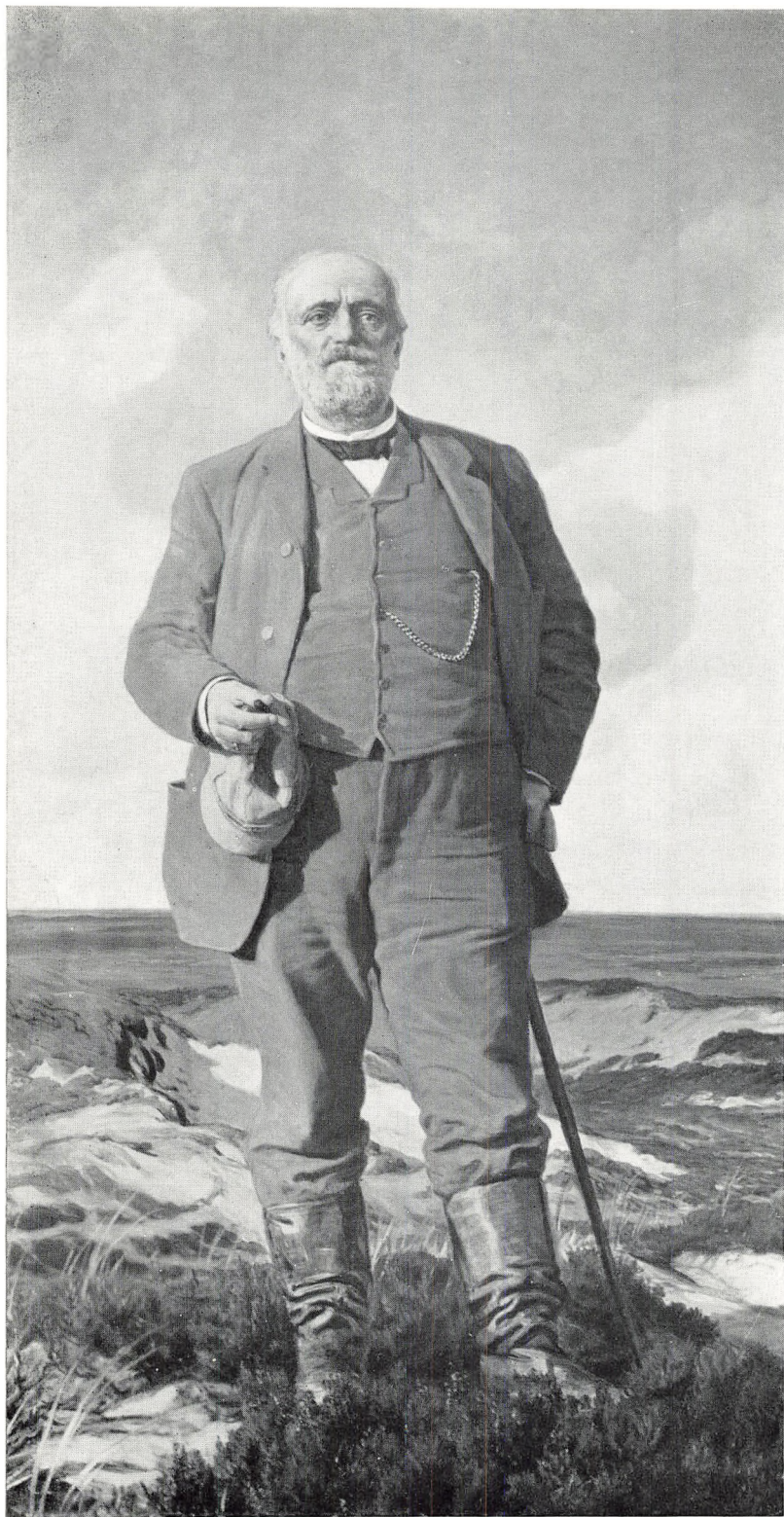
J. B. S. ESTRUP [1825–1913],
godsejer, højrepartiets fører under
»provisorietiden« i 1870–80'erne.
Malet 1895 af Aug. Jerndorff.
[212 × 128].

J. B. S. ESTRUP [1825–1913],
*Prime Minister, landowner, and leader of
the conservative party [Højre] in the
emergency period in the 1870s–1880s.
Painted by A. Jerndorff, 1895.*



CHRISTIAN IX [konge 1863–1906] og DRONNING LOUISE [1817–98], født prinsesse af Hessen-Kassel. Malet 1884 af L. Tuxen som forarbejde til et stort gruppebillede af den kongelige familie. [108 × 130,5].

CHRISTIAN IX [reigned 1863–1906] and QUEEN LOUISE [1817–98], Princess of Hesse-Cassel. Painted by L. Tuxen in 1884 as a preliminary study for a large group portrait of the royal family.



ENRICO DALGAS [1828–94], ingeniørofficer, stifter af Det danske Hedeselskab, som efter 1864 arbejdede for opdyrkningen af de jyske heder. Malet af Aug. Jerndorff 1897. [214×112].

ENRICO DALGAS [1828–94], officer in the Engineers, founder of the Danish Heath Society, which after 1864 campaigned for the cultivation of the moors in Jutland. Painted by A. Jerndorff, 1897.



Forstander LUDVIG SCHRØDER holder foredrag på Askov højskole. Malet af Erik Henningsen 1902. Billedet er et monument over en storhedstid for den danske folkehøjskole. [99 × 131].

LUDVIG SCHRØDER, *Principal of Askov Folk High School, giving a lecture. Painted by Erik Henningsen, 1902. A memorial of the period of greatness of the Danish Folk High School.*



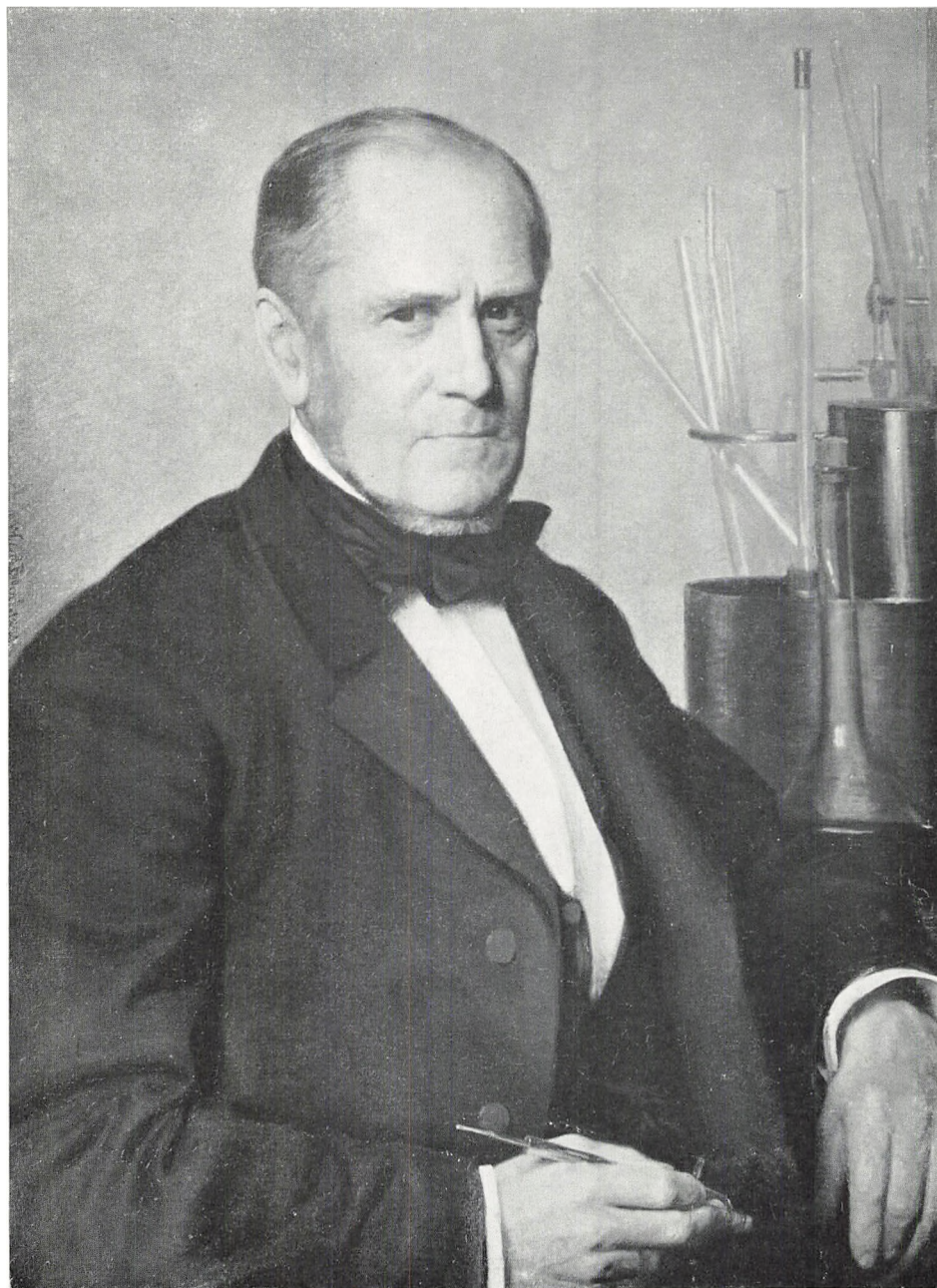
Finansmanden
C. F. TIETGEN [1829–1901],
sjælen i en række store
forretningsforetagender i slutningen af
det 19. århundrede.
Malet 1892 af S. Krøyer.
[126 × 90].

*The financier C. F. TIETGEN
[1829–1901],
the moving spirit of a number of great
business enterprises at the end of the 19th
century.*

ØSTRE ELEKTRICITETSVÆRK i København forevises for betydende industrifolk, videnskabsmænd og teknikere. Malet 1903-04 af S. Krøyer. [115,5 × 184,5].

ØSTRE POWER STATION, Copenhagen, being demonstrated to leading industrialists, scientists, and technical experts. Painted by S. Krøyer, 1903-04.





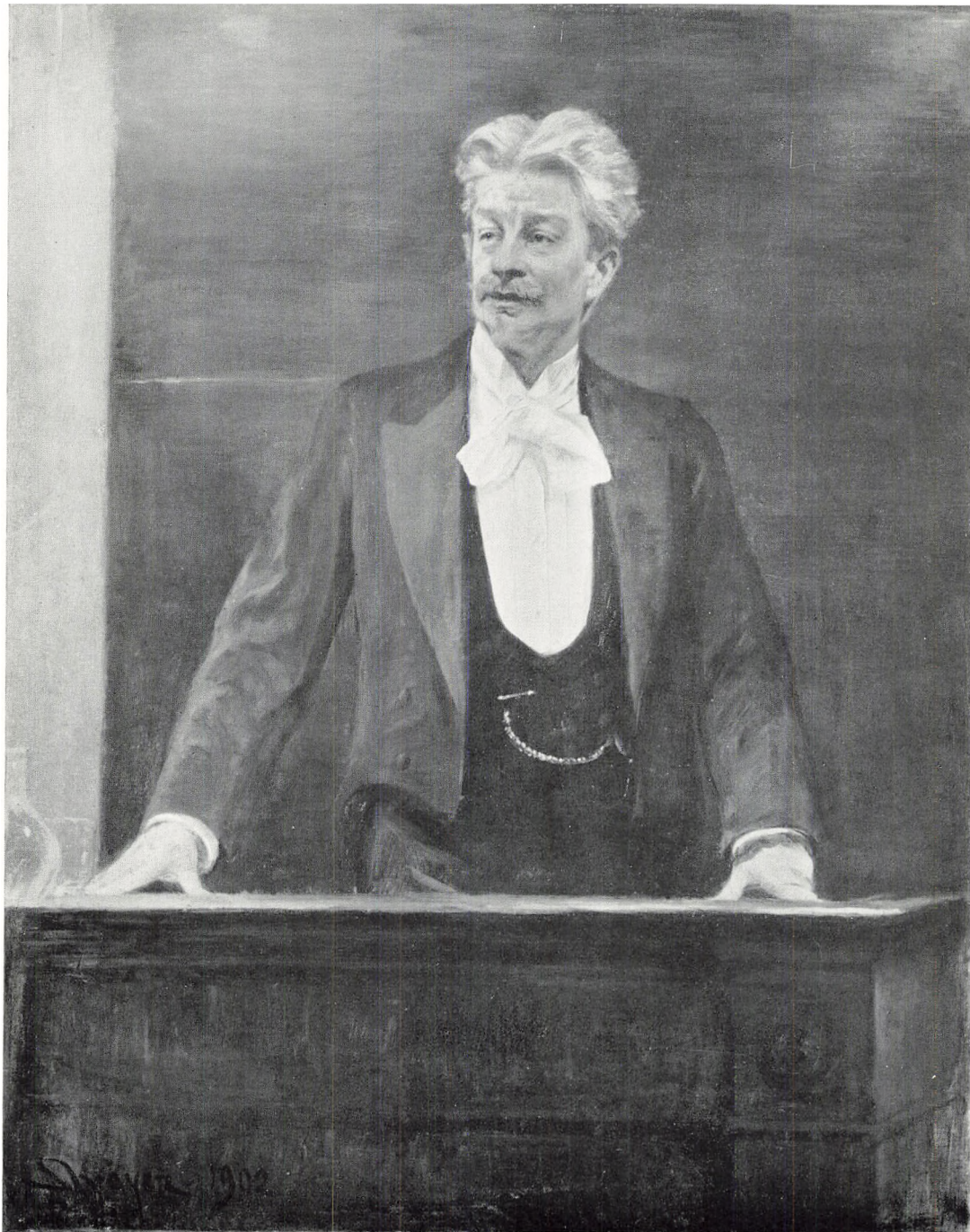
Kemikeren
JULIUS THOMSEN
[1826–1909].
Malet af Carl Bloch 1886.
[79 × 59].

The chemist
JULIUS THOMSEN
[1826–1909].
Painted by Carl Bloch, 1886.



J.N. MADVIG [1804–86],
klassisk filolog, kultusminister,
Carlsbergfondets første formand.
Malet som Universitetets rektor
af Carl Bloch 1880.
[145 × 103].

J.N. MADVIG [1804–86],
*classical philologist, Minister for
Ecclesiastical Affairs and
Public Instruction,
first president of the Carlsberg
Foundation.*
*Painted as Vice-Chancellor of
Copenhagen University, by
Carl Bloch, 1880.*



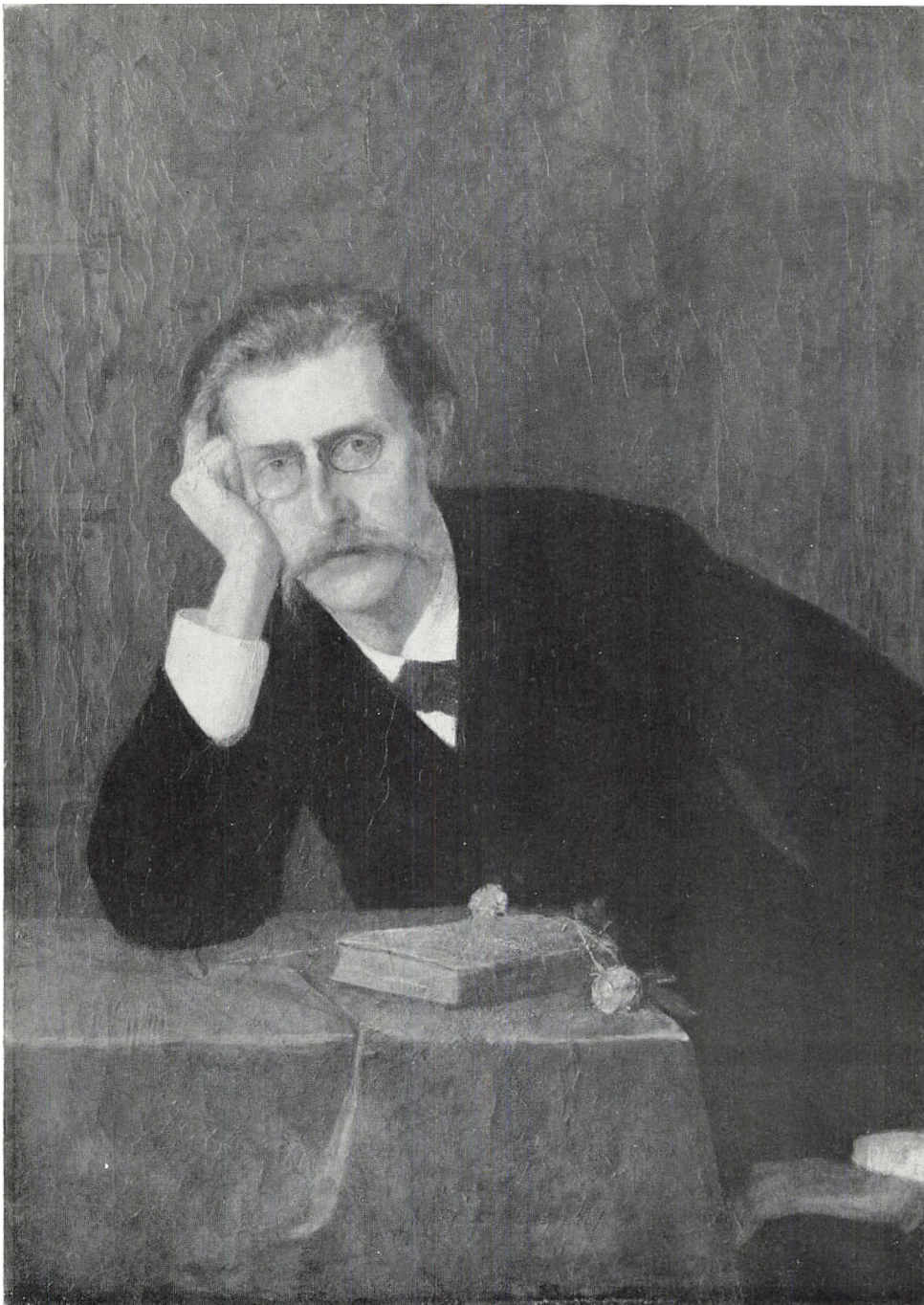
Litteraturkritikeren
GEORG BRANDES
[1842-1927],
hvis forelæsninger 1871-72
betegnede »det moderne
gennembrud« i dansk
åndsliv. Malet af
S. Krøyer 1902.
[150 × 118].

The literary critic
GEORG BRANDES
[1842-1927],
whose lectures in 1871-72 marked
the beginning of
naturalism in Danish intellectual
life.
Painted by S. Krøyer, 1902.

»KUNSTDOMMERE«. Malerne L. Tuxen og S. Krøyer, digteren Holger Drachmann og maleren J.F. Willumsen på Skagen. Malet 1906 af Michael Ancher. [158 × 225].

“ART CRITICS”. The painters L. Tuxen and S. Krøyer, the poet Holger Drachmann, and the painter J.F. Willumsen, at the Skaw. Painted by Michael Ancher, 1906.





Digteren J. P. JACOBSEN
[1847-85],
den fineste prosaist blandt
»det moderne gennembruds
mænd«.

Malet 1879 af
Ernst Josephson.
[90,5 × 64,5].

*The author J. P. JACOBSEN
[1847-85],
the finest prose writer of the school of
naturalism.
Painted by Ernst Josephson, 1879.*

Forfatteren
HENRIK
PONTOPPIDAN
[1857-1943],
især kendt for sine,
af realismen
prægede,
samfundsromaner.
Malet 1895 af
Johan Rohde.
[70 × 58].

The author
HENRIK
PONTOPPIDAN
[1857-1943],
best known for his
realistic social novels.
Painted by Johan Rohde
1895.





FREDERIK VIII

[konge 1906–12]

på en balkon på Amalienborg slot i
København. Malet 1911 af Otto Bache.

[239 × 145].

FREDERIK VIII

[reigned 1906–12]

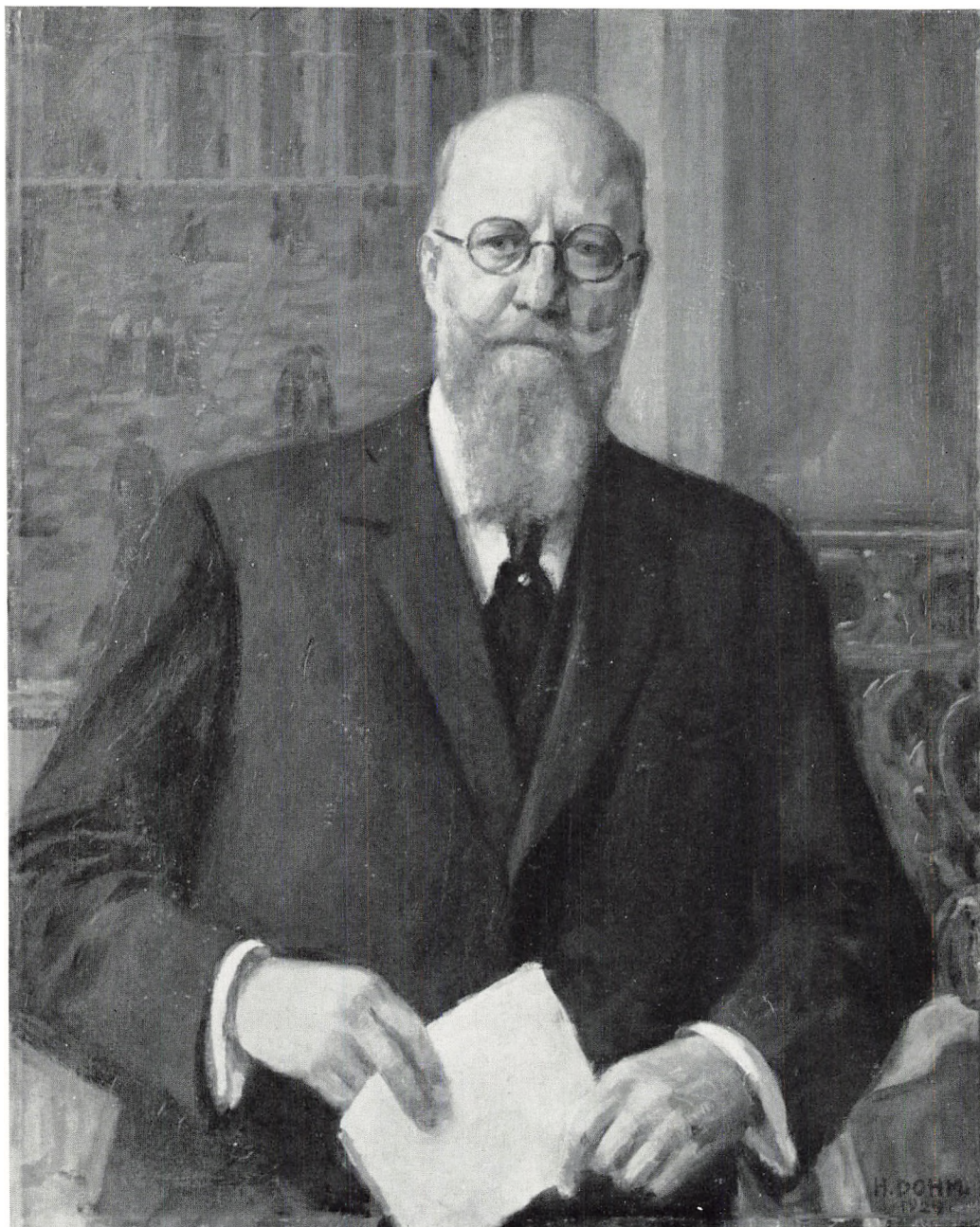
on one of the balconies of Amalienborg Palace,
Copenhagen.

Painted by Otto Bache, 1911.

CHRISTIAN X
[konge 1912-47]
i den kongelige livgardes uniform.
Malet 1929 af Herman Vedel.
[240 × 147].

CHRISTIAN X
[reigned 1912-47]
in the uniform of the Life Guards.
Painted by Herman Vedel, 1929.





Statsminister
TH. STAUNING
[1873-1942],
arbejderfører og
socialdemokratisk
politiker.
Malet 1929 af
Heinrich Dohm.
[94 × 75,5].

TH. STAUNING
[1873-1942],
*Prime Minister, Labour
leader, and Social
Democratic politician.*
*Painted by Heinrich Dohm,
1929.*

Konsejlspræsident
J. C. CHRISTENSEN
[1856–1930],
leder af det forenede
venstreparti ved
parlamentarismens
gennemførelse 1901.
Malet 1910 af N. V. Dorph.
[147 × 116].

J. C. CHRISTENSEN
[1856–1930],
*Prime Minister, leader of the
united Liberal party [Venstre]
when Cabinet responsibility was
implemented in 1901.
Painted by N. V. Dorph, 1910.*





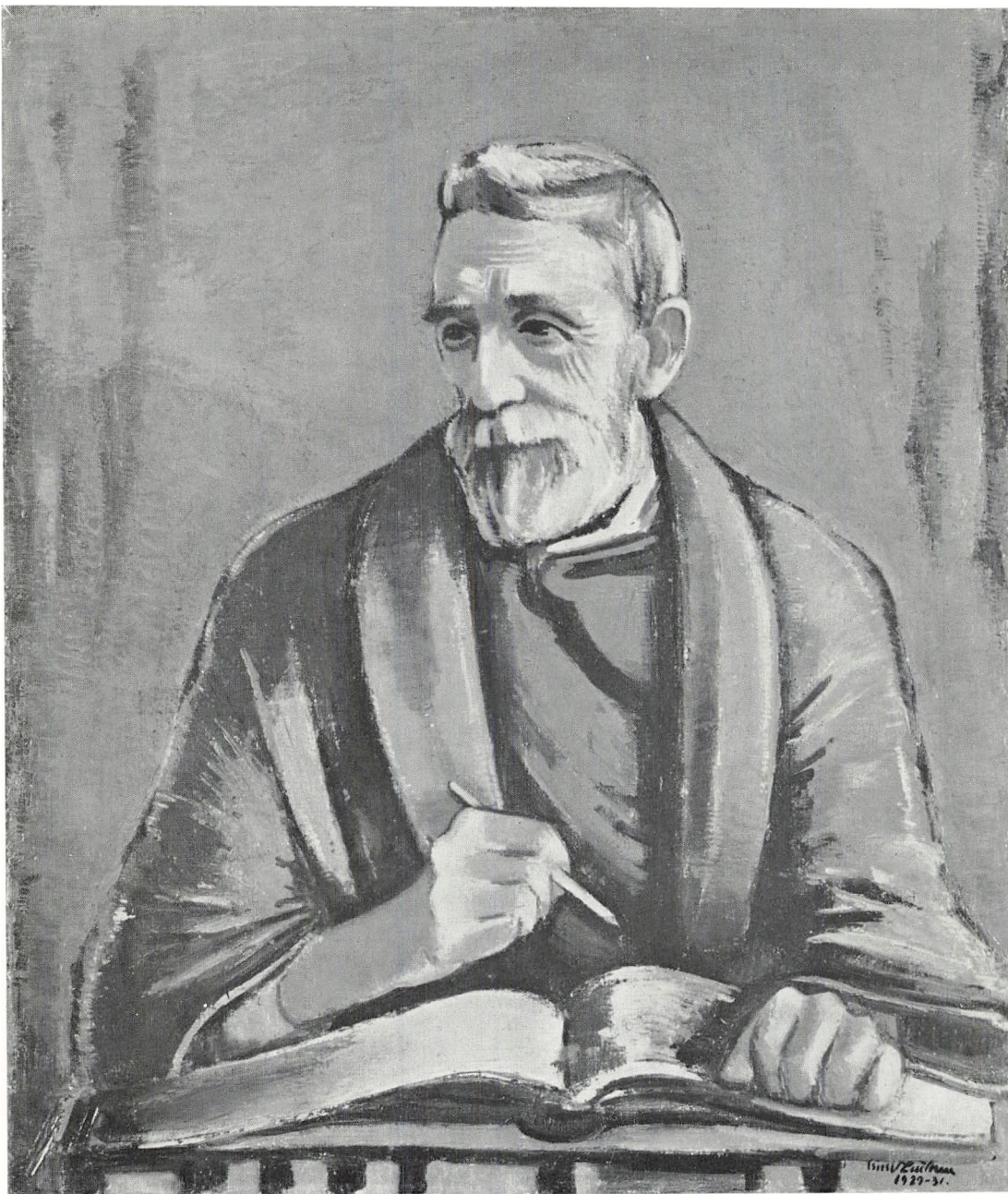
H. P. HANSEN [1862–1936],
organisator af det nationale
arbejde i Sønderjylland
og sonderjydernes tillidsmand
i den preussiske landdag og
den tyske rigsdag.
Malet 1923 af N. V. Dorph.
[95 × 70].

*H. P. HANSEN [1862–1936],
organizer of the Danish
movement in North Slesvig, and
representative of the Slesvigers
in the Prussian Diet and
the German Reichstag. Painted by
N. V. Dorph, 1923.*

KONG CHRISTIAN X i
Kongeskansen ved
festen på Dybbøl
11. juli 1920 i anledning
af Nordslesvigs
genforening med
Danmark. Malet 1921
af Hans Nik. Hansen.
[166 × 137].

KING CHRISTIAN X
*attends the celebration of
the reunion of North
Slesvig with Denmark at
Dybbøl on July 11th,
1920. Painted by Hans
Nik. Hansen, 1921.*





Maleren og
dekorationskunstneren
JOAKIM SKOVGAARD
[1856–1933].
Malet 1929–31 af
Ernst Zeuthen.
[91 × 78].

JOAKIM SKOVGAARD
[1856–1933], *painter and*
decorative artist.
Painted 1929–31 by
Ernst Zeuthen.

KNUD RASMUSSEN
[1879–1933],
opdagelsesrejsende, forfatter
og eskimoisk kulturforsker.
Malet 1928 af
Herman Vedel.
[79×65].

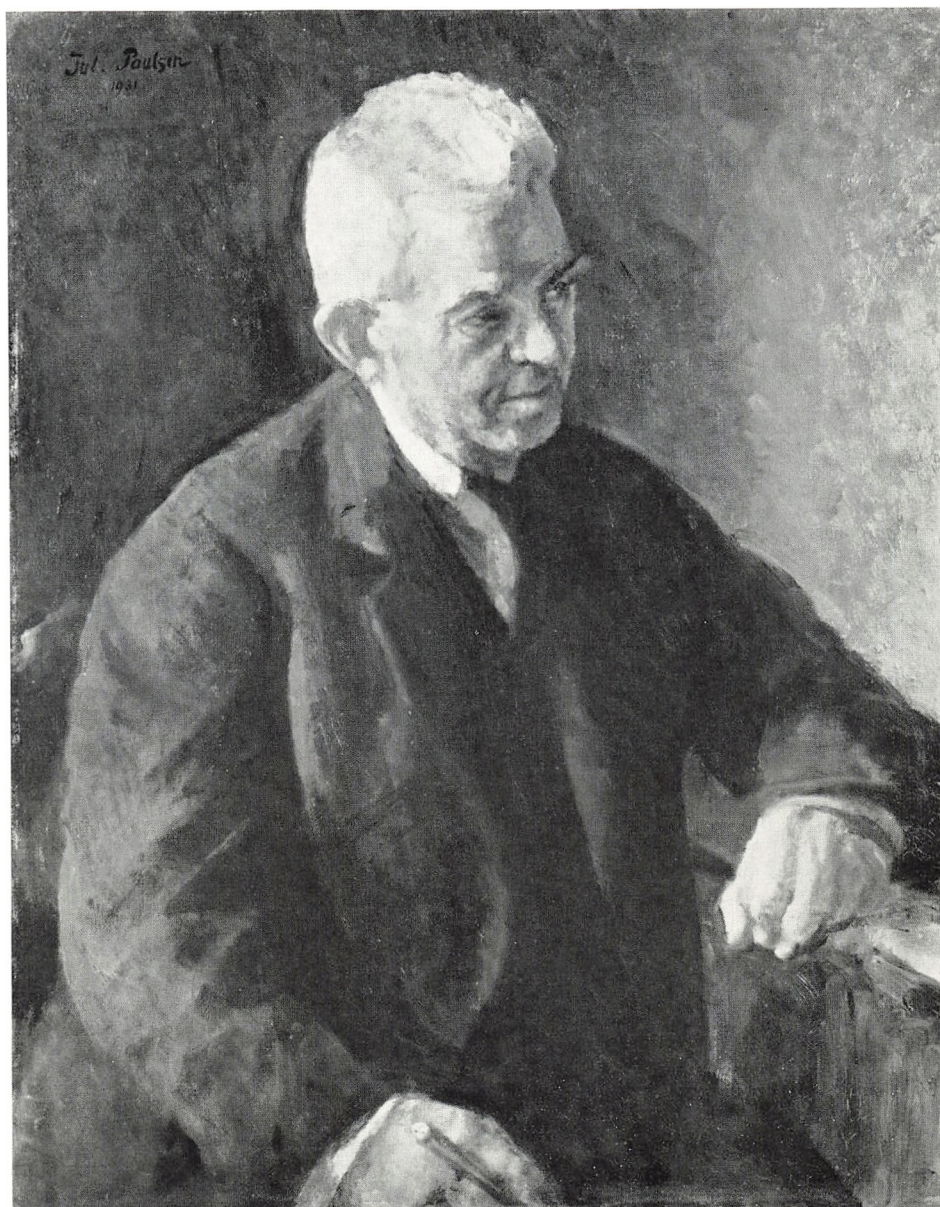
KNUD RASMUSSEN
[1879–1933],
explorer, author, and student of
Eskimo culture.
Painted by Herman Vedel, 1928.





Digteren
JOHANNES V. JENSEN
[1873-1950],
Danmarks
berømteste
kulturskribent og imod-
vortid. Han modtog i
1944 Nobelprisen i
litteratur.
Malet 1927 af
Ludvig Find.
[74,5 × 64].

JOHANNES V. JENSEN
[1873-1950],
*the best-known novelist and
essayist of modern
Danish literature.*
*Awarded the Nobel Prize
for literature in 1944.*
*Painted by Ludvig Find,
1927.*



Komponisten
CARL NIELSEN
[1865–1931],
hovedskikkelsen indenfor nyere
dansk tonekunst.
Malet 1931 af
Julius Paulsen.
[86 × 66].

*The composer
CARL NIELSEN
[1865–1931],
the leading figure in modern Danish
music.
Painted by Julius Paulsen, 1931.*



Medlemmer af DANMARKS FRIHEDSRÅD under den tyske besættelse 1940-45. Gruppebillede malet 1951-53 af Georg Jacobsen. [242 × 391].

Members of the DANISH LIBERATION COUNCIL during the German Occupation of 1940-45. Group portrait by Georg Jacobsen, 1951-53.

BILLEDUDVALG OG TEKSTER: Jørgen Paulsen,
H. D. Schepelern og Povl Eller

FOTOGRAFERING: S. Bengtsson, A. Brandt
og Lennart Larsen

ENGELSK OVERSÆTTELSE: Ingeborg Nixon

Omslagets forside viser slottet set fra Jægerbakken,
bagsiden en bronzefigur på Neptunfontænen
i den ydre slotsgård

Titelbladets vignet gengiver
kong Frederik II.s buste udført i
bemalet brændt ler af

Jan Gregor van der Schardt 1579;
vignetterne på side 10 og side 16 henholdsvis
det danske rigsvåben, udskåret på et
stolestade i slotskirken, og en sandstensskulptur
fra ca. 1610

TILRETTELÆGNING: Aksel Danielsen

TRYK: Det Berlingske Bogtrykkeri, København

KLICHEER: Middelboe's Reproduktions-Anstalt

