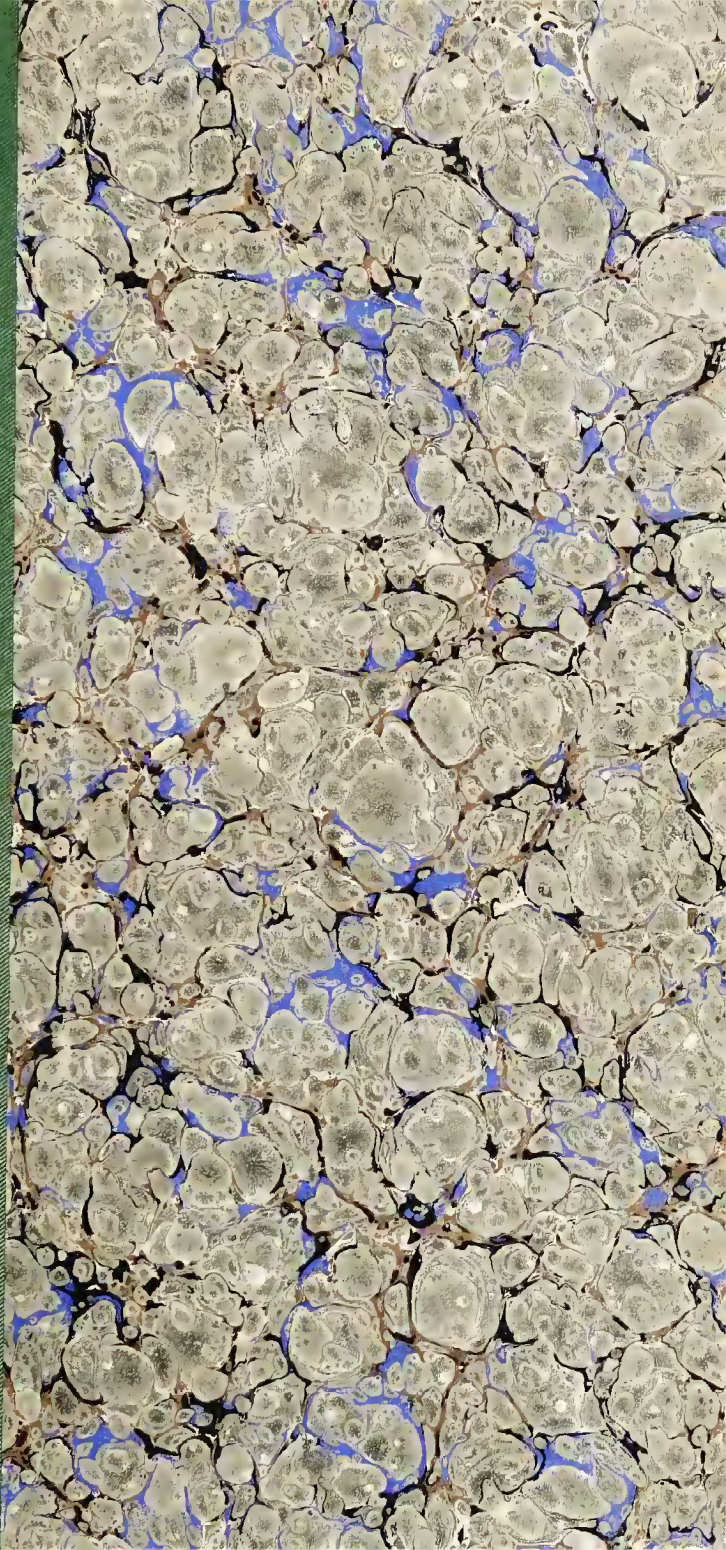
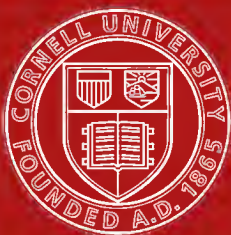


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ROSENBORG CASTLE.



Christian IV.

THE CHRONOLOGICAL MUSEUM
OF
THE DANISH KINGS

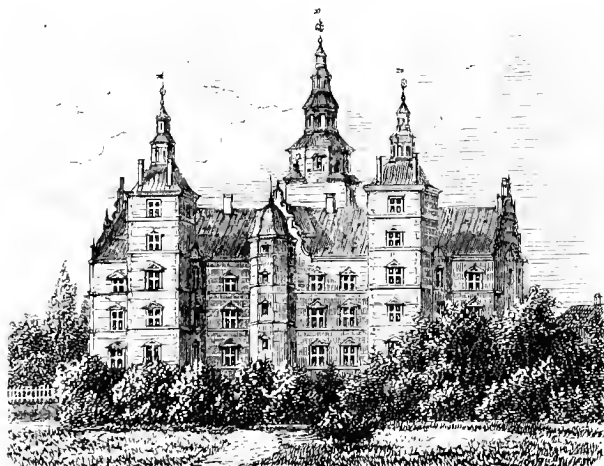
IN
ROSENBERG CASTLE.

A SHORT DESCRIPTION

BY

DOCTOR **P. BROCK,**
INSPECTOR OF THE MUSEUM.

→ WITH 89 ENGRAVINGS. ←



THE PUBLISHING COMPANY OF COPENHAGEN.

G. E. C. GAD.

JACOB HEGEL.

C. C. LOSE.

PRINTED BY NIELSEN & LYDICHE.

1892.





Rosenborg Castle.

Rosenborg Castle was founded by King Christian IV in the year 1610 and, after having been completed about 1624 or 1625, it served as a residence-villa for the royal family until the beginning of this century. Already in the middle of the 17th century the castle was used as a depository for objects of art, weapons, garments of the kings and similar things and by and by in the course of time this family-museum grew into an important and rich historical collection, which has peculiar interest by the circumstance, that the things are arranged in the same rooms, in which these royal persons lived, and that the different rooms show decorations from the various periods of art. Thus the first rooms, which the visitor enters in the groundfloor, are preserved in their original state, from the time of Christian IV, — the Renaissance time — while some of the following rooms have been decorated by his successors in the Rococo style. So, in passing through the castle we get a view of the changing periods of the culture of the later centuries and of the history of Denmark during the same time.

The collection is of course richest from the time of Christian IV down to our days; as an introduction the museum possesses some few older things from the antecessors of Christian IV of the family of Oldenburg who with Christiern I ascended the throne of Denmark in the year 1448. These older objects, which are partly very interesting and precious, are arranged in the first rooms of the groundfloor.

The groundfloor.

The stone corridor

connects the two large rooms in the northern and the southern end of the groundfloor. The ceiling is decorated with stucco in plaster, partly from older times, the floor is paved with slabs of Gotland sandstone.

On the walls portraits of the following royal persons:

Queen Dorothea, married with king Christopher the Bavarian (1439—1448), afterwards with king Christiern I, of the house of Oldenburg (1448—1481); a miniature copied from an altar-piece. — Christiern II (1513—1523), half-length, perhaps painted by Albrecht Dürer. — Christian III (1534—1559), half-length, engraved on a silver plate by James Binck 1535. — The daughter of Christian III, Anne, electress of Saxony. — The consort of Frederik II (1559—1588), queen Sophia of Mecklenburg, in her girlhood and in her later days. — The daughter of Frederik II, Elisabeth, duchess of Brunswick-Wolfenbüttel. — The daughter of Frederik II, queen Anne of England, painted by van Somer. — The son of Frederik II, Ulrik, bishop of Sleswick and Schwerin. — The Russian princess Maria, married with the brother of king Frederik II, king Magnus of Livonia. — The genealogical tree of king Christian IV (1588—1648), rising from his great-great-grand parents. — Christian IV and queen Anne Catherine (daughter of the elector Joachim Frederik of Brandenburg), both on one canvas, painted by Peter Isachs. — The daughter-in-law of Christian IV, princess Magdalen Sibylla of Saxony, married with the king elect, prince Christian, who died before his father. — Frederik III (1648—1670). — The consort of Frederik III, queen Sophia Amelia of Brunswick-Lüneburg. — The daughter of king Frederik III, Anne Sophia, electress of Saxony. — The daughter of Frederik III, Frederike Amelia, duchess of Holstein-Gottorp. — The husband of the latter, Christian Albrecht, duke of Holstein-Gottorp. — The daughter of Frederik III, Vilhelmine Ernestine, electress of the Palatinate (two copies). — Christian V (1670—1699).



The stone corridor.

Besides these portraits the following *sculptures representing royal persons* are to be seen in the corridor:

Frederik II and queen Sophia, busts in bronze, perhaps executed by Labenwolf. — Frederik II, two reliefs in alabaster. — The nephew of Christian IV, king Charles I of England, and his consort, queen Henrietta Maria, busts in marble, made by Bernini 1633 and 1640.

Among the *portraits of private persons*, especially from the 16th and 17th century, we notice:

The reformer, bishop Hans Tausen, painted 1579. — The rich and learned Henry Rantzau, governor of Sleswick and Holstein, painted 1598. — The learned theologian Niels Hemmingsen, painted 1595. — The parents of the morganatic consort of Christian IV, Kirsten Munk, Ludvig Munk and Ellen Marsvin. — The son of Christian IV of his morganatic marriage, count Valdemar Christian. — Two natural sons of Christian IV: Hans Ulrik Gyldenløve and Ulrik Christian Gyldenløve; the latter is renowned from the siege of Copenhagen 1658. — The statesman count Griffenfeldt (at the time of Frederik III and Christian V). — The naval hero Niels Juel (at the time of Christian V).

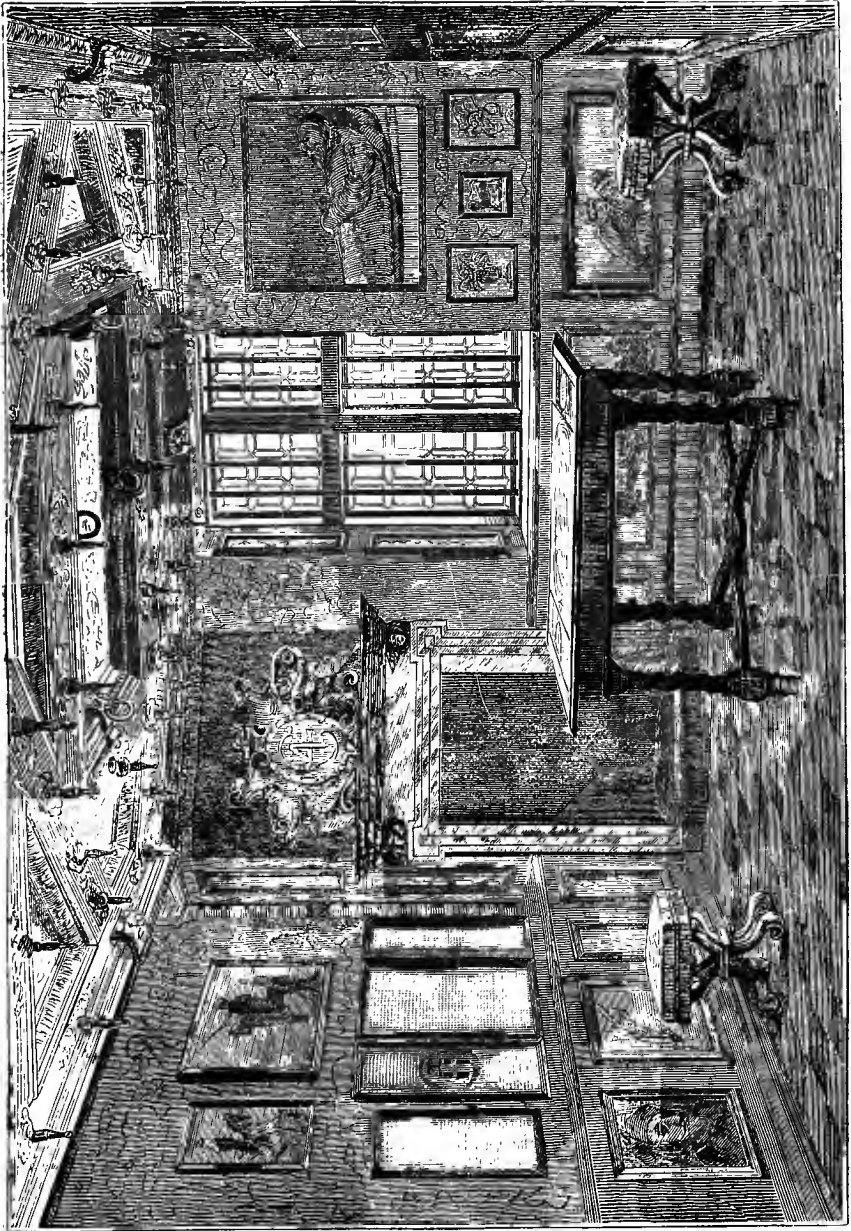
Under the ceiling: Three chandeliers of brass. — A standard with the cipher of Christian IV, formerly in a church in Jutland.

Over the door to the northern room: The Danish escutcheon, carved in wood, as it was at the time of Christian IV.

Over the door to the southern room: The Danish escutcheon, painted by Lambert van Haven at the time of Christian V.

Among the *furniture*: Seven highbacked chairs covered with gilt leather and seven smaller chairs covered with gilt leather and plain leather. — Various tables, one of which has a slab of Florentine mosaic and another one of mosaic in plaster, in which a map of Denmark made by Francesco Bruno of Naples. — The door of a cabinet of oak-wood, decorated with the carved escutcheons of Denmark and Mecklenburg.

Through the northern door of the corridor we enter the audience-chamber of Christian IV, or, as it is also called, the queen's room, but as the older objects from the time of the antecessors of Christian IV are arranged in the small tower-room next to the audience-chamber (the bedroom of Christian IV), we will first enter the tower-room and then afterwards return to the audience-chamber for the purpose of a closer examination.



The bedroom of Christian IV.

The bedroom of Christian IV or the queen's cabinet.

The floor of this small tower-room is paved with slabs of Gotland sandstone, the lower part of the walls is panelled with oak-wood and ornamented with different paintings, amongst which some male and female portraits and two pictures of dogs; the upper part of the walls is covered with green watered and gold-flowered moiré; on the door two Venetian prospects are painted. The fireplace, which is of dark marble, is decorated at the top with the cipher of Christian IV and two genii; in the ceiling, which is richly carved in wood, a picture representing Medor and Angelica; around the latter four gilt rings of wood, by which the curtains of the royal bed are supposed to have been suspended. Christian IV died in this room February 28, 1648.

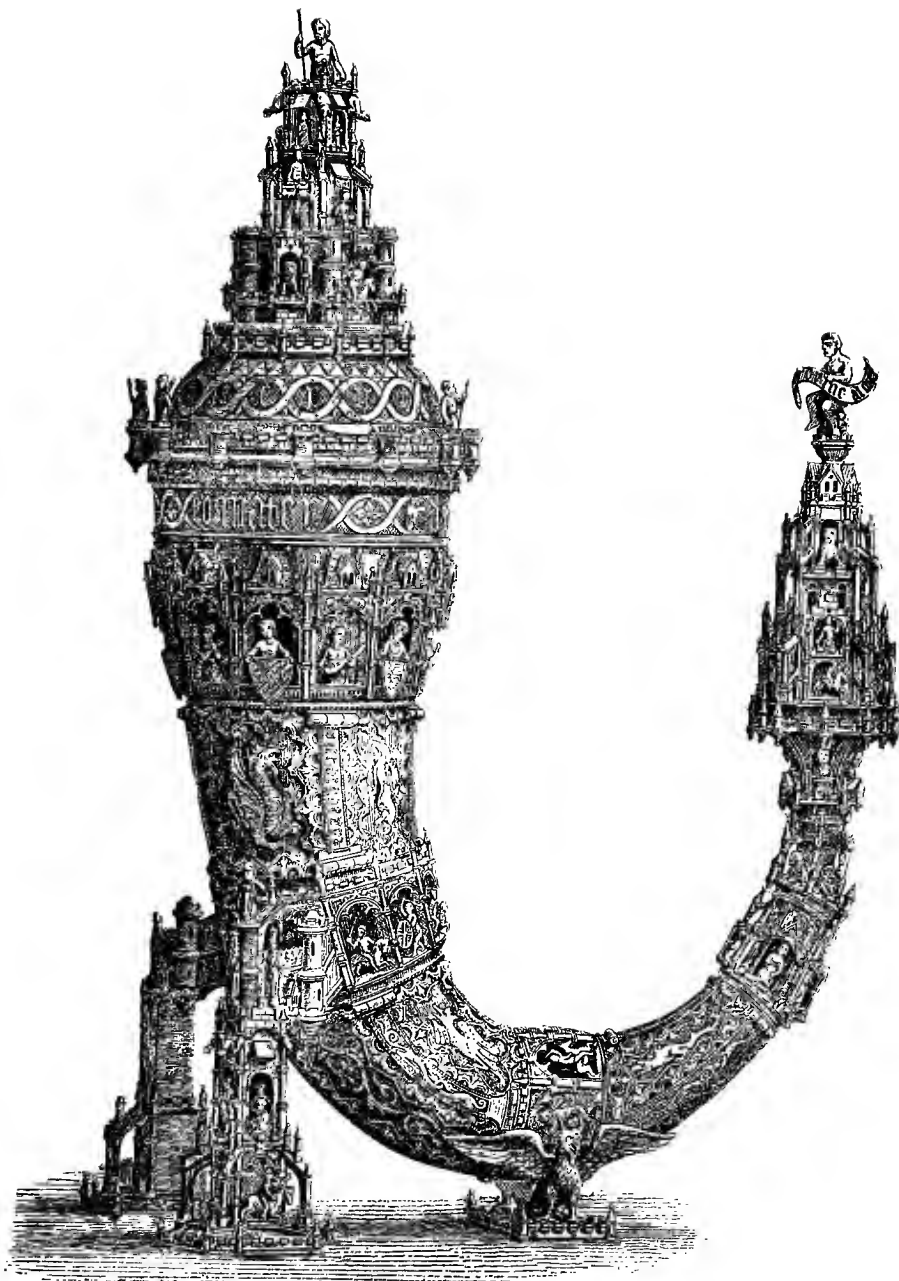
In two glass-cabinets:

From the time of Christiern I (1448—1481).

The Oldenburg drinking horn, supposed to be a work of the sculptor Daniel Aretæus, who was called by king Christiern I from Corvey in Westphalia to Denmark, seems originally to have been intended for a present to the »Three Kings« at Cologne, in case the mediation, undertaken by Christiern I in a dispute between the archbishop and the chapter of that city, had succeeded. The king, therefore, made a journey to Cologne, but his attempt to mediate in this dispute met with no success, and so the horn was not used according to the original purpose. It was afterwards kept for a long time at Oldenburg, but after the death of the last count Anton Günther 1667, it was inherited by king Frederik III of Denmark. At the close of the 17th century the horn was transferred to the »Cabinet of Art« of Copenhagen, whence it was brought to Rosenborg in the year 1824. According to an old myth the horn came into the possession of the house of Oldenburg as early as 989: Count Otto having lost his way when hunting in a wild region, met with a mountain nymph who offered him a horn containing an enchanted potion; he threw away the drink but kept the horn in commemoration of his adventure.

The horn, which is of gilt silver with engraved fantastical animals wears in its mounting and lid the aspect of an old castle with knights, esquires and ladies playing on the lute in the windows and watchmen in the towers. It wears some inscriptions in monkish characters, amongst which the names of the Three Kings.

A lock of hair of Christiern I, in a silver capsule.



The Oldenburg drinking horn.

From the time of John (1481—1513).

A gold medallion surrounded with rubies and emeralds; on the front St. George and the Dragon in enamelled relief, on the reverse Joseph and the Virgin kneeling by the Holy Child in the crib; is supposed to have belonged to the insignia of the Order of the Garter worn by king John.

From the time of Christiern II (1513—1523).

The handle of a knife in gold with the cipher of Christiern II. — A gold ring with an uncut sapphire, on which are engraved three crowns and the inscription *ave maria, gr. (o: gratia plena)* in monkish characters; this ring is supposed to have been the wedding-ring of queen Elisabeth, consort of Christiern II.

From the time of Frederik I (1523—1533).

A swordblade with the name and title of Frederik I and the year 1530.

From the time of Christian III (1534—1559).

A bridal ornament presented by the consort of Christian III, queen Dorothea, to the town hall of Copenhagen with a view, that every commoner's bride, whose marriage took place in the town hall, was to wear it upon her bosom on her wedding-evening. It consists of a large silver gilt plate, on which different flowers and leaves of embossed gilt silver. In the middle of it a barbarian eagle with outspread wings; upon the breast of the eagle a large sapphire and in its talons the Saxon escutcheon (the family arms of the queen) with the year 1557. Over the eagle an emerald and a sapphire, under the escutcheon a sapphire and an amethyst, and besides in different spots six large pearls. This ornament was transmitted to Rosenborg from the town hall in the year 1859.

A small timepiece, in a square silver gilt case with the year 1556. On one side is engraved the Danish escutcheon with the arms of Saxony in the centre, on the other an astronomer is seen occupied with calculations of the sun, the moon and the stars, which are shining at once in the sky; the backside is decorated with a representation of Justice. Belonged to queen Dorothea.

A silver goblet and a silver plate with the arms of Christian III.



The bridal ornament of queen Dorothea.

From the time of Frederik II (1559—1588).

The insignia of the Order of the Garter conferred on Frederik II by queen Elisabeth of England in the year 1582. The mag-

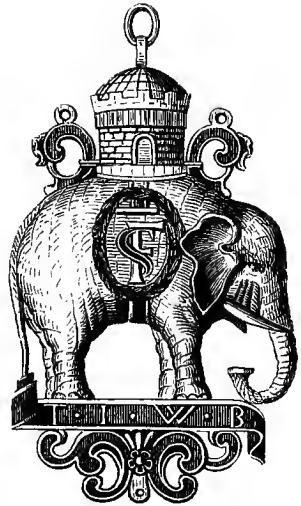
The Order of the Garter of Frederik II.



nificent chain consists of 26 small round shields, each bearing the device of the order: **HONI SOIT QVI MAL Y PENSE** around an enamelled rose in the centre; under the centre shield hangs the badge of the order in gold: St. George and the Dragon, also with the device of the order. Upon the garter, which is of blue velvet and edged with white pearls, the device of the order is designed in rubies, and the gold clasp is also ornamented with diamonds and rubies.

St. George and the Dragon, a group in enamel, set with diamonds; is supposed to have belonged to the Order of the Garter.

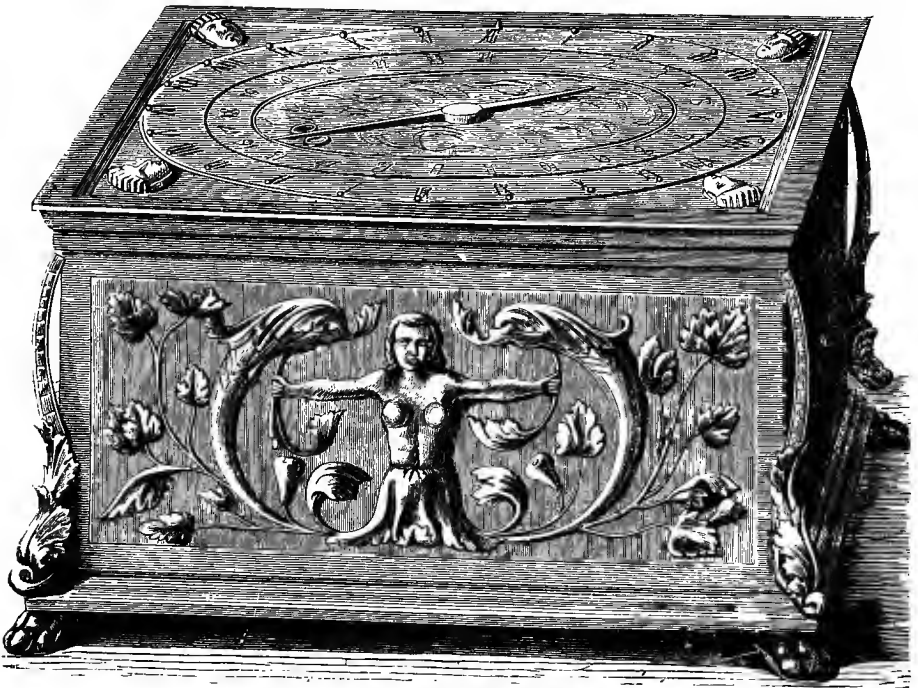
(Formerly the Order of the Elephant of Frederik II was preserved here, but it is now kept among the regalia).



The Elephant Order
of Frederik II.

A compass in a silver gilt case with the year 1573; on the outside of the lid a crowned F. — A knife with an ebony handle inlaid with silver; on one side the cipher of Frederik II and the year 1570, on the other: **MHZGA** (the king's motto: *Meine Hoffnung zu Gott allein, my hope is in God alone*). — A small timepiece with the cipher of Frederik II and the year 1576; made by the same artist who made the timepiece of 1556. — A large glass-goblet upon which several names and mottoes, amongst which that of Frederik II and the year 1568 are cut. — A gold ring with a blueish green stone, found in the year 1857 at the examination of the corpse of Frederik II in his coffin in the cathedral of Roskilde. — The toilet mirror of queen Sophia, consort of Frederik II, in a silver gilt frame, richly ornamented with garnets and amethysts. — Her silver gilt spoon with her arms, a crowned F and **SKZD** (Sophia Königin zu Dänemark, Sophia queen of Denmark). — A gold knife-handle enamelled in black with her crowned cipher. — Several silver plates with disks of amber and with the Danish escutcheon and various German arms; they are all inscribed: **SMZBGHZBVL 1585** (Sophia Markgräfin zu Brandenburg, geborene Herzogin zu Braunschweig und Lüneburg, Sophia margravine of Brandenburg, late duchess of Brunswick and Lüneburg). They were probably presented to Frederik II by the said princess, who was a daughter of duke William of Brunswick-Lüneburg and of Dorothea, daughter of the Danish king Christian III, and who in the year 1579 was married with the margrave George Frederik of Brandenburg. — A silver plate which

belonged to the hunting service of Frederik II; it is decorated with hunting scenes in relief and with the crowned interlaced cipher of the king. — A silver can with lid wearing the cipher of Frederik II. — A timepiece, made 1561, in a square gilt metal case, decorated with different ornaments and figures in embossed workmanship and resting upon lions' feet; a Danish inscription tells, that the timepiece was presented in the year 1584 to Christian IV by his father Frederik II. — A scent-box consisting of an enamelled death's head, hanging by a string of pearls, partly composed of death's heads of coral; is supposed to have belonged to the son-in-law of Christian IV, count Ulfeldt. — An astronomical globe



The timepiece of Christian IV.

of the year 1572, supposed to have been presented to king Christian IV in the year 1590 by the renowned astronomer Tycho Brahe.

From the time of Christian IV (1588—1648).

Christian IV, son of Frederik II and queen Sophia, was born in the year 1577 and was some years afterwards elected as the future successor of his father; on the death of his father 1588 he was only 11 years old and he therefore reigned under a regency, till 1596 when he himself assumed the government and was crowned. In the following year 1597 he married Anne Catherine, daughter of the administrator of Magdeburg, afterwards

elector of Brandenburg Joachim Frederik, but she died already 1612; some years after the death of queen Anne Catherine, in 1615 he entered into a left-handed marriage with Miss Kirsten Munk, whom he divorced 1629. Christian IV promoted science, art and industry, he was a skilful architect, a very industrious and diligent monarch and a real hero in war. In the years 1611—1613 he carried on the so called war of Kalmar with Sweden, engaged 1625—1629 in the thirty years' war and finally 1643—1645 he carried on an unhappy war with Sweden, in which, however, in spite of his old age he stands as a model of courage and activity for the welfare of his countries. He died 1648 at Rosenborg castle, aged 71 years, after a reign of 60 years.

The compass of Christian IV in a round box; upon the lid CR 1595. — A silver ship's lantern with the cipher of Christian IV. — Two silver night-lamps in the shape of ships. — A tankard of Chinese porcelain made 1621 according to an inscription on the lid; it was brought to Denmark from the East-Indies by the admiral Ove Gjedde. — A pair of scales with bowls and weights in silver, used by Christian IV to weigh out gold and silver to the warden of the mint. — Several objects turned by Christian IV in ivory and narwhale horn. — A silver goblet of the year 1600 with an inscription, telling, that it was made in memory of a wager between Christian IV and four of his courtiers, which of them should first become intoxicated between the sixth of February and Easter. — The travelling mirror of Christian IV; on the backside his crowned cipher and his motto in enamel. — A double hourglass with an enamelled gold frame wearing the motto of Christian IV and the year 1633. — A goblet of lapis lazuli. — A bowl of agate of the year 1620 with the escutcheon of Würtemberg. — A goblet of cocoa-nut, upon which representations of the creation of woman, the fall and the expulsion from paradise. — Various goblets, bowls and similar objects of gold, silver, glass, rockcrystal, jasper, serpentine, jade and agate, amongst which a small goblet of agate with the cipher of the morgantic consort of Christian IV, Kirsten Munk. — Two silver medallions with portraits of Christian IV and queen Anne Catherine. — Portraits of Christian IV and Kirsten Munk, painted 1623. — A gold chalice, with waferbox, paten and cup, which belonged to the sister of Christian IV, the duchess Augusta; upon the stem of the chalice a white enamelled death's head, the eyes of which are formed by two large diamonds. — The gold chalice of Christian IV, very beautifully enamelled. — A model of Rosenborg castle in ivory.

On the walls: Portrait of Christian IV, painted by Peter Isachs. — Christian IV standing with his dog by his side; painted 1638. — Three pictures with Christian IV on horseback in the foreground; in the background respectively a tournament, Kronborg castle and Kalmar castle. — Portrait of Christian IV, a copper plate engraved by Albert

Haelwech after the picture by Charles van Mandern. — Christian IV with a baton in his hand; a copper plate engraved by H. A. Greys; on the other side a portrait of the physician Ole Worm, engraved by Haelwech. — A smaller portrait of Christian IV, painted in his younger age. — Christian IV, full-length, composed of numerous very small letters, made by Hans Wechter of Erfurth 1640. This drawing contains all



The chalice of Christian IV.

the twelve chapters of the Ecclesiastes, the 25th chapter of the Proverbs, the 5th chapter of the Wisdom of Solomon and the 3rd chapter of the first book of the Kings. — Christian IV upon the bier, picture on canvas; the sketch of the picture, painted in water-colours, made 1648 by J. G. Reinold of Strasburg. — Portrait of queen Anne Catherine with the king elect, prince Christian. — Portrait of the dog of queen Anne Catherine, painted 1598. — Portrait of the king elect, prince Christian, on horseback, painted on copper. — Portrait of the countess Leonora Christine Ulfeldt (daughter of Christian IV and of hismorganatic consort), whose memoirs have been translated into English. — Two small portraits of her husband, count Corfitz Ulfeldt.

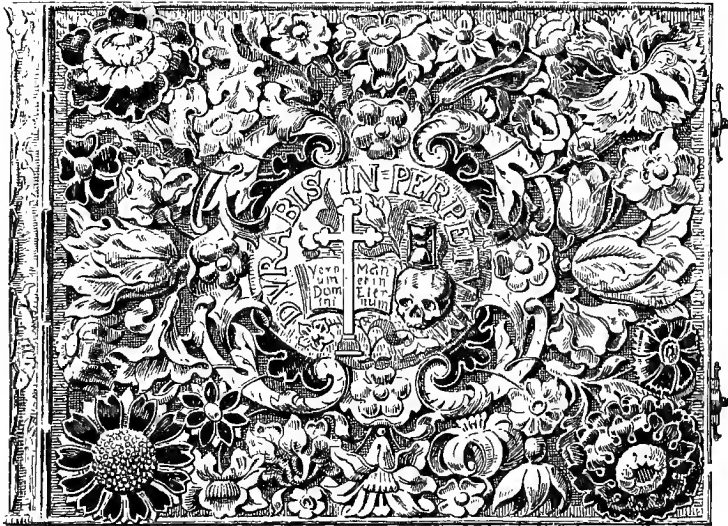
A large allegorical picture, painted by Adrian van der Venne, representing Christian IV as a negotiator of peace in the thirty years' war. — The writing tablet of Christian IV, of wood with the year 1638.

Over the entrance door: The antlers of a stag, which in the year 1611 during the war between the Swedes and the Danes fled into the town of Kalmar and thus saved the Danish garrison from being surprised by the Swedes.

In a corner of the room: A large lantern with the cipher of Christian IV; used by the king on board ship.

On the mantel-piccc: A jar of china with artificial flowers and fruits.

In the windows: A brass chafing-dish wearing the date 1636, the cipher of Christian IV and the name of his daughter ELINORE KIERSTINE (countess Ulfeldt). — A large brass dish corresponding to the chafing-dish. — A large dish of tin, with the crowned cipher of Christian IV, encircled by the year 1638 and with the arms and initials of the natural son of the king, Hans Ulrik Gyldenløve and his wife Regitze Grubbe (HVG, RG). — A tin goblet wearing the cipher of Christian IV, the year 1633, and the following inscriptions: KOPENHAGEN



The prayerbook of Anne Catherine, daughter of Christian IV.

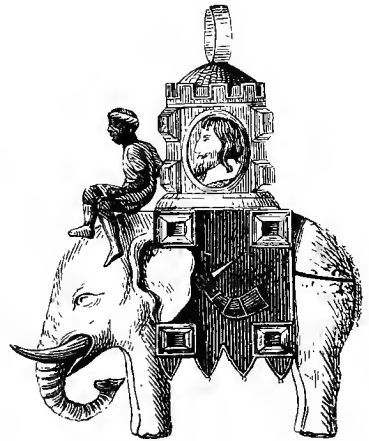
SLOT (Copenhagen palace) and SOPHIA ELISABETH (the name of one of his daughters of his morganatic marriage).

Furniture: Four tabourets covered with velvet, in which the cipher of the king. — A marble-topped table with a cross-barred foot; upon this table a *glass-case* in which among other objects: Several miniatures of Christian IV (among these two miniature busts in wax); queen Anne Catherine; the king elect, prince Christian, and his consort Magdalen Sibylla; Elisabeth, sister of Christian IV, and her husband, the duke Henry Julius of Brunswick-Wolfenbüttel; the Swedish king Gustavus Adolphus, Philip II of Spain and the emperor Ferdinand. — Various spoons, among which a small one of gold, the handle of which

terminates in a crowned lion's head; at the end the interlaced initials of the king and his morganatic consort (C, Christian, and K, Kirsten); the bowl consists of a large sapphire. — A gold brooch inlaid with enamel and with the cipher of the morganatic consort of Christian IV, a crowned K; on the other side in relief, Noah's Ark taking in the animals. — Several ornaments of gold, enamel or pearls set with precious stones. — A bracelet of hair (supposed to be that of Christian IV) adorned with 8 diamonds, several ornaments in enamel and the cipher of queen Anne Catherine. — A gold chain bracelet with the cipher of Christian IV on the backside of the alternate links; on the

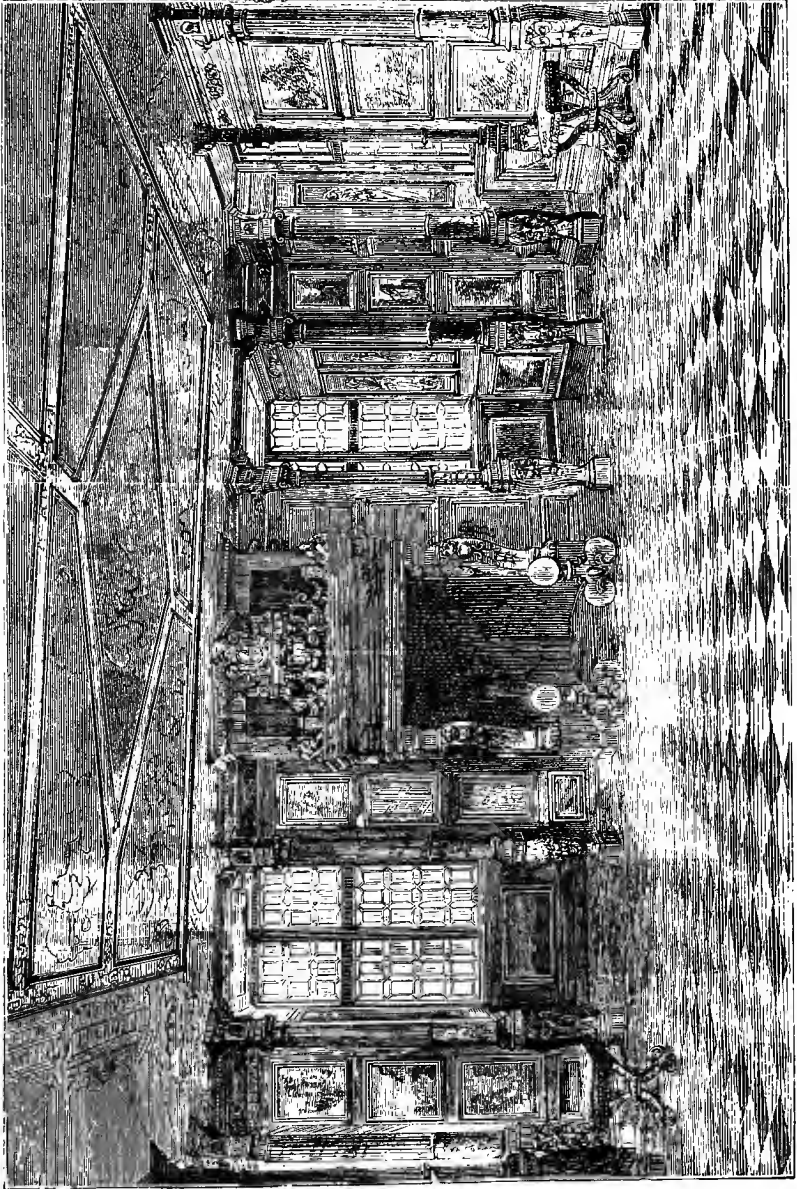


The Order of the Armed Arm.



The Elephant Order
of Christian IV.

frontside alternately hour glasses, each consisting of two diamonds, and helmets, the visors of which consist of rubies. — Two gold chain bracelets with embossed representations of the four seasons, each adorned with 52 diamonds as a symbol of the same number of the weeks of the year. — A gold album binding beautifully inlaid with enamel, wearing the escutcheons of Sleswick and Holstein and the name of the duke John Adolphus on one side, the Danish escutcheon and the name of the consort of the said duke, Augusta, sister of Christian IV, on the other side. — Two manuscript prayer-books bound in velvet and with enamelled gold clasps; on the larger one the numeral characters of 3, 4, 10, 12 : C4KM, Christian IV, Kirsten Munk, according to the alpha-



The audience-chamber of Christian IV.

betic series of the letters; on the smaller one C and K interlaced. — A magnificently enamelled album; on the clasps the cipher of Anne Catherine, daughter of Christian IV and Kirsten Munk; she was betrothed to the Lord High Steward Franz Rantzau, who by an accident was drowned in the Rosenborg moat November 5th 1632; Anne Catherine died of a broken heart in the following year. The book contains several French verses and psalms in the handwriting of Anne Catherine. — Four specimens of the Order of the Armed Arm, instituted by Christian IV in 1616, one of them joined to the Order of the Elephant; after 1634 the Armed Arm was no more conferred. — The Order of the Garter worn by Christian IV and the badge of the Order, St. George slaying the Dragon; the Order of the Garter was conferred on Christian IV in the year 1603, when his brother-in-law king James had ascended the throne of Great Britain. — A square piece of jade in a silver mounting with an inscription telling, that the king at the moment of his death wore the stone suspended by a gold chain round his neck.

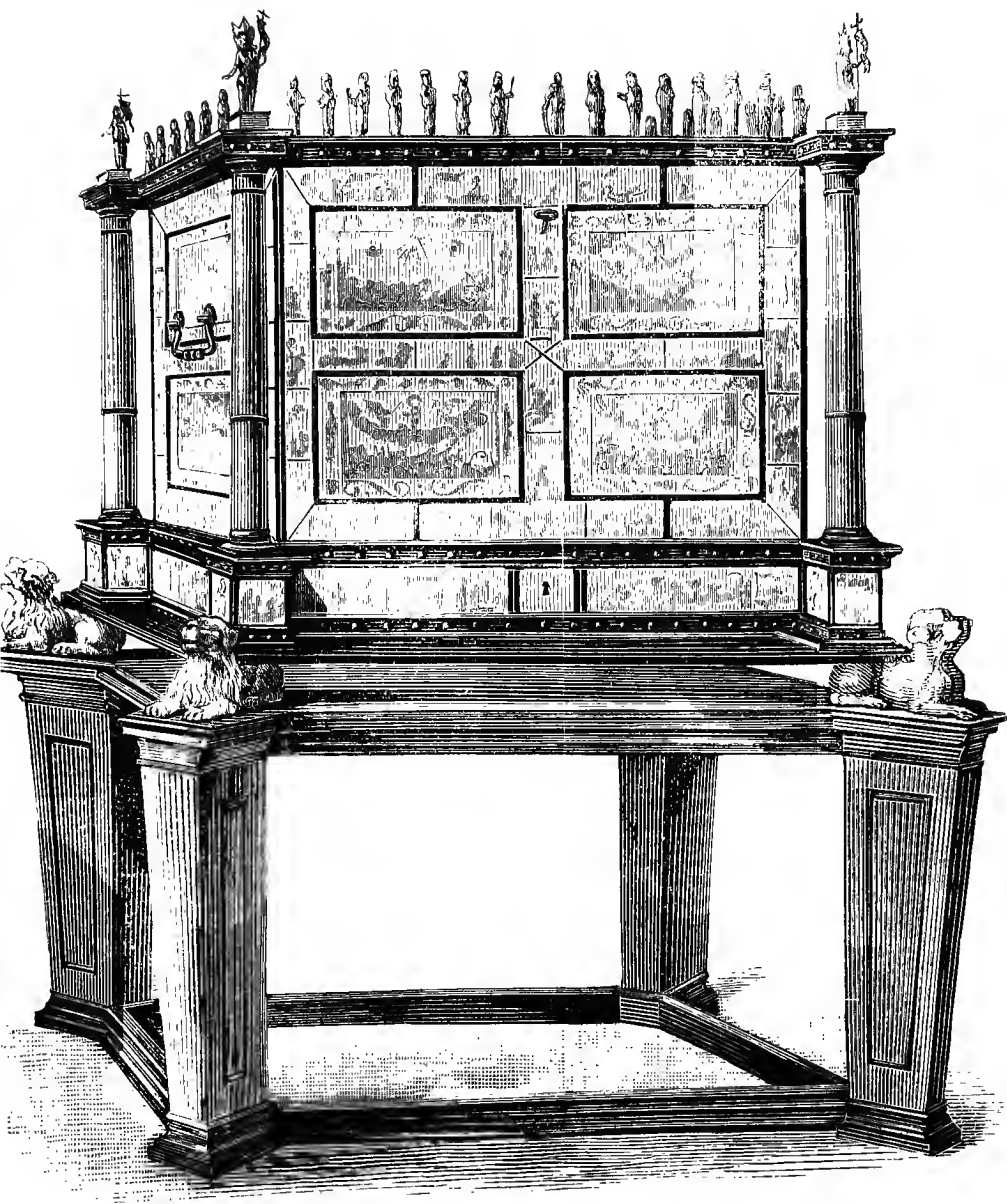
The audience-chamber of Christian IV or the queen's apartment.

The walls of this room are of oak; twenty two Ionian pilasters, equally of oak, carry the ceiling; the latter and the interstices between the pilasters are adorned with numerous paintings, supposed to have been made by Momper and Breughel; they are of very different artistic value and contain partly biblical representations, partly hunting scenes, landscapes, prospects, allegories etc.; one of these pictures wears the year 1613. Above the mantel-piece, which is of sandstone and marble, is the cipher of Christian IV and the year 1615. The floor is paved with marble slabs. From the window in the eastern wall a speaking-tube 150 feet long runs to the corresponding room in the southern end of the groundfloor.

In the baywindows: Portraits of the chancéllor Niels Kaas, the members of the council Jørgen Rosenkrands and Preben Gyldenstjerne, the viceroy of Norway Gregers Krabbe. — A picture representing Christian IV on horseback in the foreground; in the background Frederiksborg castle. — A picture representing the derision of the Redeemer, after a dream which Christian IV had at Rothenburg December 8th 1625. — A picture representing a dream which Christian IV had in the night before the naval battle of Listerdyb 1644.

Before the chimney: Two brass firedogs with tongs and shovel.

In a corner of the room: A colossal bust in bronze of Christian IV,

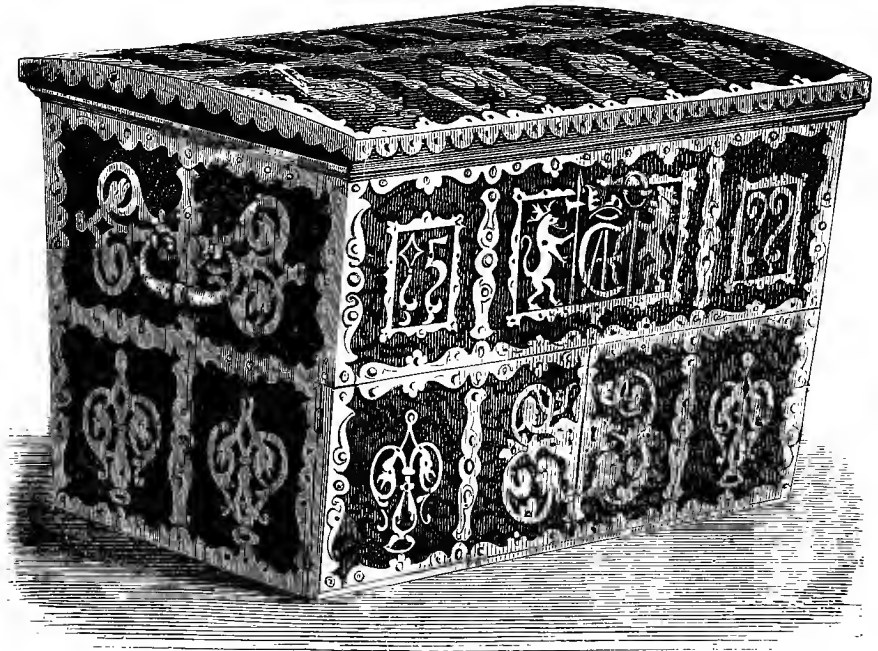


A cabinet of 1580.

supposed to have been made at Glückstadt by a French artist; saved from the first fire of Christiansborg palace 1794.

In another corner of the room: A large clock made at Strasbourg 1594 by Isaak Habrecht; it contains a music work and several turning figures; on the top the cock of St. Peter.

In the centre of the room: An exquisitely beautiful cabinet of ebony adorned with gilt metal plates partly with engraved biblical and mythological representations, partly with figures in embossed workmanship; on



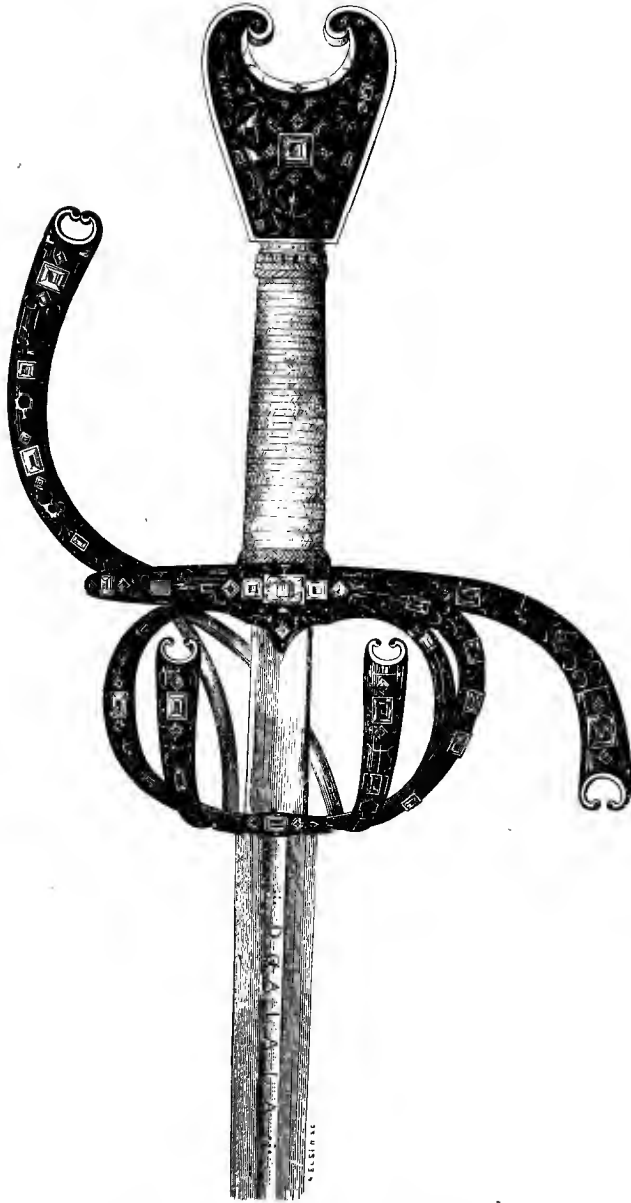
A chest of 1599.

the outside of the leaf the year 158c. The engravings are made after: *Biblische Figuren des alten und neuen Testaments, gantz künstlich gerissen Durch den weitberhümpten Vergilium Solis zu Nürnberg, Frankfurt am Main 1560.*

On this cabinet stands a so called crown-clock.

Under the ceiling: A six-branched brass chandelier.

At the eastern wall: A large chest, bound with iron and covered with green velvet, adorned with the intertwined ciphers of Christian IV



The knighting sword of Christian IV.

and queen Anne Catherine and the year 1599. Found in a hospital at Odense in Funen.

Among the *furniture* may be noted six chairs covered with velvet interwoven with gold and adorned with the cipher and motto of Christian IV and three tabourets covered in a similar way.

In the southern wall there are several closets containing especially weapons and garments. Among these objects we notice:

Two executioners' swords made by Johannes Wundes of Solingen at the close of the 16th century. — Several weapons which belonged to Frederik II: two guns, one of which is a musket with the year 1585 and an eye-glass in a gold mounting; a brace of pistols with key to the wheel-lock, on which the year 1585, two swords, the one with the year 1576, the other made 1584 by Andreis Munsten of Solingen, and three hunting-knives of 1585 and 1586. — A wooden baton with inlaid representations of Kronborg castle and of hunting scenes in metal; at the top KRONBURG, underneath MHZGA, TIW (the second motto of Frederik II: Treue ist Wildbradt, fidelity is [as scarce as] venison), the cipher of Frederik II and the year 1587. At the surprise of Kronborg 1658 by the Swedes the baton was brought to Sweden and disappeared totally for a long time, until it was found again at Stockholm several years ago.

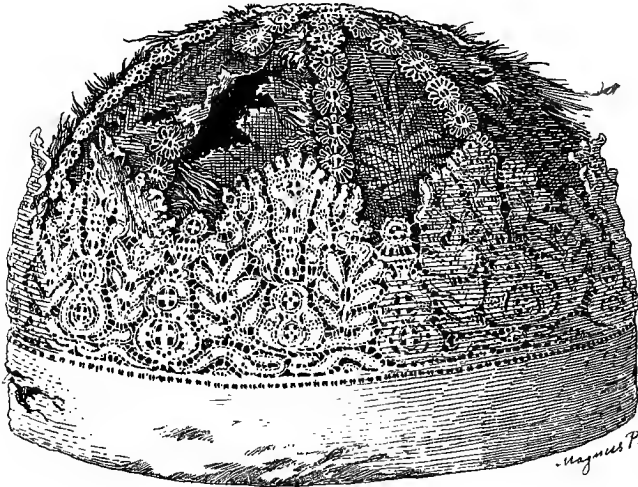
A large sword, made 1590 for the duke Henry Julius of Brunswick and probably sent to Denmark as a gift on account of his marriage with Elisabeth, sister of Christian IV. — Two guns inlaid with ivory and adorned with the Danish escutcheon and the year 1596; they have probably been presented to Christian IV on occasion of his coronation by count Hieronymus Schlick, lord of Passow and Weiskirchen, as they also wear his name. — A partly similar gun with the year 1632. — The admiral's-sword of Christian IV with a scabbard covered with velvet, in which several instruments, with the year 1617. — A sword, which the king is said to have worn in the battle of Lutter am Barenberg, and a mourning-sword, which he wore at the funeral of his son prince Christian 1647. — A sword, which is said to have belonged to Gustavus Adolphus, king of Sweden; made at Solingen by Johann Tesche Wiersberg. — Two other swords, the one of which, made by Juan Martinez of Toledo, belonged to the son of Christian IV, count Valdemar Christian. — (A richly enamelled sword set with diamonds, used by Christian IV, when he conferred knighthood, was formerly preserved here, but it is now kept among the regalia.) — A cane walking stick with a silver button screwed on it, containing a carpenter's



Christian IV in his coronation dress.

rule and several instruments, a compass and a sundial; belonged to his grandson Christian V when crownprince.

Some pieces of the suit, which Christian IV wore onboard the line-of-battle ship «The Trinity» in the naval battle of Fehmern July 1st 1644, when he was wounded; the cap with the year 1642, the velvet



The cap of Christian IV worn during the battle of 1644.



The bits of metal, by which Christian IV was wounded 1644.

jerkin, the collar, the wristband and the shirt, as also his handkerchief with his cipher and the year 1644 and his pillow are stained with his blood. Two small interesting relics from that battle have lately been found and placed here; they consist of two small gold enamelled hands holding each a bit of metal (iron and bronze), viz: a piece of the Swedish iron cannon-ball and a piece of the Danish bronze-cannon, by which

Christian IV was wounded on the forehead and eye; they have been worn as ear-pendants by one of his daughters in memory of the battle.

The coronation dress of Christian IV and his mantle of the Order of the Garter.

The study of Christian IV or the lackered apartment of the queen.

The walls of this room are of oak; in the panels is still the original decoration, Japanese, or, as they are called in the inventories, Indian figures and ships painted on green ground; perhaps, like the Chinese figures of porcelain which have been placed over the doors to the audience-chamber and the dark room at a more remote time, they are keepsakes from the voyage of the admiral Ove Gjedde to the East-Indies; the red colour, resembling tortoise-shell, between the panels probably dates from a later time. The richly decorated plaster ceiling with the cipher of Christian IV and the Danish escutcheon, seems to have been made in the year 1636, but the three pictures in the centre of the ceiling, which contain mythological representations, no doubt belong to a later period. The floor is paved with marble slabs. The beautiful chimney-piece of sandstone has been restored in our days by painting and gilding.

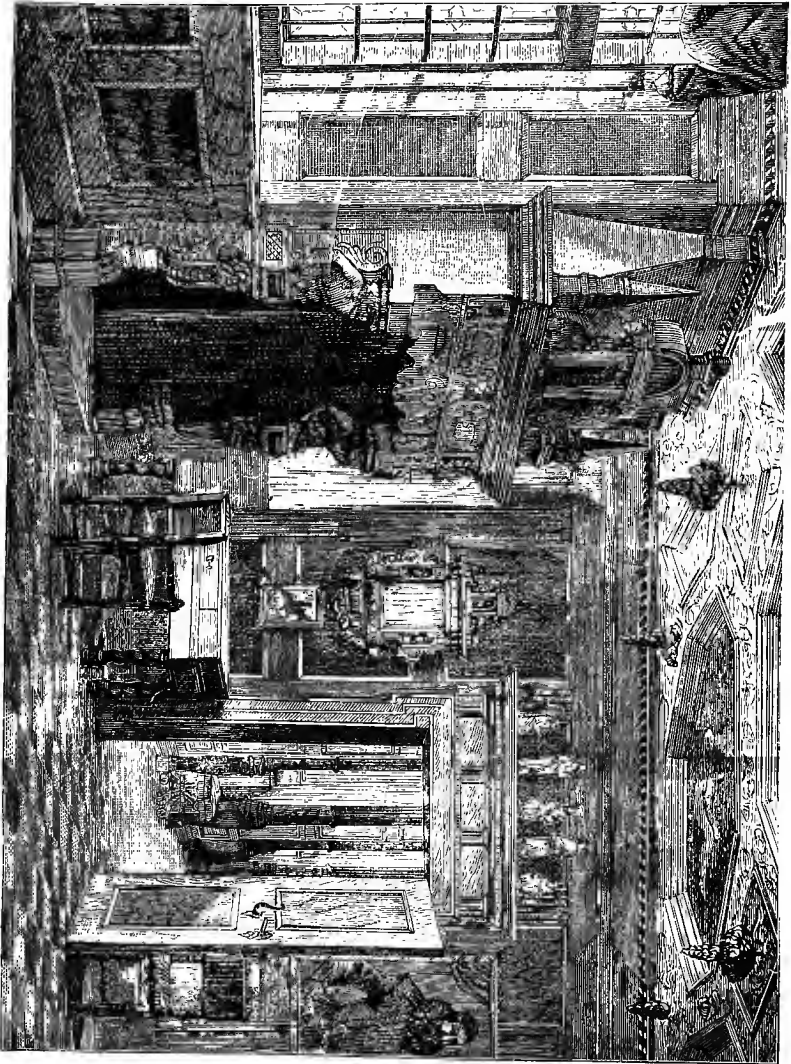
In the windows: Christian IV on horseback in complete armour, sketch of a larger picture by Charles van Mandern. — An ivory relief, representing Apollo and Marsyas; after an engraving by Melchior Meier from a drawing by the Florentine artist Francesco Rossi, also called Cecchino de Salviati (1510—1563); made in the year 1624. — Portrait of the learned nobleman Holger Rosenkrands, painted 1607. — A small cut-glass mirror in a gilt frame; is supposed to have belonged to themorganatic consort of Christian IV, Kirsten Munk. — A box bound with iron, containing a little hand printing press and a stamp with the signature of Christian IV, used by the king, when on account of much business he had not time to write his name.

Over the doors to the audience-chamber and the dark room: Eight Chinese figures in porcelain.

On the walls: A picture, representing Christian IV on horseback, communicating with an engineer; in the background, Rosenborg castle. — A toilet-mirror in a frame of ebony adorned with the portraits of Christian IV and queen Anne Catherine, FIDES, SPES and CHARITAS and the cipher of the queen in embossed silver. — A calendar, painted on wood by Petrus Fischer 1591, with two doors. — Portrait of Christian IV, painted in his 33d year by James van Doort. — Portrait of Christian IV in his later days; copy after Charles van Mandern. —

Portrait of Christian IV made by an embroiderer in pearls, Claes Harder, at the time of Frederik III. — Portraits of the king elect, prince Christian and his consort Magdalen Sibylla. — A large silver goblet, partly gilt.

The study of Christian IV.



made 1584 for the duke Julius of Brunswick-Wolfenbüttel, father-in-law of Elisabeth, sister of Christian IV. — A gilt metal plate with an allegorical representation of the alliance between Denmark and Saxony; made by David Conrad. — A gilt metal plate with a portrait of the sister of Christian IV, the electress Hedvig of Saxony; made by David



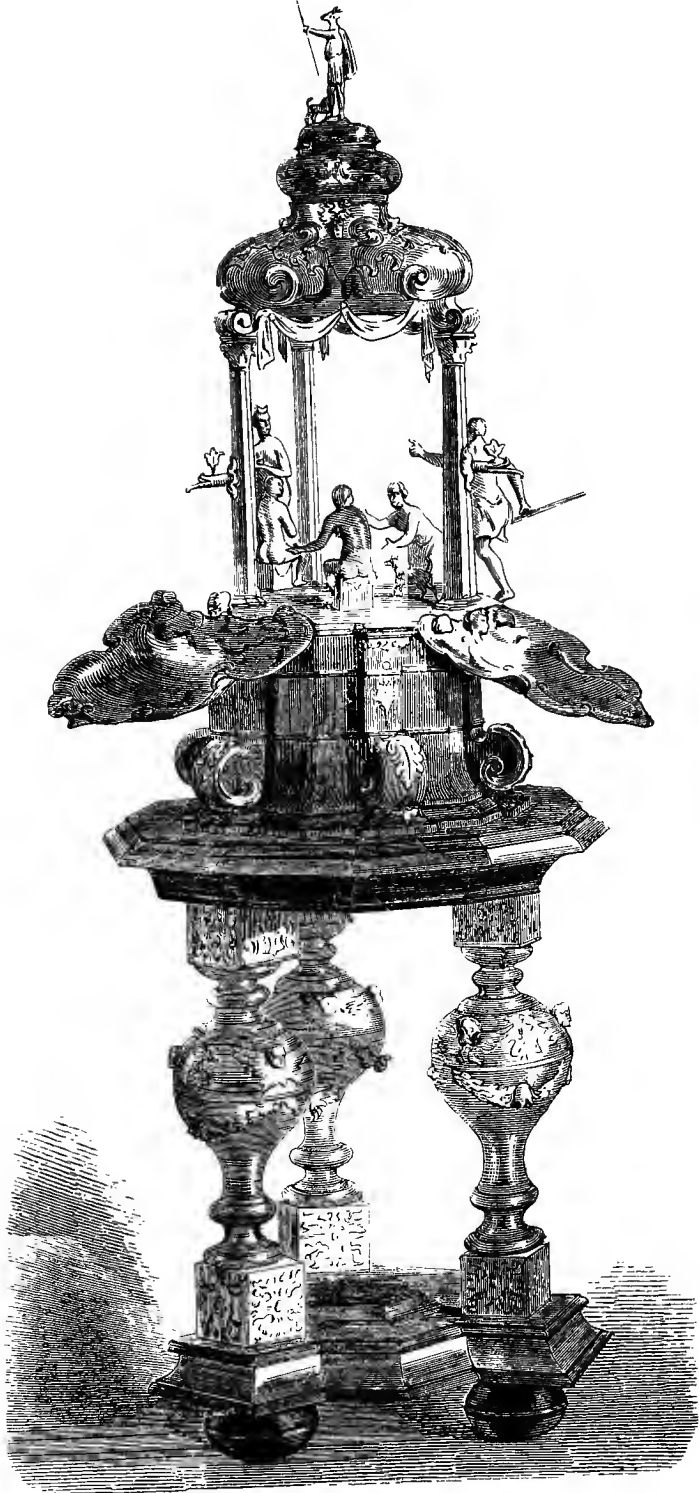
Portrait of Christian IV by Charles van Mandern.

Conrad; around the portrait: AWEGGEWWSNS W 3: Alles wie es Gott gefällt, Er wird wohl schaffen nach seinem Willen, all as God wills, He will certainly do as it is His good pleasure. — A two-handed sword with the name of Christian IV on the blade.

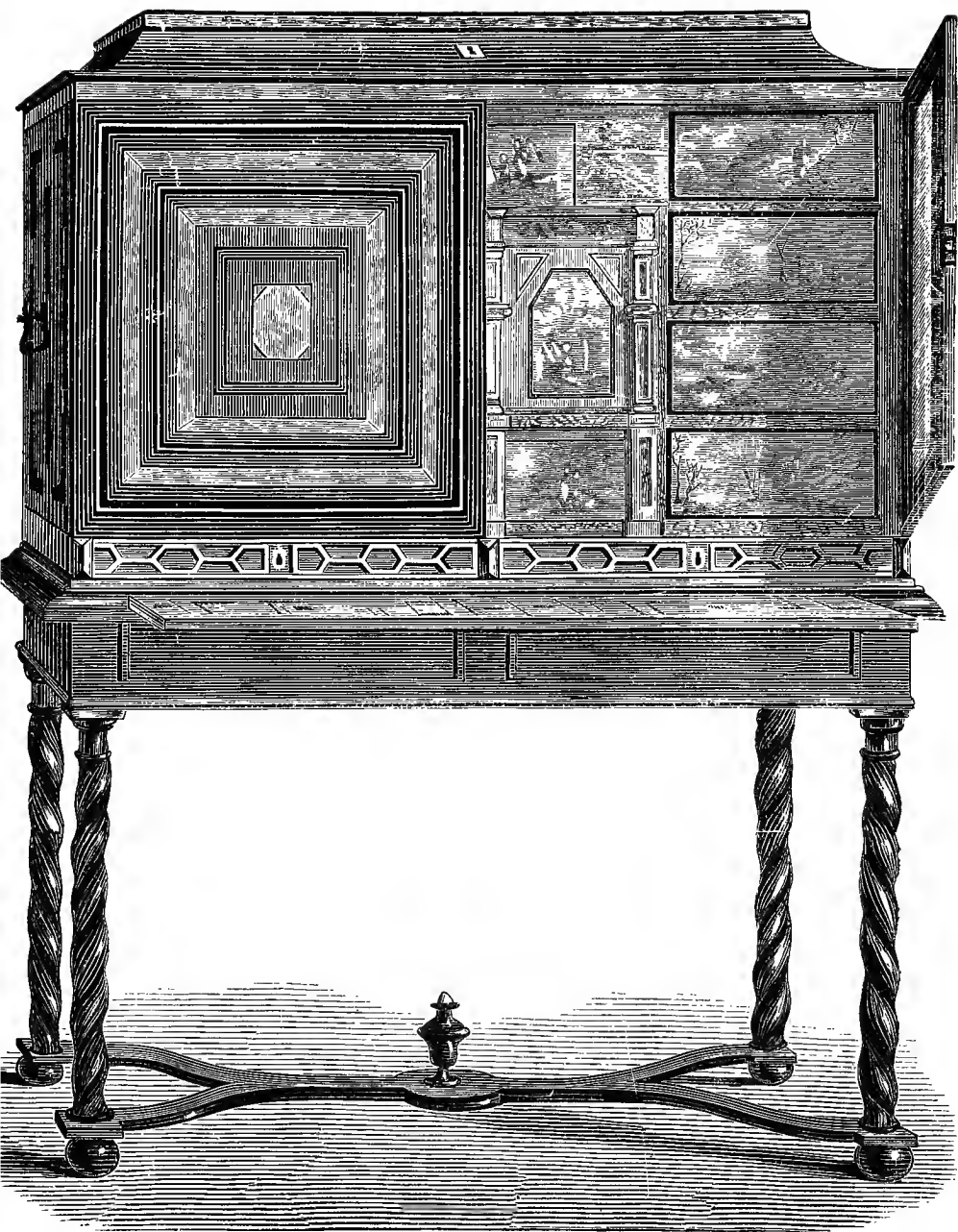


Christian IV tilting at the ring.

In four glass-cabinets: Various garments worn by Frederik III. — A set of trappings for a horse, of black velvet adorned with an innumerable quantity of real pearls and precious stones, and richly embroidered with gold, used at the wedding of prince Christian 1634; on the stirrups the cipher of Christian IV; perhaps a work by the embroiderer in pearls Gert Oslerin.



A silver fountain.



Cabinet of the 17th century.

Furniture: The writing table of Christian IV with chair to match, covered with green velvet; on the table, under glass, the writing calendar of the king from the year 1616 and a letter written in his own hand at Rosenborg March 24th 1633; in this letter the king speaks only of the castle and garden of Rosenborg.

A silver fountain, supposed to have belonged to queen Anne Catherine; the principal part of it consists of three octagonal Corinthian pillars carrying a cupola, under which Actæon is seen surprising Diana and her nymphs in the bath; on the incense-reservoir over the cupola Actæon with a stag's head; the whole, which is of embossed silver, rests upon a base of ebony, adorned with silver ornaments and containing several toilet drawers, and is placed upon a pedestal of ebony, tastefully adorned with various silver ornaments. This magnificent piece was made at Halle. — A square table of ebony, inlaid with silver and mother of pearl, resting upon a cross-barred foot; is supposed to have belonged to queen Anne Catherine. — A cabinet of ebony inlaid with ivory and tortoise shell, resting upon a cross-barred foot; inside on the doors and on the outside of the drawers biblical pictures on copper. — A table with a marble slab; upon this table a large drinking cup of gilt silver, made at Brunswick, representing Christian IV on horseback as tilting at the ring. The head of the horse, adorned with the Danish escutcheon and the royal cipher, forms the lid, the forefeet the handle, the body of the horse the goblet; under the horse is represented the fool. The ring is suspended between two pillars, upon which several arms and names of princes and noblemen are engraved. Made in memory of the tournament at the coronation of Christian IV in 1596.

From the time of Frederik III (1648—1670).

Frederik III, son of Christian IV and queen Anne Catherine, was born 1609. As his elder brother, prince Christian, was elected successor to the throne, his father attempted to procure for him possessions outside of Denmark, so in 1623 he became bishop in the diocese of Verden and in 1634 archbishop of Bremen. The successor to the throne, prince Christian, died 1647, and after an interregnum of some months after the death of his father, Frederik was elected king. After an unhappy war with Sweden, in which Denmark lost the provinces east of the Sound, a reformation of the constitution took place 1660, when Frederik III, who had ascended the throne as elected king, got hereditary right to the kingdom and became absolute king. He died 1670. In the year 1643 he had married Sophia Amelia of Brunswick-Lüneburg who survived him till 1685.

Their Majesties' bedroom or the dark room

is situated behind the large tower and receives its light only through two narrow windows, behind one of which there is a winding staircase in the tower, behind the other a little cabinet, to which the entrance is by a door in the study of Christian IV; the little cabinet is, like the window in the staircase, covered with delf. The dark room, which was used as a bedroom, has a beautiful white ceiling in stucco, the walls are covered with red damask and white moiré, the floor paved with marble slabs; the chimney is of white marble.

Portraits and busts: Two large busts in wax of Frederik III and queen Sophia Amelia, both of them in glass-cabinets. — Bust in plaster of Frederik III. — Gilt busts of the marshal Körbitz and the equerry Merlau.

Portraits of Otto Krag and his wife Anne Rosenkrands on one canvas. — Portrait of the artist George the Painter, made by himself. — Portrait of the artist James the Dutchman, painted by John Meerholdt; he is represented with one of his works, a carved goblet of ivory, in his hand; this goblet is to be seen in the marble room.

Over the door to the tower room: The cipher of Frederik III carved in sandstone and gilt; found in the cellar of the castle.

Before the chimney: A round calendar with globe, made 1651 for bishop John of Lübeck.

In a glass-cabinet: Some of the suits of Frederik III.

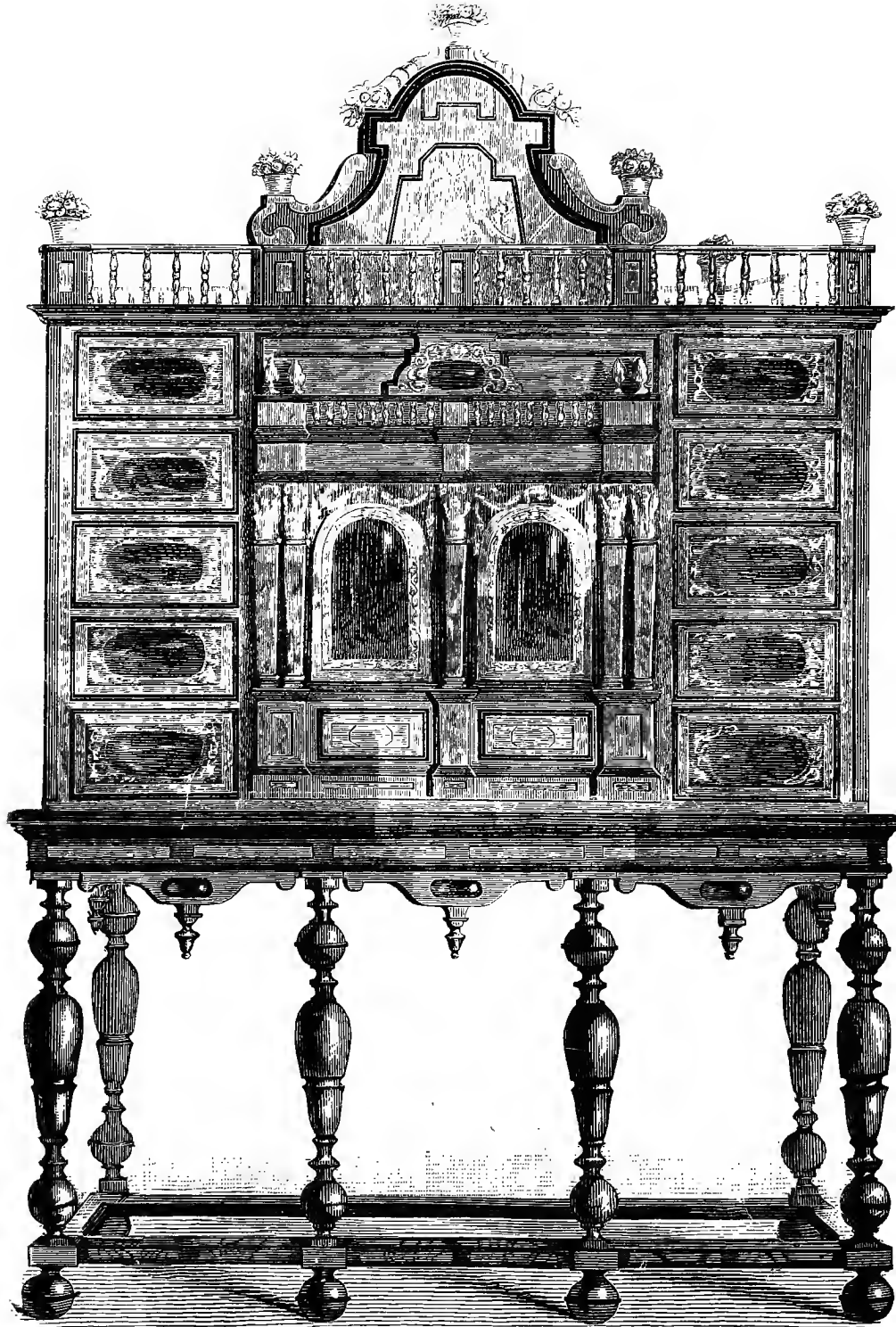
Furniture: A cabinet of ebony inlaid with ivory, supported by a cross-barred foot. — A cabinet of tortoise-shell with gilt ornaments of metal and resting upon six turned legs. — Four mirrors. — Two two-branched brackets. — Two tables with slabs of mosaic in plaster wearing the cipher and the arms of queen Sophia Amelia. — A large clock made by Nicolaus Radeloff of Sleswick. — A curious armchair covered with velvet, which formerly could seize the person, who sat down on it, by means of two folding arms, while at the same time a trumpet on its backside sounded.

The garden room.

The walls of this room, which is situated in the large tower turning towards the drillground, are covered with watered, green, red and white striped moiré; in the ceiling, adorned with beautiful white workmanship in stucco, is a picture painted by Benedict Coffre and representing a bacchanal; the floor is of oak inlaid with nutwood and the chimney of greenish marble; in front of this, marble slabs. A door leads into a staircase outside.



Frederik III.



Portraits and pictures: Several portraits of Frederik III, his queen Sophia Amelia and some of their children, the last count of Oldenburg Anthon Günther and his consort Sophia Catherine, king Charles I of England. Furthermore portraits of different private persons, especially of those who acted a part in the war with Sweden or at the introduction of absolutism: colonel Ole Stenvinkel, painted by himself, bishop Henry Gerner, Jens Pedersen Koefoed of the island of Bornholm, count Christian Rantzau, Frederik Thuresen, chief of the civic guard of Copenhagen, the commandant Hans Schack, painted by Charles van Mandern, Hannibal Sehested, son-in-law of Christian IV, painted by Charles van Mandern, admiral Henry Bjelke, archbishop Hans Svane, painted by Charles van Mandern, the mayor Hans Nansen, the clerk of Frederik III, Christopher Gabel, the chancellor Peter Reedtz and the statesman Peter Schumacher (afterwards count Griffenfeldt). Finally a portrait of a clergyman of Jorck in the diocese of Bremen, painted by Frederik III when archbishop.

A picture, representing the attack of the Swedes on Copenhagen 1659. — A picture painted 1666 by Heimbach, representing the homage in front of the Exchange in Copenhagen 1660. — A picture representing the procession after the homage. — The renowned horse »Cranich«, which belonged to count Anthon Günther of Oldenburg and which had a very long mane and tail.

In the chimney: The arms of Frederik III as archbishop of Bremen, mosaic of marble.

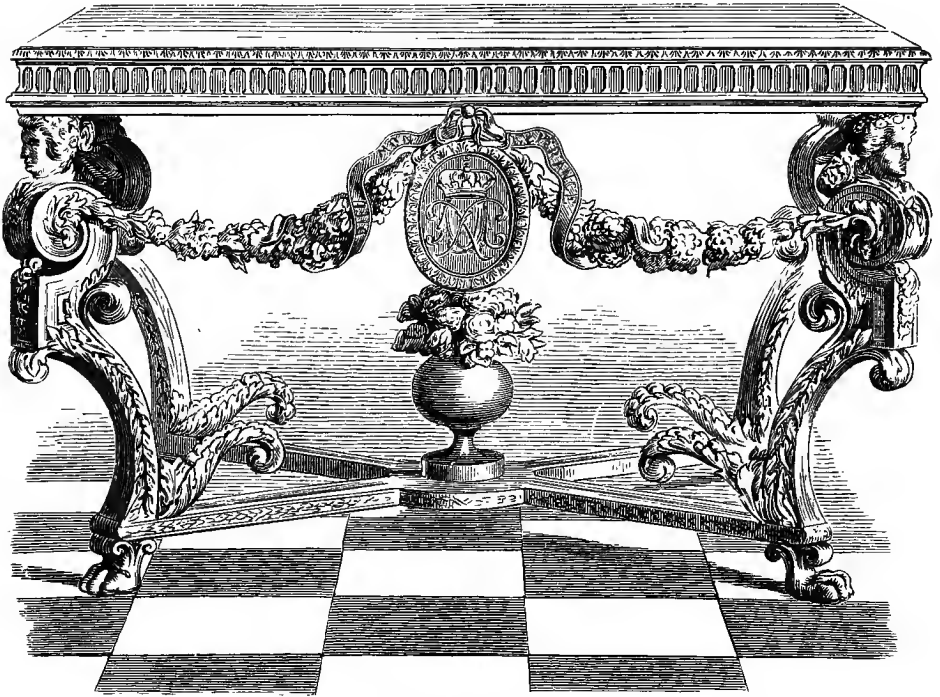
In the window: A group of ivory, representing Mars, Venus and Cupid.

Furniture: A table with richly carved gilt legs wearing the cipher and motto of queen Sophia Amelia. — Two candle-stands of similar workmanship; on the slab the escutcheons of Denmark and Lüneburg. — An iron-safe wearing the ciphers of Frederik III and queen Sophia Amelia.

In three smaller glass-cabinets on the walls: The last suit worn by Frederik III February 6th 1670, three days before he died. — A mantle worn by him at the baptism of his granddaughter. — A walking stick, the handle of which is of alchemical gold. — The silver baton of Frederik III. — A mourning sword, worn by Frederik III at the funeral of Christian IV; made 1648 at Broby in Funen. — Several swords, guns and pistols.

In a large glass-cabinet: A jewel-case of gilt silver, with ornaments

and decorations in embossed workmanship and adorned with several crystals and garnets and about 2000 small diamonds; in the bottom a relief representing the judgment of Paris. This magnificent piece, which is supposed to have been presented to queen Sophia Amelia by her daughter-in-law, afterwards queen Anne of England, was formerly preserved in Christiansborg palace and was stolen during the conflagration of that castle



A table of the time of queen Sophia Amelia.

in 1794, but the thief was detected in due time. — Several jewel-cases. — A set of chessmen of stone, the kings and queens of which are supposed to represent Frederik III and the Swedish king Charles X and their consorts, as also the other figures, the pieces and the pawns, represent Danes and Swedes. — A precious and magnificent crystal goblet; the cup, upon which eight male and female portraits of extremely beautiful workmanship are carved in relief and upon the edge of which a winged genius stands, is supported by an un-winged figure. On one side

of the base the escutcheon of Hesse, on the other the motto of Landgrave Charles of Hesse, brother of queen Charlotte Amelia. — The history of the passion of Christ, symbolically represented in gold and enamel; this extraordinary beautiful piece is adorned with several diamonds and rubies and with a very large and magnificent aquamarine of great value. — A glass-goblet, upon which Frederik III on horseback, the descent on Amager October 10th 1658, the naval battle in the Sound October 29th 1658 and the battle of Nyborg November 14th 1659. — An elephant in wax crushing an ibex with his trunk, while a person on the other side is tumbling down headlong: a satirical allusion to the defeat of the Swedish generals Stenbock (whose name translated into English signifies ibex) and the prince of Sulzbach at Nyborg. — A small, round silver box used by Frederik III as a pocket-box for beard-pomatum. — An ivory box turned by Frederik III.

On the door to the garden: Several silver goblets and tankards partly adorned with coins. — A large silver goblet, which Frederik III, when archbishop of Bremen, ordered to be made from the money, which he had won in the tournament at Oldenburg at the wedding of count Anthon Günther 1635. — A small silver statue of Frederik III on horseback as tilting at the ring; the base, on which the horse stands, contains a watch-work for moving the figure. — A silver gilt goblet, of the kind which Frederik III presented to the members of the deputation from Bornholm, who after the expulsion of the Swedes were sent to Copenhagen in order to restore the possession of that island to the Danish king. — Several tankards and goblets of ivory and narwhale-horn with representations of Greenlanders, unicorns and walruses. — Two goblets of rhinoceros-horn.

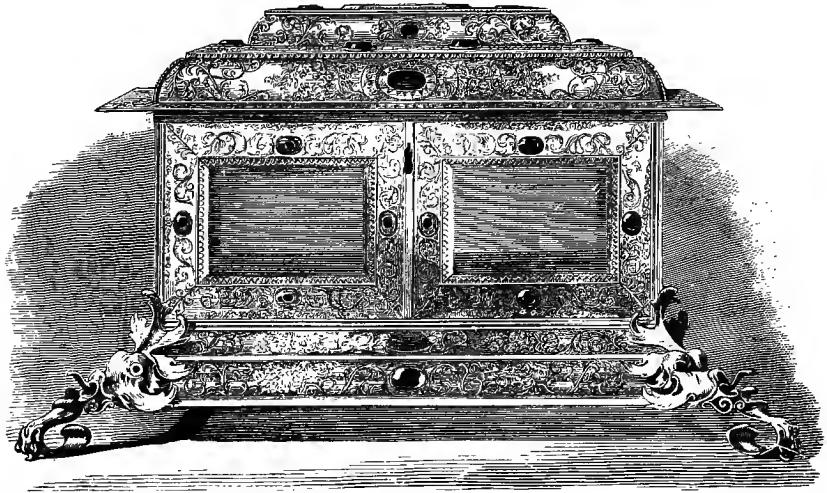


A candle-stand.

In the glass-case upon the table: A large enamelled portrait of Frederik III, made 1653 by Prieur. — Various smaller portraits of Frederik III, amongst which one made 1656 and fifteen others enamelled by Prieur in 1666, 1668 and 1669. — Frederik III, portrait of mother of pearl,

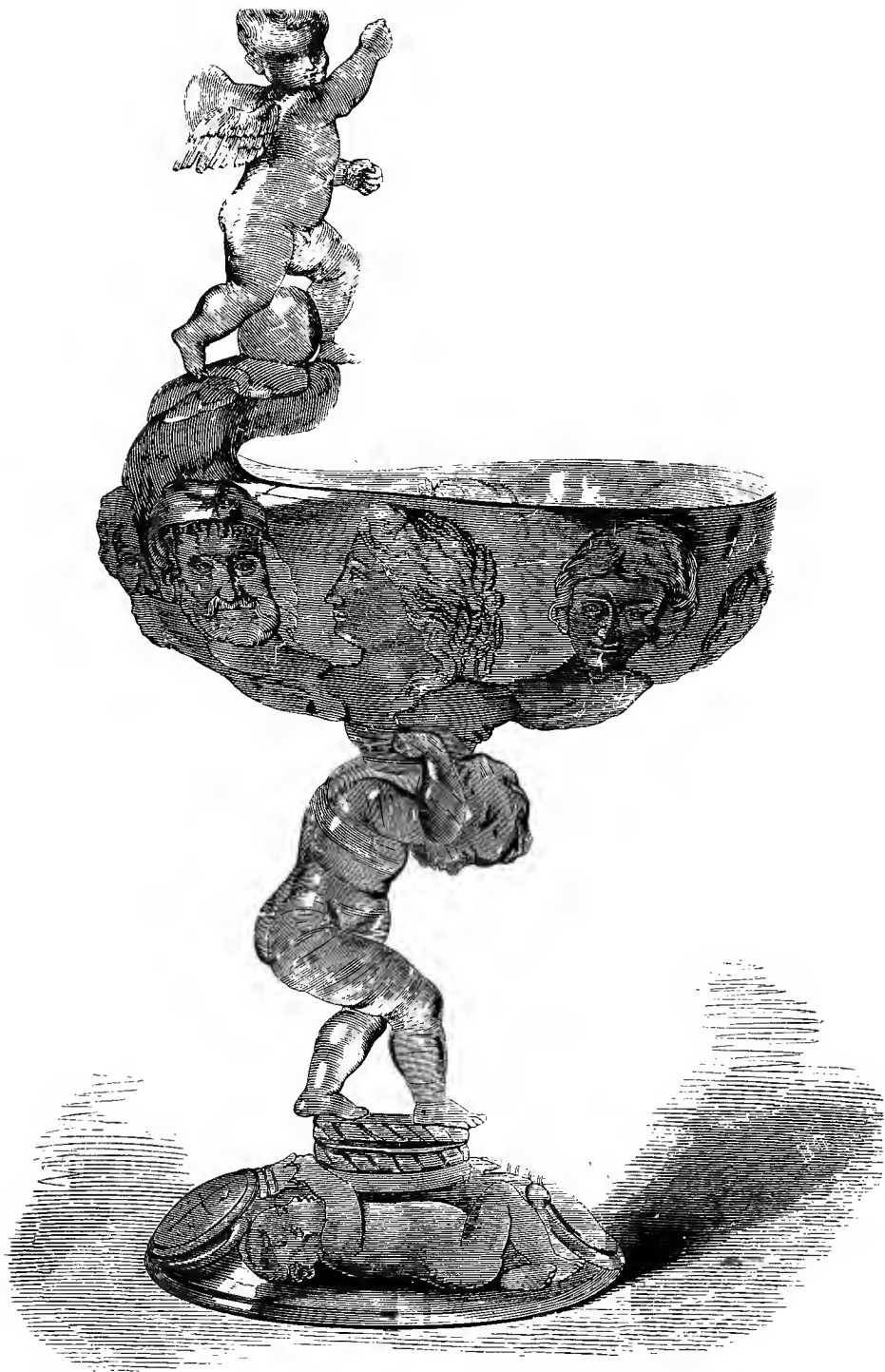
inlaid in slate. — Frederik III, full-length portrait, of mother of pearl, inlaid in slate. — Various smaller portraits of queen Sophia Amelia, partly corresponding to those of Frederik III, amongst which one of the year 1656 and a full-length portrait of mother of pearl, inlaid in slate. — The five eldest children of Frederik III, enamelled by Prieur 1671. — Miniature portraits of prince Christian and the princesses Anne Sophia, Frederike Amelia and Vilhelmine Ernestine, to match those of the king and the queen of the year 1656.

Furthermore miniature portraits of queen Christina of Sweden, Charles X and queen Hedvig Eleonora of Sweden, Charles I of England (in a gold frame with an enamelled death's head on the backside of the



A jewel-case.

capsule), Charles II of England, of 1660 and 1669, (the latter one enamelled by Prieur) and his mistress Mrs. Castlemain, of 1669 (enamelled by Prieur), bishop von Gähler of Münster. — Various ornaments of real pearls and several enamelled interlaced ciphers. — A prize of tournament, adorned with numerous diamonds, consisting of a medallion, surrounded with a green enamelled wreath, in which a knight is standing at a trophy; underneath: A Luy Esgal; on the backside the cipher of queen Sophia Amelia; exposed by the queen at the wedding of her daughter Ulrica Eleonora 1680. — A gold watch with a representation of a stag hunt on the frontside and a lion hunt on the backside of the case, in embossed workmanship in relief. — A triangular gold



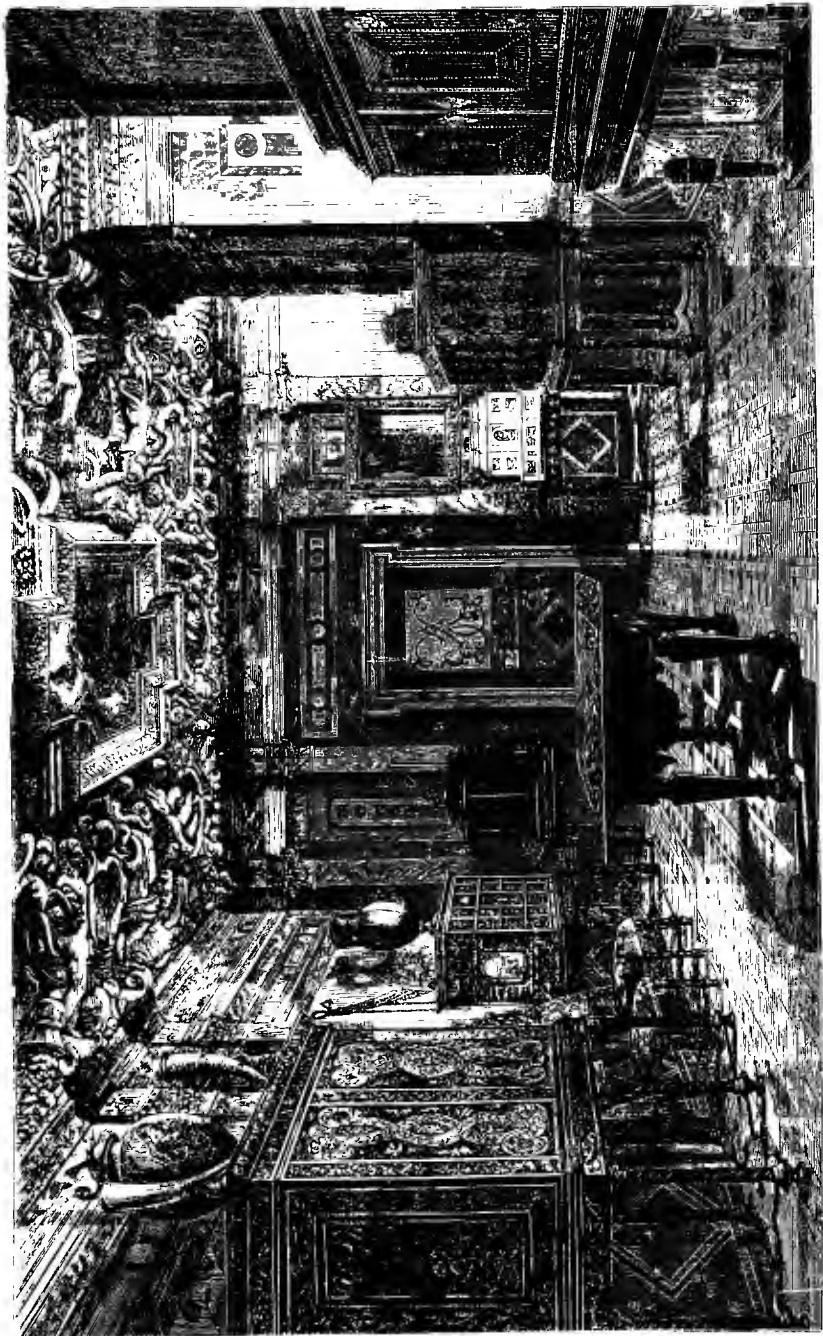
A crystal goblet.

signet; on one of the sides the cipher of queen Sophia Amelia, on the other a scale, in which Cupid is weighed against a heart; a finely made crown forms the handle. — Thirteen gold goblets, one inside the other, with one lid; on the outmost the cipher of Frederik III, the three Danish lions, the Norwegian lion, the three crowns, and the year 1669. — Two gold spoons and a gold fork with the cipher of Frederik III. — A gold fork and a gold knife-handle with the cipher of queen Sophia Amelia. — An eye-glass mounted in gold in the shape of a pince-nez, with a gold case. — A small piece of alchemical gold, which is told to have been produced by king Frederik III himself.

The marble room.

This room is remarkable for its extremely magnificent ceiling in stucco; upon this numerous genii and female figures are placed among luxurious rococo-ornaments; in shields in the shape of hearts the provincial arms, and in the centre two pictures, representing the insignia of the crown carried by genii. The ceiling is supported by 18 Corinthian pilasters; they are of marble stucco, like the walls, upon which some of the provincial arms are painted. The floor is paved with larger and smaller slabs of marble. On the inside of the doors the ciphers of Christian V and queen Charlotte Amelia.

Furniture: A table of Florentine mosaic with the cipher and motto of Frederik III. — A table of plaster-mosaic, resting upon a base, also with plaster mosaic. — A cabinet of ebony with doors, adorned on the drawers with tortoise-shell; in the niche two dancing figures; rests upon a cross-barred foot; upon this cabinet three boxes of ivory, the one of which is covered with embroidery. — A similar cabinet with the ciphers of Frederik III and the queen on the inner side of the doors, the drawers adorned with dendrite marble; rests upon a cross-barred foot; upon this cabinet a crucifix of ivory (the cross of ebony), and a smaller cabinet with dendrite marble. — A cabinet with Florentine mosaic on the drawers, resting upon a cross-barred foot. — A cabinet of tortoise-shell, adorned with silver ornaments, resting upon a cross-barred foot; belongs to the kind of furniture, which was invented by the joiner Boule. — A smaller cabinet of ebony with doors, inside covered with Florentine mosaic; upon this cabinet a nautilus-shell with representations of the siege of Copenhagen and the battle in the Sound 1658. — A similar cabinet upon a table supported by four turned legs; upon the cabinet a small equestrian statue in iron of the emperor Leopold I, made in the years 1659—1660 by Gottfried Leigebe (born 1630, died



The marble room.

1683); under the base a paper with a notice written in the artist's own hand about his work. — A cabinet of ivory with Florentine mosaic. — Six embroidered chairs. (Some of the objects seen upon the wood-cut of the room, have afterwards been brought to other rooms).

In two glass-cabinets, upon which six lackered wooden vases: Some of the suits of Frederik III and the riding jacket of queen Sophia Amelia with her hunting-knife. — The fowling piece of queen Sophia Amelia. — A walking stick of narwhale-horn, the handle and the ferrule enamelled and adorned with rubies. — A cane, at the handle of which the title and motto of Frederik III and the following inscription: »Chacun à son Tour 1660« (Allusion to the changement of the constitution in that year). — A so called James-staff and rhyme-stick of silver, of the year 1663. — Some swords (the one of which made by Peter Münich of Solingen).

In a corner of the room next to one of these cabinets: Three narwhale-horns.

Works in ivory (partly in a glass-press, partly upon the cabinets, on the walls and in the windows): Four goblets, one with a representation of a Bacchic procession, on another the abduction of the Sabinian women, on a third an intoxicated Silen and on a fourth playing children — A goblet with the abduction of Proserpine. — A goblet with a bacchanal made by James the Dutchman and represented on his portrait in the dark room. — Three drinking horns made of elephants' tusks. — Several cups and boxes. — Six silver gilt centrepieces; in the bowl of one of these is a representation of the judgment of king Solomon, in another the visit of the queen of Sheba to king Solomon. — Miniature busts of Frederik III, queen Sophia Amelia, Christian V, queen Christina of Sweden (in the figure of Pallas). — Portraits in relief of Frederik III (two copies), queen Sophia Amelia and James II of England. — Reliefs representing: the resuscitation of Lazarus; the crucifixion of Christ and the descent of Christ from the cross; the latter, which on the backside wears the cipher of queen Sophia Amelia, is a copy from a larger relief by Michel Angelo. — Reliefs representing: a Calabrese in a challenging attitude; a female bust; Marsyas; the Golden Age; Venus and Adonis; Venus, having alighted from her swan-chariot, meets Adonis; Diana and Actæon; Mercury lulling Argus to sleep; Cleopatra killing herself by means of the serpent; Diana discovering the pregnancy of Calisto; the three Graces; Cupid wounded by a bee; the three Graces surrounded by Cupids; Vulcan forging arrow-heads for Cupid; Venus on the



Christian V.

mountain of Ida, having the head of Anchises in her lap; a repast in the hall of the gods. — A model of the frigate »the Norwegian Lion«, made 1654 by the armourer James Jensen the Norwegian, and six smaller ships made by the same artist. Among the ivory carvings a relief in wax representing Frederik III in his audience-chamber; before him a sculptor is kneeling, offering the king his bust; in the background the Muses; another relief in red wax represents Venus and Adonis.

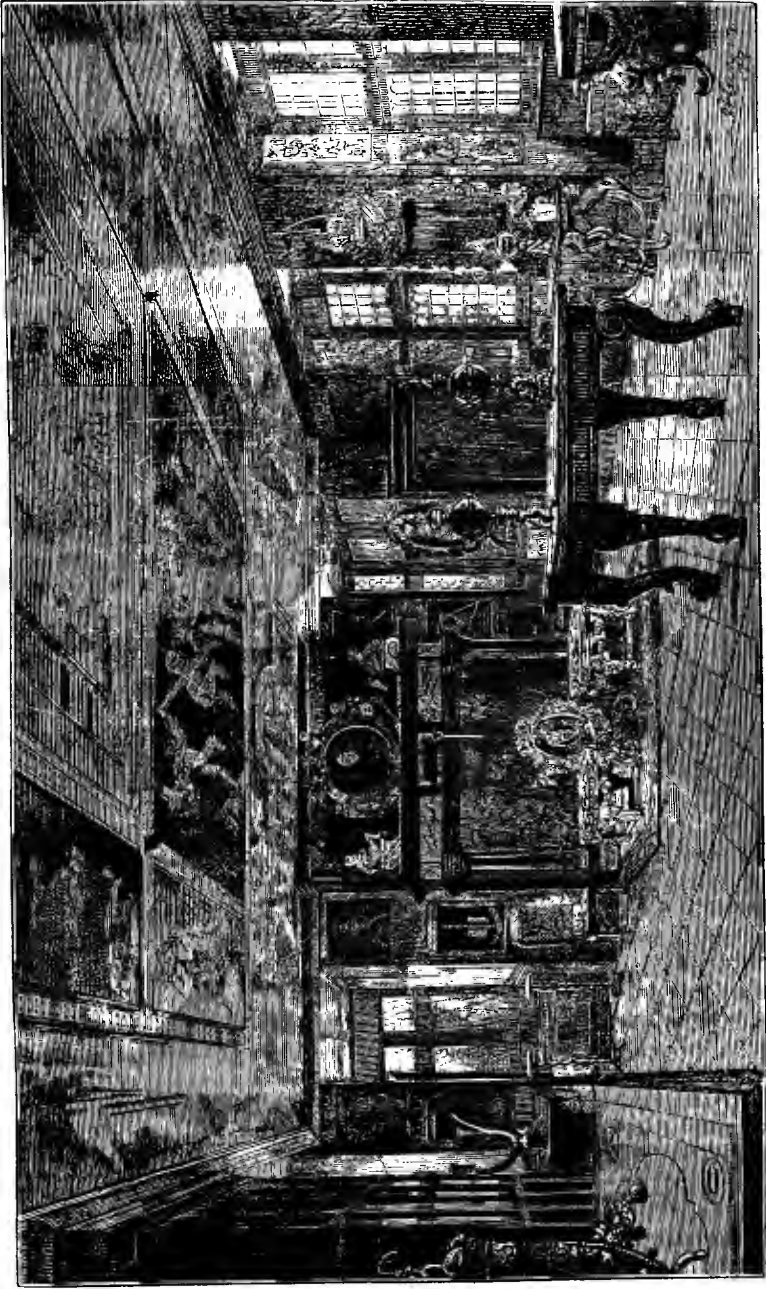
From the time of Christian V (1670—1699).

Christian V, son of Frederik III and queen Sophia Amelia, was born 1646; in the Diet assembled at Copenhagen 1650 he was elected successor to the throne and afterwards he received the homage in Denmark and Norway, but as his father had got the hereditary right to the kingdom in 1660, he ascended the throne on the death of his father 1670 as the first hereditary king. In order to throw more splendour over the absolute kingdom, in 1671 he instituted a higher nobility (counts and barons) and in the same year the Order of the Danebrog, while he afterwards renewed the older Order of the Elephant. In 1675 hoping to reconquer Scania, he commenced a war with Sweden; the different episodes of this war, especially the great naval victories of the renowned Danish admiral Niels Juel, are represented in the tapestry in the knights' hall at Rosenborg castle; the war ended 1679 without result. Christian V, who died 1699, had while crownprince in 1667 married the princess Charlotte Amelia of Hesse; she survived him for 15 years till 1714.

The king's apartment or the council-chamber.

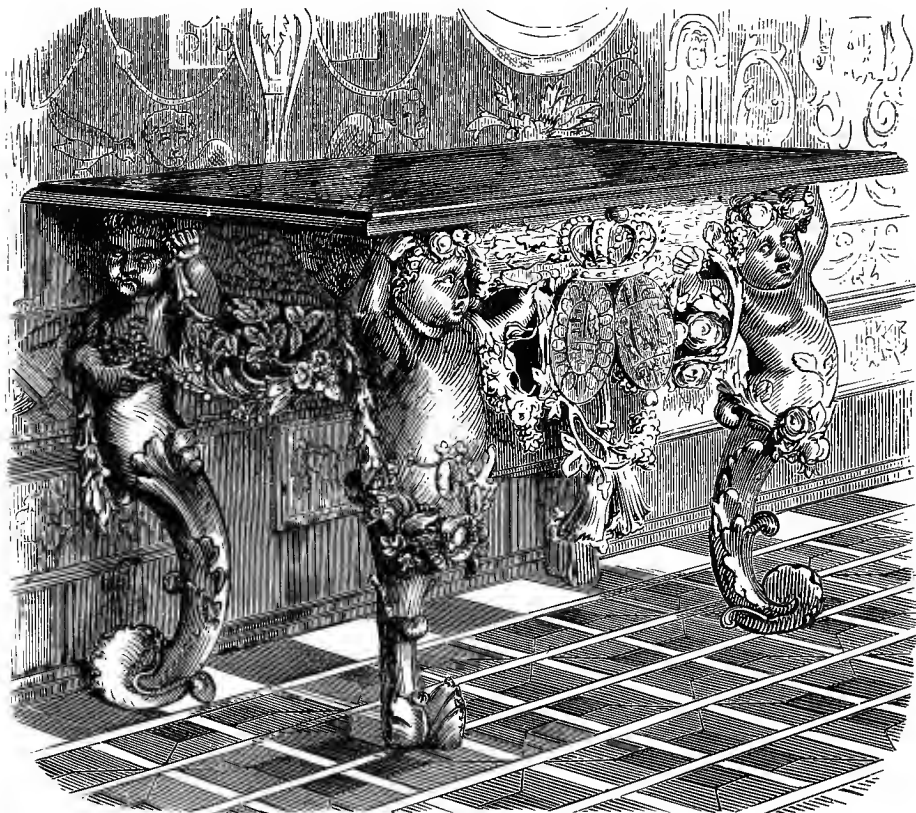
The walls of this room are covered with beautiful red hautelisse-tapestry made by M. WALTERS; the ceiling is decorated with a picture representing an orchestra, around which many dancing genii. The chimney is of marble with two detached columns; above the mantel-piece the portrait of Christian V, painted by d'Agar, in a marble frame. The floor is paved with white marble slabs. In the window towards the garden abuts the speaking-tube from the audience-chamber of Christian IV.

Portraits: Christian V as a boy with his playthings, three small cannons, before him. The original cannons are placed below the picture. — Christian V, half-length, painted by d'Agar. — The same, half-length, sewn in silk, in a frame of gold-thread, made by Leonora Christine Ulfeldt. — The same, half-length, composed of very small letters. — Two portraits of the same, half-length in profile. — The same, in profile, half-length, carved in box, between two pyramids with trophies, supported by elephants. — The same, in profile, carved in amber. — Medallion in ivory with Christian V on horseback riding down Lie and Envy. — Unfinished picture of Christian V, his half-brother Ulrik Frederik Gyldenløve and the count of Altenburg. — Queen Charlotte Amelia with her little



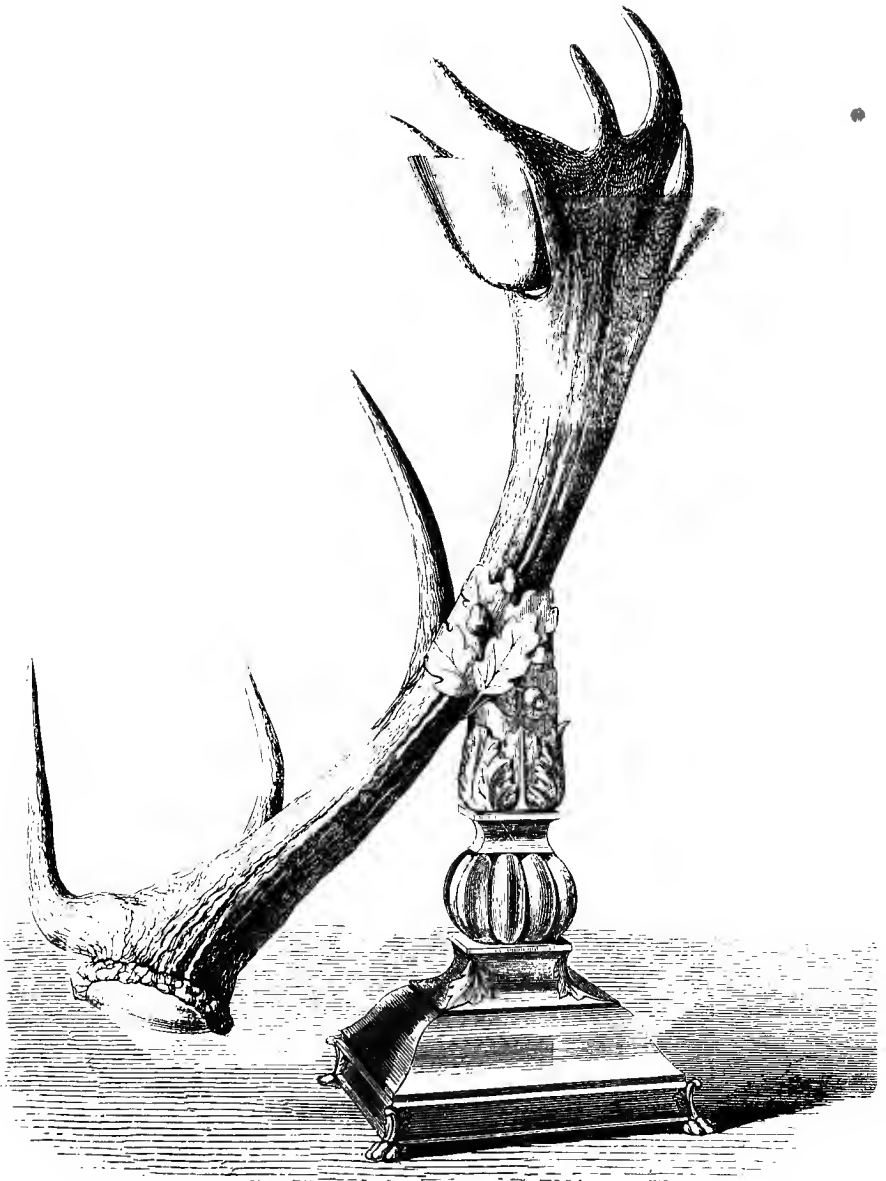
The king's apartment.

daughter Sophia Hedvig by her side, half-length, painted by d'Agar. — Half-length portrait of queen Charlotte Amelia. — The brother of Christian V, prince George, married with queen Anne of England, in the dress of the Order of the Garter; medallion in marble. — Two enamelled miniatures in relief of the duchess Frederike Amelia and a corresponding one of her husband, the duke Christian Albrecht of Holstein-Gottorp.



A table of the time of Christian V.

— Sophia Amelia Moth, daughter of the royal physician, ennobled as countess of Samsø; a half-length portrait. — Miniature of her son Christian Gyldenløve. — Medallions in ivory with portraits of Christian V, queen Charlotte Amelia, their children Frederik, Christian, Charles and Sophia Hedvig, prince George and his consort queen Anne of England and their son duke William of Gloucester (the relief was made 1691), Charles



A hunting goblet.

XI of Sweden and his consort queen Ulrica Eleonora, the renowned Danish statesman count Griffenfeldt, the philologer and chemist Ole Borch, the French painter Jacob d'Agar.

Furniture: A square table with a slab of Florentine mosaic. — A table with a slab of black marble inlaid with white foliage; on the gilt wooden foot the cipher of Frederik III. — A table with a slab of white marble in which the two hemispheres. — A table with a slab of marble; on the gilt wooden support the escutcheons of Denmark and Hesse. — A table with a slab of plaster mosaic. — A blue lackered table with silver filigree-work in which the cipher of queen Charlotte Amelia, a mirror and two candle-stands to match. — A table of black wood inlaid with coloured bone and wood, a mirror, two candle-stands and a large cabinet of similar workmanship; the cabinet is furnished with folding doors and adorned inside with mirror-glass; it rests upon a cross-barred foot and is inscribed with the year 1679. In this cabinet are deposited: a bust of Christian V in red wax, made by the counsellor of chancery Hans Arenfeld, two miniature equestrian statuettes and a silver miniature bust of the same king, the latter of the year 1697; furthermore three figures in ivory and a group carved in wood; upon the cabinet are placed several objects. — Two large mirrors in gilt frames, the one of which with the cipher of Christian V, the other with that of the queen. — A marble wine-cooler. — A virginal or spinet of bell-metal.

Upon various of the mentioned tables: Three large silver centre-pieces, the one of which with a terrestrial globe, the two others with celestial globes. — A magnificent silver tankard with figures in relief. — A wooden tankard mounted in silver with carved scenes of domestic life. — The political testaments of Christian V, written in the king's own hand. — Two drinking goblets of antlers of stags and a large horn of a stag, in which a silver gilt goblet. — An artificial calendar with the cipher of Christian V.

Before the fire-place: Two silver plate-warmers with the ciphers of Christian V and of the queen and a silver fire-screen of the year 1723.

On the walls and by the windows furthermore: A brass artillery-instrument. — A representation of a hunting with hounds, in papier maché. — A small anchor which saved the life of Christian V in a storm in the Baltic off Bornholm 1677; it was formerly suspended in the »Cabinet of Art« by an artificial magnet in order to show the invisible power, that held it. — A prospect of Copenhagen, water-colour drawing

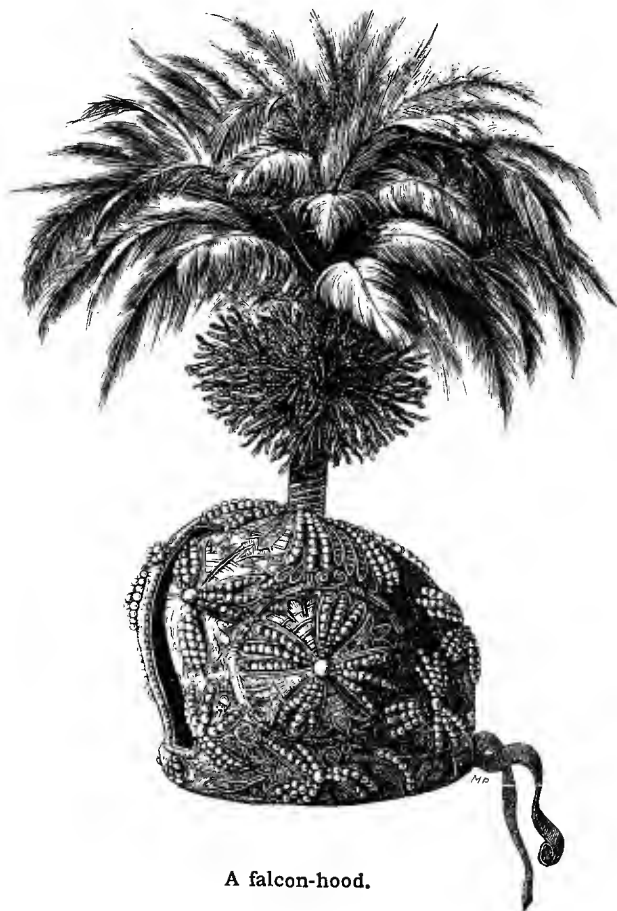
by Wilckenn Riboldt. — Two antlers, one of which, over the door to the stone corridor, is that of a stag, which wounded Christian V when he was hunting in Jægersborg deer-park October 19th 1698. — Medallion in ivory with a representation of the naval battle in Kjøge bay July 1st 1677. — Several reliefs in ivory, amongst which the birth and entombment of Christ, furthermore four small boys playing with a goat, Bacchus and Pomona visiting Venus, the judgment of Paris.

In a large glass-cabinet: Various suits of Christian V, amongst which his coronation dress adorned with gold borders, a red gold-embroidered coat with star, used at tournaments, a crimson velvet habit of order with star and two leather buff-jackets, the one of which is supposed to have been worn by the king during the battle of Lund 1676. — A black plumage of heron feathers set in gold with diamonds, supposed to have belonged to a natural daughter of Christian IV, and afterwards to count Ulfeldt. — Several swords; the hilt of the one of these is formed by an Atlas supporting the celestial globe (the blade was made by Johannes Tesche of Solingen), the hilt of another is formed by a sitting lion (wolf's blade with ANNO 1414, probably from Solingen); the hilt of a third is formed by a serpent covered with diamonds, holding a red heart in its mouth; the pommel of a fourth consists of a dragon's head (the blade was made by Peter Münich of Solingen); the two last-mentioned swords, a brace of gilt enamelled spurs and a girth, with enamelled serpents and mountings covered with diamonds, belonged to the son of Christian IV, the king-elect prince Christian; a gold sword of order, enamelled and covered with diamonds; a silver sword used by Christian V when crownprince (the blade from Toledo); a sword used by Christian V at a tournament at Gottorp; a sword used by Christian V in Scania (the blade from Toledo with the name of Thomas de Ayala). — A baton, the pommel of which is of gold covered with diamonds. — A gun used by Christian V when crownprince, and another one which he used during the siege of Wismar.

In a smaller glass-cabinet: Various goblets, vases, cups, mugs and boxes of ivory; we notice especially a goblet, upon which a peasant's wedding is carved in relief. — A goblet of wood, in which a silver gilt drinking cup; made in 1690 by Magnus Berg. — Various objects of coral, amongst which St. George slaying the Dragon, the sacrifice of Isaac, the boat of Charon, a fisherman, a faun, Romulus and Remus sucking the wolf, Andromeda.

In a glass-corner-cabinet: Various guns and pistols which belonged to Christian V, amongst these two smaller guns, which he used

during the Swedish war; in the battle of Lund the one of them was lost, but a new one was afterwards made by Henrik Kappel; furthermore two guns with inscriptions telling about the king's journey in Norway in 1685. — Some objects belonging to falconry, amongst which two falcon-hoods.

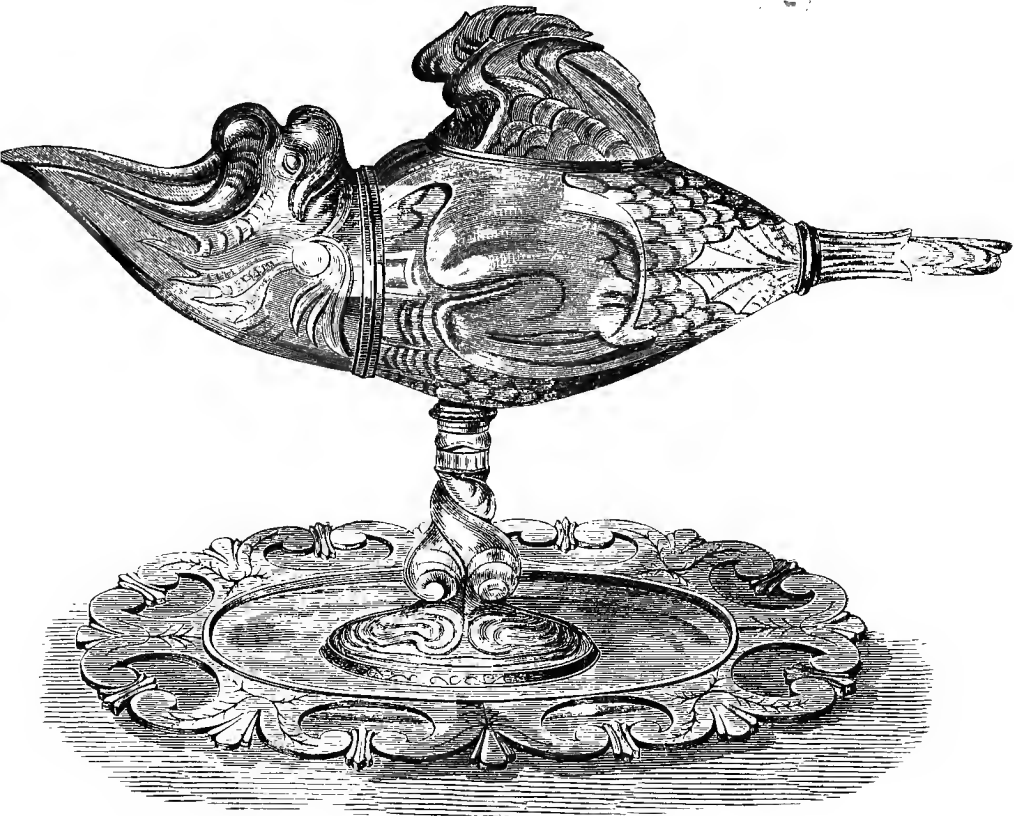


A falcon-hood.

The king's cabinet.

The walls are tapestried with yellowish green figured Chinese plush upon a gold ground, the wooden ceiling is painted and gilt and furnished with pendants, the floor is of wood. The original decoration of the room was destroyed at the beginning of this century as there was built a staircase in the tower, in which it is situated, to the knights' hall; this staircase has afterwards been taken away and the room was then decorated as above said.

Portraits and pictures: Two half-length portraits of Christian V. — Christian V with his sons Frederik, Christian and Charles, painted by d'Agar. — An allegorical representation of Christian V sitting upon the throne. — Picture representing the anointment of Christian V in the chapel of the palace of Frederiksborg. — Picture representing Christian V as presiding over the supreme court. — Picture on fluted ground,



The Wismar cup.

representing from the one side the son of Christian V, crownprince Frederik, from the other the daughter of the king, princess Sophia Hedvig; painted in 1692 by Bois-Clair. — Portrait of Vilhelmine Ernestine, electress of the Palatinate. — Portrait in relief of the brother-in-law of Christian V, landgrave Charles of Hesse; the portrait is composed of cry-

stal, onyx, agate, cornelian, chalcedony, jasper and several other stones upon a ground of agate. — Portrait of count Griffenfeldt, half-length.

Some smaller pictures painted by the princess Sophia Hedvig, in frames, partly of embossed silver, partly of silver filigree work, and a small gouache-painting upon parchment, made by Christian V in 1673.

A picture with a representation of the royal crowns and the coronets of nobility.

Furniture: A lackered cabinet with plates of mosaic on the front of the drawers. — Two square tables, upon one of which stands a drinking horn with silver mounting, presented by Griffenfeldt in the year 1673 or 1674 to the townhall of Copenhagen; upon the other a china bowl mounted in silver, wearing the cipher of queen Charlotte Amelia. — An octogonal card-table, upon the top of which is embroidered a set of l'hombre cards. — A lackered tea-table.

Under the ceiling: A glass-chandelier with twelve branches.

In one of the windows: Three candle-sticks of bronze, each with six branches decorated with ornaments of glass.

In a glass-cabinet: An enamelled goblet of gold adorned with cameos, supported by a negro riding on a crocodile. — Two oval tureens of gold, enamelled and covered with cameos. — A gold tankard with figures in relief. — An enamelled chalice with symbolical representations of the Sermon on the Mount. — The silver gilt chalices of Christian V (from the castle of Koldinghus in Jutland) and of queen Charlotte Amelia (from the Calvinistic church of Copenhagen). — A drinking cup of rock-crystal in the shape of a flying fish, mounted in gold, presented to Christian V at the conquest of Wismar in 1675. — Various goblets and bowls of rock-crystal. — A small scent-bottle of rock-crystal on which are portraits of the brother of Christian V, prince George and his consort, queen Anne of England. — Various drinking cups, bowls, goblets and mugs of glass, jade, onyx, serpentine, heliotrope, agate and jasper-agate. — A case of lithoxylon.

Upon the glass-cabinet: Various bottles, goblets, boxes and drinking cups, partly wearing the ciphers and the arms of Christian V and queen Charlotte Amelia.

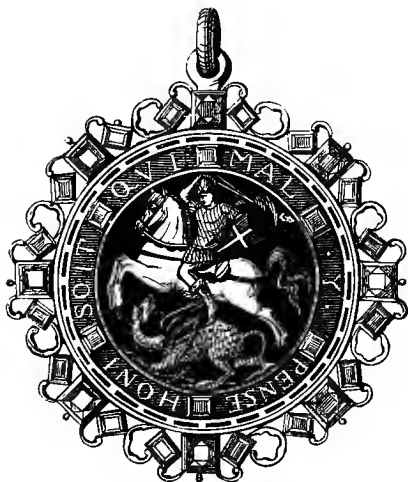
In a glass-case: Various miniatures of Christian V, amongst which two enamelled in 1674 and 1681 by Prieur, a third one in 1693 by Barbette; further portraits and miniatures of queen Charlotte Amelia, her parents, landgrave William VI of Hesse and his consort Hedvig Sophia, the sisters of Christian V: Anne Sophia, Frederike Amelia, Vilhelmine Ernestine and Ulrica Eleonora, prince George and queen Anne of England (enamelled in 1704 and 1705 by C. Boit), the princess Sophia

Hedvig (enamelled in 1693 by Barbette), bishop Augustus Frederik of Lübeck, Charles XI and Charles XII of Sweden, king Michael Wicniowiecky of Poland (enamelled in 1670 by Prieur), the elector Frederik William the Great of Brandenburg, Lewis XIV of France, the statesman Griffenfeldt (two portraits enamelled in 1673 and 1675 by Prieur), the royal confessor Leth (enamelled in 1675 by Prieur); finally an excellent portrait of an unknown person (enamelled in 1691 by Barbette). — Portrait of Christian IV, engraving; on the backside



The royal confessor Leth.

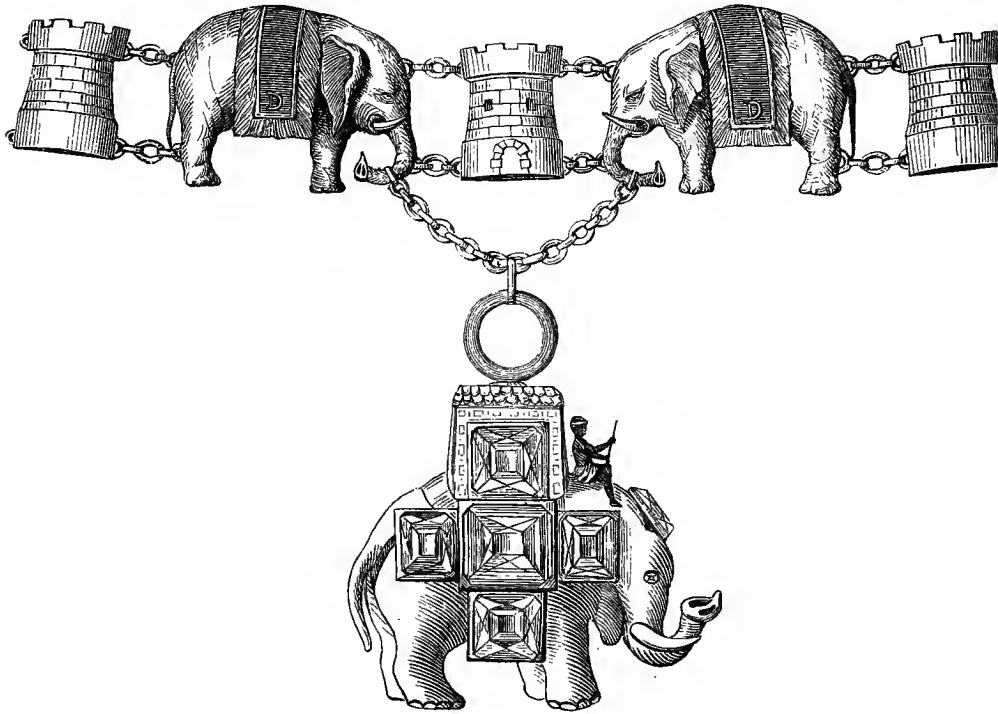
the petition of the countess Ulfeldt to Christian V for liberty, written in her own hand in 1685 (mentioned in her memoirs). — The Danish escutcheon, enamelled in 1694 by Barbette. — A seal for wax-impressions of the escutcheon of Denmark, engraved on silver; on one side Christian V sitting on the throne, on the other the escutcheon. — Seven-



The Order of the Garter of Christian V.

ral seals and rings and various objects of gold, enamelled and covered with precious stones. — Four watches (made by George Cameel of Strasbourg, Nicolaus Rugendass of Augsburg, J. Thuret of Paris and John Stamhart). — A hen's egg, mounted in silver filigree wearing the ciphers

of Christian V and queen Charlotte Amelia. — Two prizes, enamelled and set with precious stones, won by Christian V in 1680 at the tournament on the occasion of the wedding of his sister Ulrica Eleonora with Charles XI of Sweden. — The ribbon of the Order of the Garter of Christian V, and the badge of the order covered with diamonds. — Two enamelled insignia of the Order of the Elephant, the one of them with a hunting-whistle in the tower on the back of the elephant. — Six oval enamelled medallions, representing: Ceres, Venus and Cupid

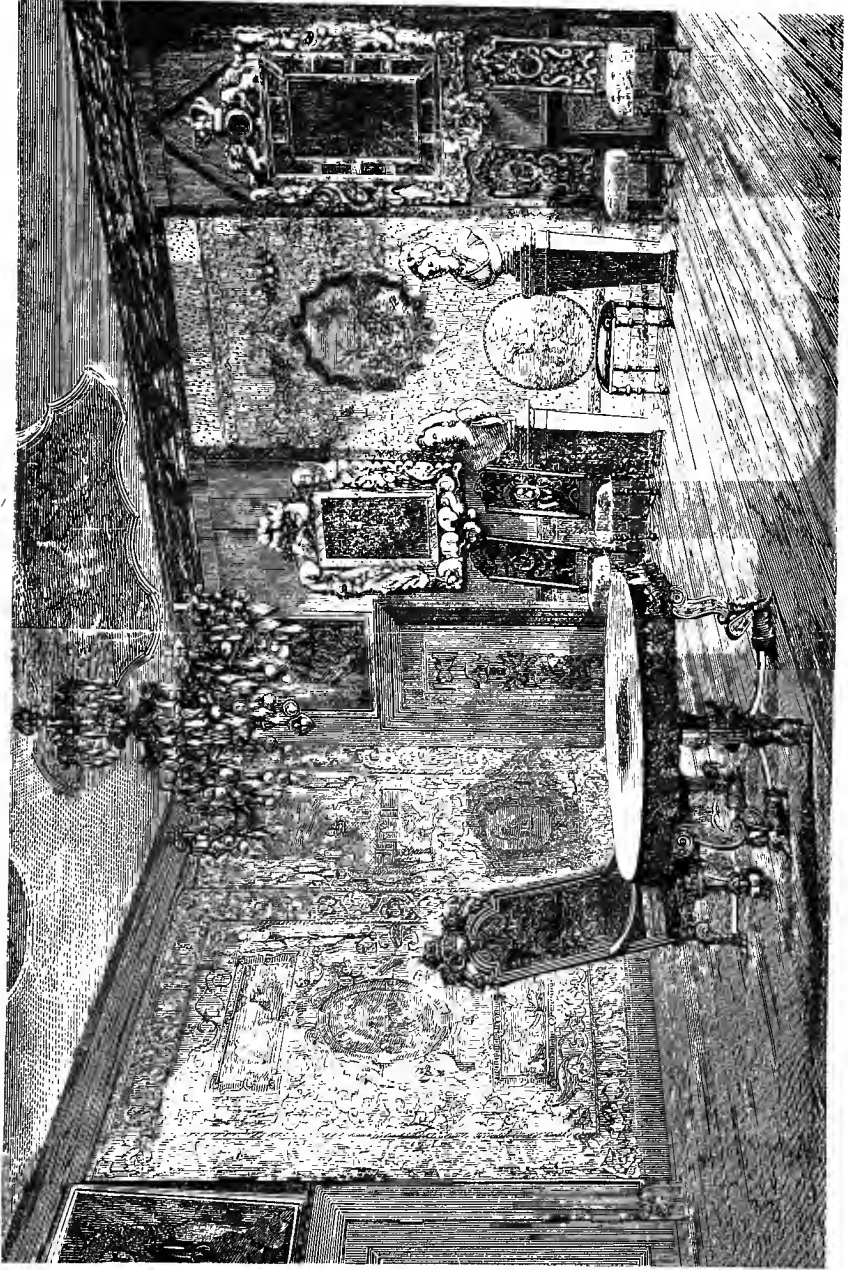


The Order of the Elephant of Christian V (among the regalia).

before the workshop of Vulcan, Religion, Prudence, Maternal Love and Justice; the four latter are made in 1695 by Barbette.

The winding-staircase to the second floor

contains various portraits of the 17th century, amongst which pictures of the two naval heroes Curt Sivertsen Adeler and Niels Juel.



The "Rose".

The second floor.

By a corridor, adorned with a bust in plaster and a medallion in marble of Frederik III, between the winding-staircase and the second floor we first enter

The antechamber or the „Rose“.

The walls are hung with tapestry of silk, which at a later time have been brought from the attics; they are supposed to have been brought to Denmark from Italy by Frederik IV. In the ceiling four pictures have been put up at a later time; they represent Venus being adorned, while Cupid is sitting in her carriage, and the »Secrecy«, both of them painted by Coffre, Juno and Fortune, and Fortune alone, both of these painted by Krock. The floor is of oak inlaid. The windows are furnished with gold embroidered curtains. The room contains especially objects

From the time of Frederik IV (1699—1730).

Frederik IV, son of Christian V and queen Charlotte Amelia, was born in 1671 and on the death of his father he ascended the throne in 1699. He soon commenced a war against the duke of Holstein-Gottorp, also called Frederik IV, but this warfare did not last long; afterwards in 1709 he commenced a war against Sweden and not until 1720 the peace was concluded, this time advantageous to Denmark. The first consort of Frederik IV, queen Louise of Mecklenburg, died in 1721 after a marriage of somewhat more than 25 years, and a short time afterwards themorganatic wife of the king, countess Anne Sophia Reventlow, was crowned queen. She survived 13 years after the death of her husband in 1730.

Portraits, statues and busts: Half-length portraits of Christian V and queen Charlotte Amelia in richly carved gilt frames. — Portraits of prince George, queen Ulrica Eleonora of Sweden (consort of Charles XI), painted by Ehrenstrahl, the brother of queen Charlotte Amelia, landgrave Charles of Hesse, Frederik IV in his youth (painted by Rigaud) and princess Sophia Hedvig. — Christian V, statuette in alabaster. — The same, equestrian statuette in ivory. — Two busts in marble of Frederik IV and queen Louise, made by Jost Wiedewelt.

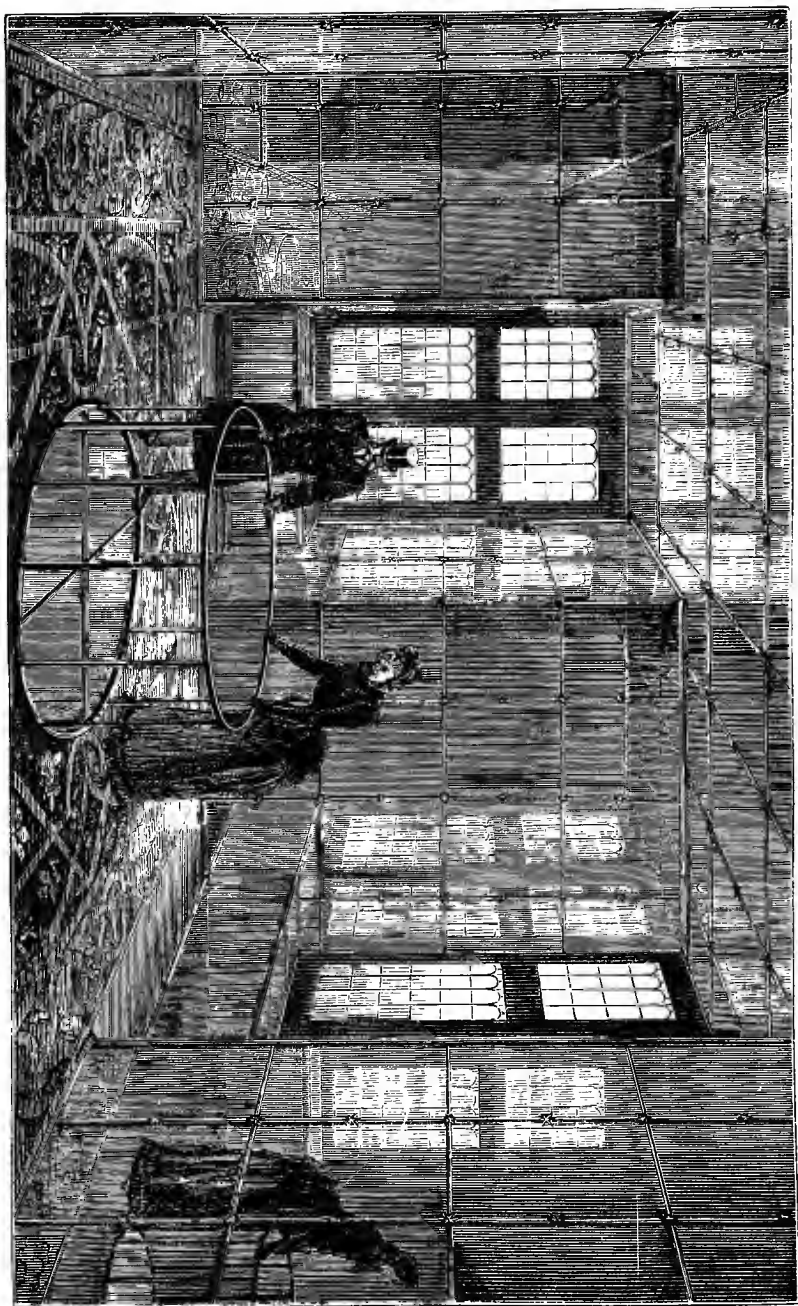
Furniture: A silver arm-chair and a silver table, presented to Frederik IV on his birth-day October 11th 1715 by Anne Sophia Reventlow (afterwards his queen). — Three tables with marble tops and with legs of richly carved gilt wood. — Eight high-backed chairs, beautifully carved, covered with gold-leather on the seats. — Two large square mirrors in richly carved gilt wooden frames. — A cabinet with several drawers covered with dendrite-marble.

Under the ceiling: A chandelier of steel and rock-crystal with twelve branches, supposed to have been presented by Lewis XIV to Christian V.



BO..

Frederik IV.



The mirror-room.

The mirror-room.

The walls and the ceiling are covered with mirrors; the floor is of wood, tastefully inlaid with coloured bone and wood; in the centre an oval of plate-glass surrounded by an iron-railing. There are no objects in this room.

The corridor to the antechamber of the princess.

The walls are hung with gold-leather and the floor paved with slabs from Gotland.

Portraits: Frederik IV, queen Louise, the sisters of Charles XII of Sweden: Hedvig Sophia, duchess of Holstein-Gottorp, and Ulrica Eleonora, queen of Sweden, Charles XII and Hedvig Sophia as children, painted upon one canvas, the naval hero Peter Tordenskjold and several other portraits.

In the window: A gilt bust in lead of the Czar Peter the Great of Russia.

Furniture: Amongst this we notice especially an iron stove of the year 1729 with an under and upper part of delf; upon the top a vase wearing the double cipher of the crownprince Christian, afterwards king Christian VI.

Under the ceiling: A glass chandelier, supposed to have been brought from the castle of Hammershus in the island of Bornholm.

The antechamber of the princess.

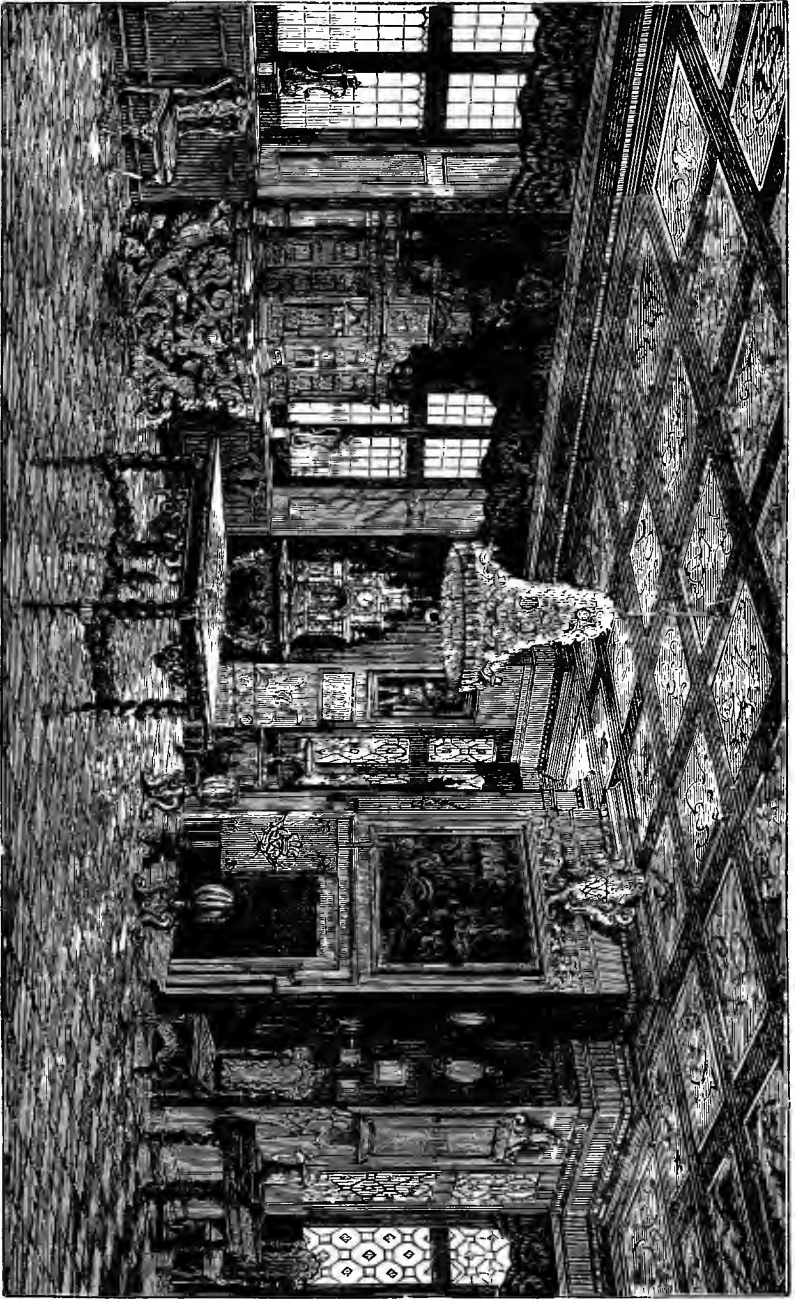
The walls are hung with woven woolen tapestry, the wooden ceiling is divided into panels and painted, the floor is of wood; before the fire-place slabs of marble.

Portraits, busts, pictures and drawings: Frederik IV, queen Louise, queen Anne Sophia Reventlow, the sister of the king, princess Sophia Hedvig, several of her brothers, Charles XII of Sweden.

The Swedish general Magnus Stenbock, painted by himself and presented to Frederik IV; in his hand he holds a paper upon which is to be read in German: Lord, grant the liberty to your prisoner; in the background the town of Tønning, where Stenbock was made a prisoner.

The anointment and coronation of Frederik IV and queen Louise in the chapel of Frederiksborg castle; water-colour-painting made by Bendix Grotschilling the youngest. — The funeral of Frederik IV; painting in water-colours, made by the major-general Michael Christoph Schmitter.

An embroidered representation of Copenhagen of 1702, an oil-painting representing the conquest of Stade in 1712 and a painting in water-colours of the castle of Fredensborg of 1727, made by A. E. Willarst.



The antechamber of the princess

Furniture: A magnificent cabinet resting upon a richly carved gilt wooden under part; on the drawers biblical drawings in water-colours; on the top an equestrian statuette of gilt metal; upon the cabinet are placed two hour-glasses, each consisting of four glasses for 1, 2, 3 and 4 quarters of an hour. — Some cabinets, decorated partly with pictures, partly with Florentine mosaic; upon one of these cabinets are placed two precious Chinese vases of porcelain in the Persian style wearing the cipher of queen Louise in the mounting, and a goblet of ivory, which is supposed to have been turned by the Czar Peter the Great. — An extremely beautiful table of mosaic, presented to Frederik IV in 1709 by the grandduke of Tuscany; it was related in the Danish newspapers of that year, that four very skilful »stone-cutters« had been working at this table for thirty years. — A table, a mirror and two candle-stands of yellow wood with inlaid workmanship in the Chinese style. — A tea-table of ebony inlaid with wood and ivory; upon this table stands a lackered tea-tray with six cups and saucers of Chinese porcelain lined with silver, and a jug of porcelain wearing the cipher of Frederik IV in the silver mounting. — Various mirrors, chairs and time-pieces in the shape of temples.

Before the fire-place: An embroidered fire-screen with the cipher of Frederik IV. — Two silver fire-dogs wearing the date of 1654, the escutcheon of Hesse-Cassel and the name of the mother of Christian V's queen Charlotte Amelia, the landgravine Hedvig Sophia of Hesse.

Under the ceiling: A chandelier of rock-crystal with twelve branches.

In the windows: A red lackered wooden vase with cover and a large vase of delf, made at Copenhagen at the time of Frederik IV.

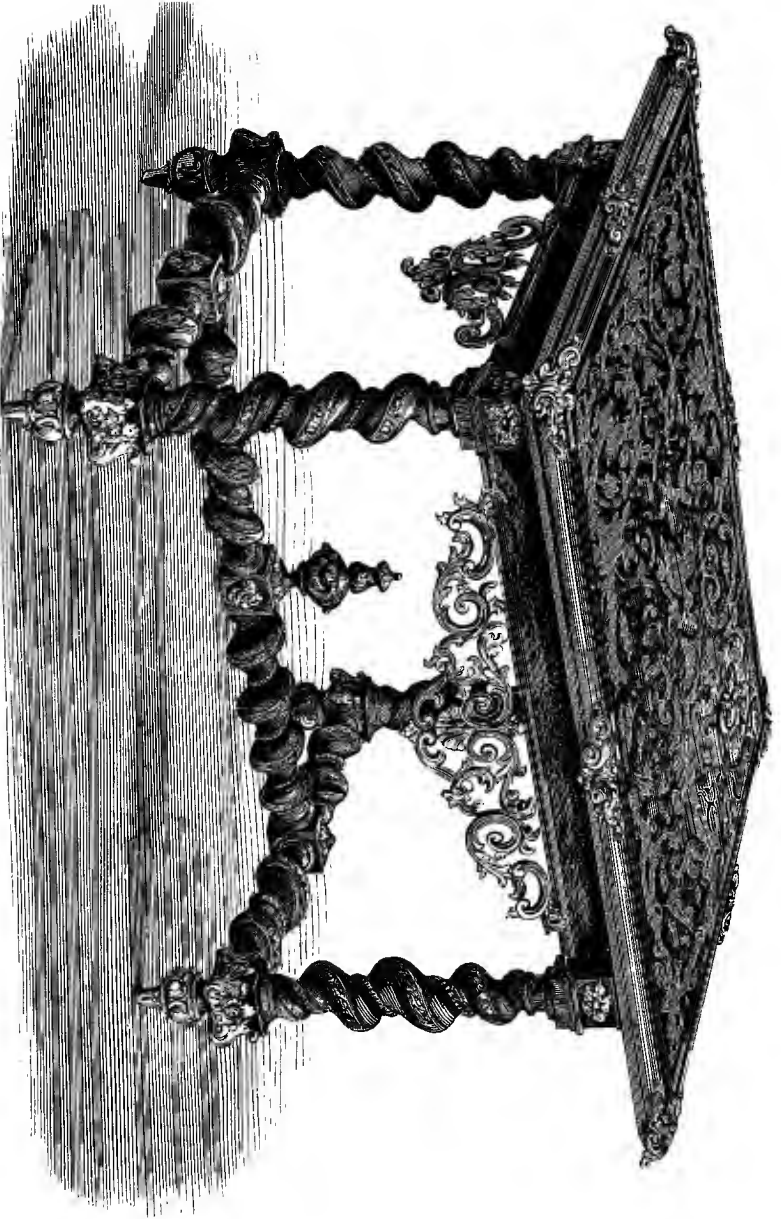
Upon the walls furthermore some stag's collars wearing inscriptions of 1714 and 1724 telling, that they have been worn by stags which, after having been caught by Frederik IV and queen Anne Sophia Reventlow, have been restored to liberty.

A magnificent and precious mandoline of tortoise-shell, richly and tastefully inlaid with ivory and mother of pearl; on the backside the cipher of princess Sophia Hedvig.

In a glass-cabinet: Several suits, guns, pistols, swords and canes of Frederik IV. Furthermore a sword presented by Charles XII to colonel Kruse, who having defended himself gallantly against the superior Swedish force March 9th 1716 had been made a prisoner.

On the outside of the cabinet: A gun wearing the cipher of the Prussian king Frederik I; made at Berlin.

In a cabinet in the Chinese style: A silver toilet-service wearing the cipher of the sister of Charles XII, the duchess Hedvig Sophia of Holstein-Gottorp.



A table of Florentine mosaic.

The Chinese room.

The decoration of the walls and the ceiling of this room dates from the time of Frederik III; in the year 1716 Frederik IV caused it to be restored by the lackerer Christian von Bracht; formerly several precious stones have been sitting in the walls, but in the course of time most of these have disappeared and only some few are left. The floor is of wood with marble slabs before the fire-place.

Portraits: Frederik IV, queen Louise and the Norwegian carver Magnus Berg, perhaps painted by the artist himself.

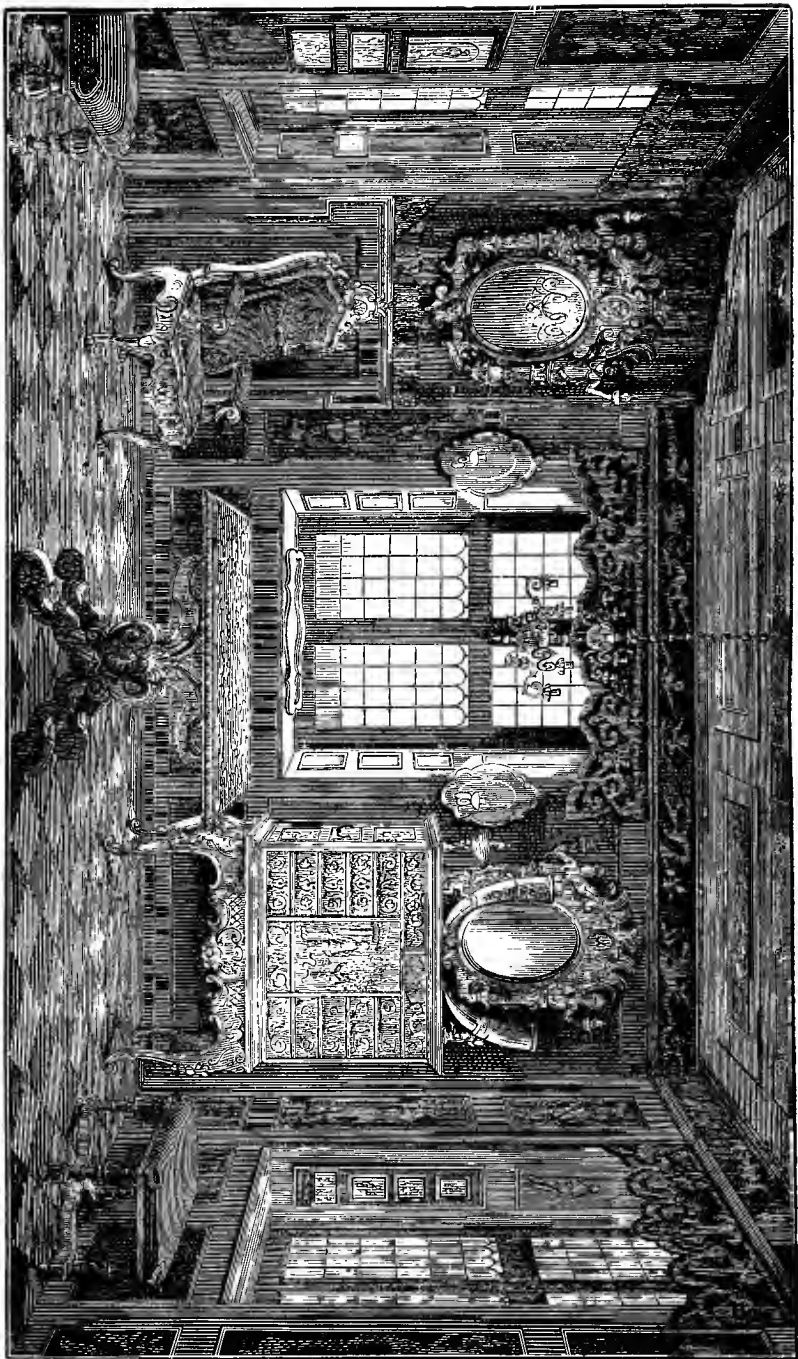


A silver table.

Furniture: A silver furniture consisting of a square table, a cabinet with several drawers, resting upon a gilt carved wooden under part, an arm-chair, covered with velvet, with a crown at the top of the back and two oval mirrors wearing the cipher of Frederik IV.

In one of the windows: A large tray of Japanese enamel.

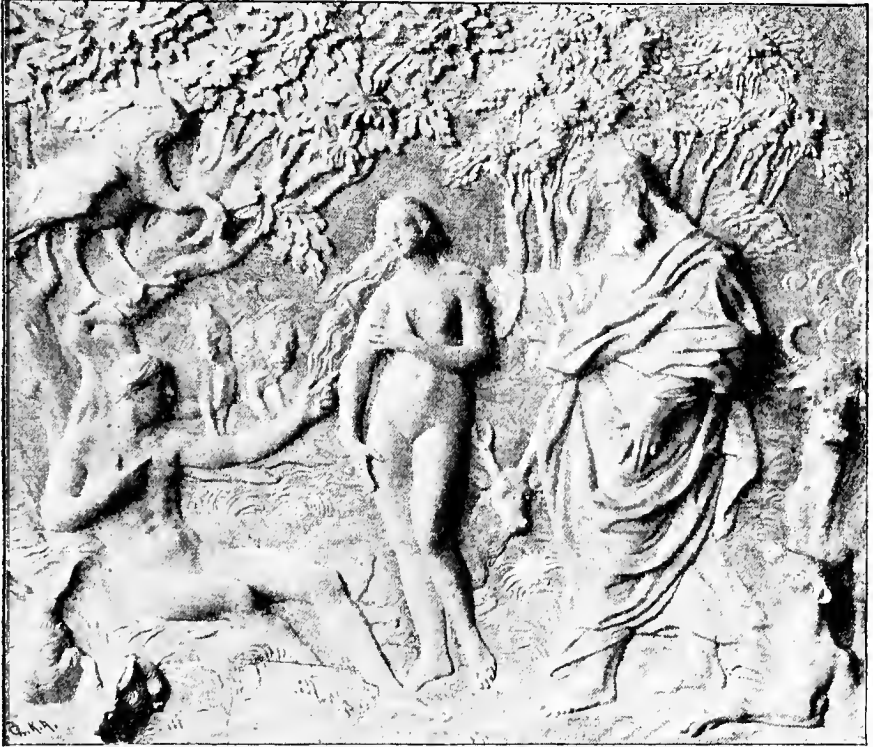
Under the ceiling: An extremely beautiful chandelier of Chinese



The Chinese room.

enamel with twelve branches. Two one-branched sconces to match are fixed at one of the windows.

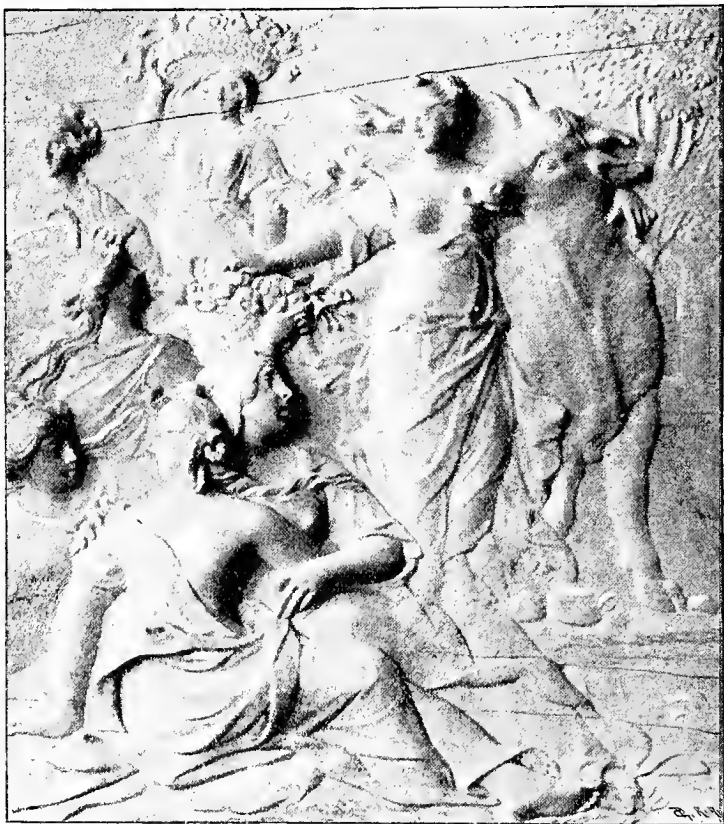
In the windows and on the walls many reliefs in ivory: Portraits of Frederik IV and queen Louise, a hermit reading in a forest, a river-god, a satyr with two nymphs and a cupid. Furthermore the following works made by the Norwegian carver Magnus Berg: a) Biblical representations: The creation of Eve, Lot leaving Sodoma with his



The creation of Eve, relief in ivory, carved by Magnus Berg.

two daughters, Joseph and the wife of Potiphar, Moses erecting the copper-serpent in the desert, Mary with the Holy Child, the child-murder of Bethlehem, the baptism of Christ, John the Baptist pointing at the lamb of God, the marriage of Cana, Christ in Gethsemane, the denial of St. Peter, Judas with the silver coins, the flagellation of Christ, the thorn-crowning of Christ, Christ going to Golgotha, the descent of Christ from the cross, the resurrection of Christ, triumphant

Christ crushing the head of the serpent, Christ and the unbelieving Thomas, the stoning of Stephanus, St. Matthew, St. Mark, St. Luke, St. John, St. Paul, a hermit with a death's head in one hand and a book in the other; b) Allegorical representations: Sight, Smell, Taste, Feeling, Summer, Autumn, Winter, Truth unveiled by Time while Lie escapes affrighted; c) Mythological representations: The three Graces, Jupiter



Jupiter and Europe, relief in ivory, carved by Magnus Berg.

and Europe, the procession of Thetis over the waves, Diana with Minerva, Venus and Cupid. Finally two medallions with portraits of Christian V and queen Charlotte Amelia and of Frederik IV and queen Louise, both of them crowned by Minerva, made by Magnus Berg, and a very large haut relief representing Frederik IV allegorically; the latter piece,

which took Magnus Berg more than three years in fulfilling, was finished 1730



St. Paul, relief in ivory, carved by Magnus Berg.

In a glass-cabinet to the left: An equestrian statuette of Frederik IV in silver, presented to the king as a new-year's gift in 1701 by queen Louise; made by the goldsmith Andrew Normann. — A silver statuette

of Frederik IV crowned with a garland by a Victory; on the base representations and inscriptions bearing allusion to the peace concluded at Fre-



Truth unveiled by Time, relief in ivory, carved by Magnus Berg.

deriksborg in 1720 and the reunion of Sleswick and Denmark; made by Peter Klein. — Several historical cups and goblets with inscriptions.

In a glass-cabinet to the right: Various miniatures of Frederik

IV, queen Louise, queen Anne Sophia Reventlow and princess Sophia Hedvig, partly mounted in enamel and set with precious stones. — Two flower paintings made by Sophia Hedvig and presented to Frederik IV on his 50th birthday in 1721; they are mounted in silver gilt enamelled frames set with diamonds; in the centre of one of them the



The homage goblet.

cipher of the king, but in the other a small oval mirror. It is told, that Frederik IV had always complained of his portraits not resembling, and that his sister therefore had promised to give him a portrait of doubtless resemblance. — Two gold goblets, called the homage goblet and the Eider goblet, upon which representations and in-

scriptions bearing allusion to different important events in the period of 1718 to 1721, viz: the death of Charles XII, the conclusion of the peace of Frederiksborg, the wedding of Frederik IV and queen Anne Sophia Reventlow and the coronation of the latter, the reunion of Sleswick and Denmark and the 50th birthday of Frederik IV. — A very large



The Eider goblet.

gold goblet, wearing the double-crowned cipher of Frederik IV, set with diamonds, and resting upon three saliant crowned lions, each holding a shield in its fore-paws; presented by Frederik IV to count Holstein as a reward for his efforts at the abduction of Anne Sophia Reventlow from the mansion of Clausholm in Jutland in 1712,



The Holstein goblet.

and afterwards, in 1807, after the bombardment of Copenhagen by the English, given back to the State by the Holstein family. — Two gold inkstands with pyramids and with the ciphers of Frederik IV and the princess Sophia Hedvig. — A very beautifully enamelled silver gilt toilet-service consisting of a mirror, two candle-sticks, seven boxes and a brush. — A toilet-mirror in gold mounting set with rose diamonds. — A square mirror in an enamelled frame set with various coloured stones, supposed to have been presented by queen Anne of England. — A square box of agate set with diamonds, with a negro bust of black onyx upon the lid. — A tureen of Icelandic obsidian with portraits and ciphers of Frederik IV and queen Anne Sophia. — A real pearl in the shape of a swan with wings set with diamonds in a gold basket. — A real pearl in the shape of a lamb. — A silver vine with six grapes of emeralds; beside it a negro adorned with precious stones. — Two small negro figures adorned with diamonds. — A bowl made of a large garnet; the lid is composed of a quantity of smaller garnets, in one of which the crowned cipher of the princess Sophia Hedvig; two green enamelled serpents form the handles. — A fan of ivory brought home from Italy by Frederik IV and presented to queen Louise. — Two boxes in ivory, turned by Frederik IV when crownprince. — A box of ivory, in which an »Annulus Trinitatis«, made of one bit of ivory, and a goblet of ivory; these two objects have been made by the Swedish general Magnus Stenbock during his imprisonment in 1714. — A compass in a round box of ivory with the portrait of the Czar Peter the Great on the outside of the lid; is supposed to have been made by Peter the Great. — Some cups and saucers of Chinese porcelain. — A model of the line-of-battle ship »Anna Sophia«, made of amber 1723 by the naval officer Didrik Thura. — Various glasses and glass goblets with historical inscriptions, especially bearing allusion to the war against Charles XII.

From the time of Christian VI (1730—1746).

Christian VI, son of Frederik IV and queen Louise, was born in 1699 and on the death of his father in 1730 he ascended the throne. He died after a peaceful reign of sixteen years in 1746. His consort queen Sophia Magdalen of Brandenburg-Culmbach, whom he had married in 1721, was very fond of luxury; she survived him till 1770.

The smaller room of Christian VI.

The walls are hung with gold-leather; in the ceiling a picture, representing Apollo and the Muses, painted by Coffre in 1721; the wooden floor is beautifully inlaid.



Christian VI.



The smaller room of Christian VI.

Portraits: Christian VI (a half-length portrait, a smaller portrait, two sculptured busts), queen Sophia Magdalen (a half-length portrait). — A family-picture representing the king, the queen and their two children.

Furthermore portraits of the renowned poet Ludvig Holberg, the learned Hans Gram and the architect Lauritz Thura.

Furniture: We notice especially a magnificent cabinet of rose-wood inlaid with mother of pearl and ivory and containing a piano; made in 1735. — Upon a white chest of drawers with a marble top is placed a magnificent vase of ivory, the last work of Magnus Berg.

On the walls: The escutcheons of Denmark and Brandenburg, embroidered.

Under the ceiling, by the window: A small chandelier of amber with sixteen branches.

In a glass-cabinet: The dress, which the king wore at his anointment and another one worn by him at the wedding of his son. — Several guns wearing the ciphers of the king or the queen.

The larger room of Christian VI.

This room has a parqueted floor; in the ceiling a picture representing Flora scattering her abundance over Denmark, painted by Coffre; the walls are hung with *hautelisse*-tapestry.

Portraits: Christian VI, queen Sophia Magdalen, their son crown-prince Frederik, their daughter Louise, the king's sister princess Charlotte Amelia, the ministers of state Ivar Rosenkrands and Johan Ludvig Holstein.

Furniture: A very large cabinet with mirrors and chime of bells, made by the court-joiner Chr. Fr. Lehmann at the time of Frederik V. — A large cabinet inlaid with mother of pearl and metal; on the door Christian VI on horseback, on the drawers the provincial arms. — The turning-lathe of queen Sophia Magdalen. — A washing-table covered with delf; upon this stands a small wine-cask of glass. — A silver wine-cooler and a silver tea-urn.

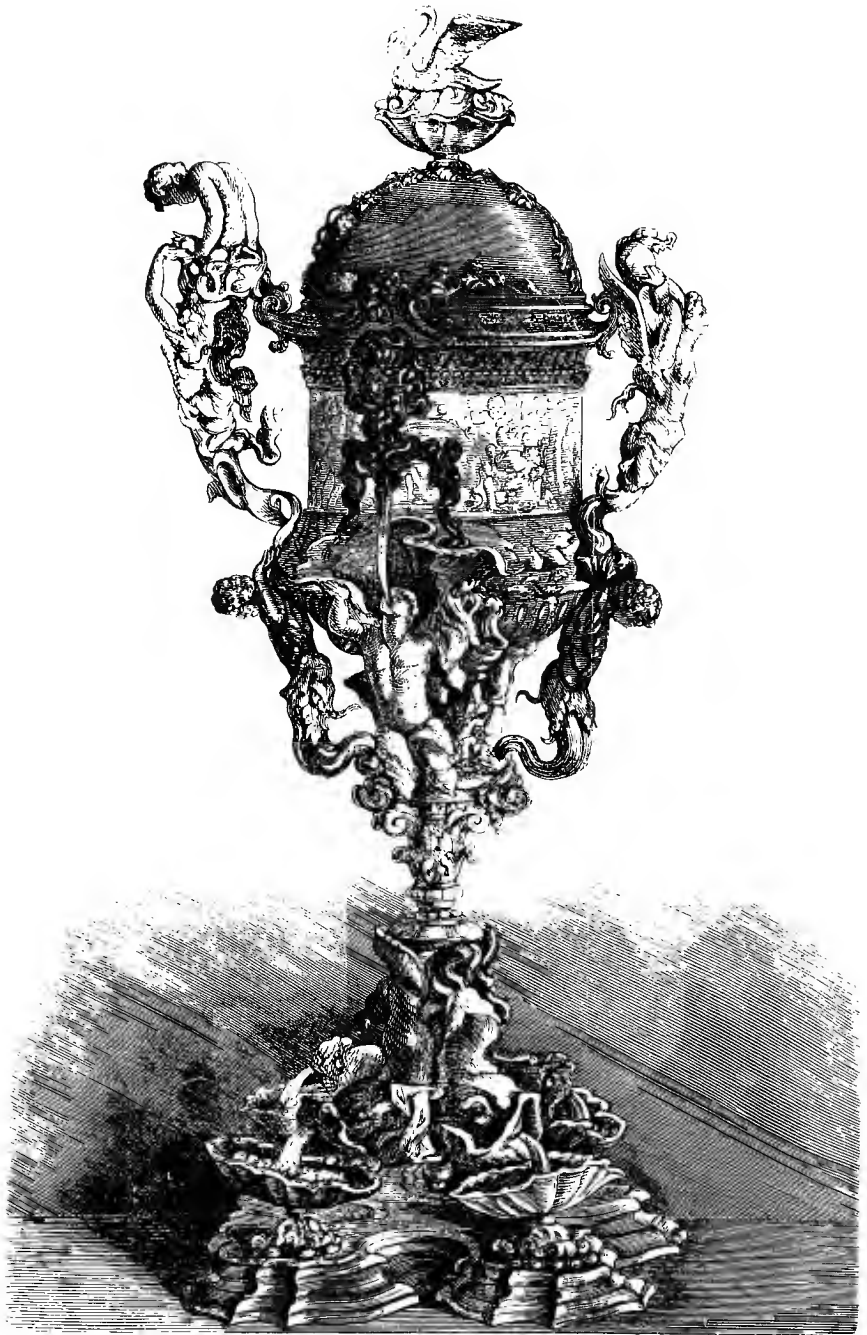
On the walls: The embroidered family-arms of queen Sophia Magdalen. — The hunting gun of the queen and two antlers of stags.

In the windows: Paintings in water-colours representing the castle of Copenhagen in older and later time, the castles of Christiansborg, Rosenborg and Kronborg.

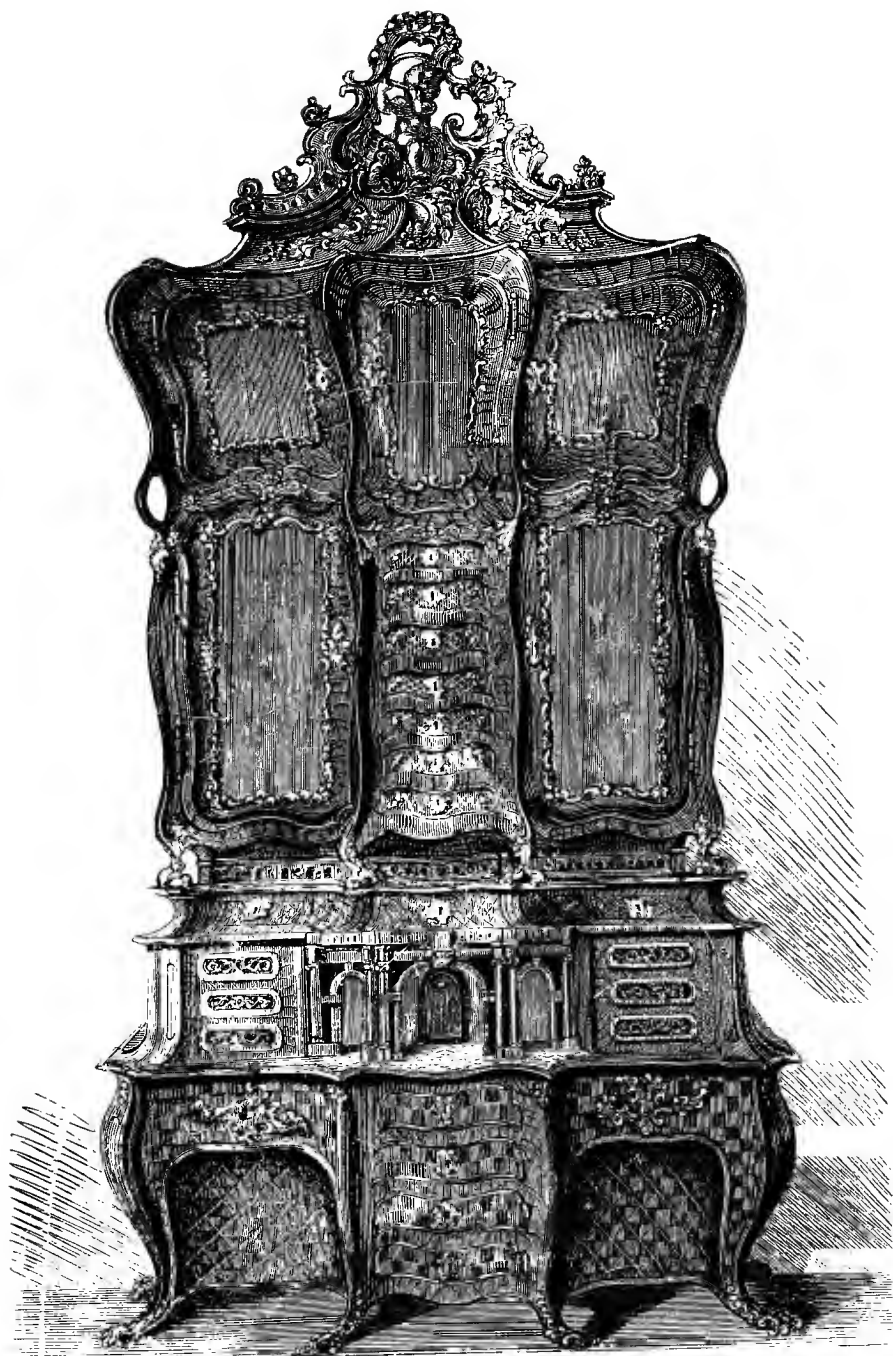
Upon the turning-lathe and upon two chests of drawers: Various objects of ivory and silver. — Two models of line-of-battle ships, of



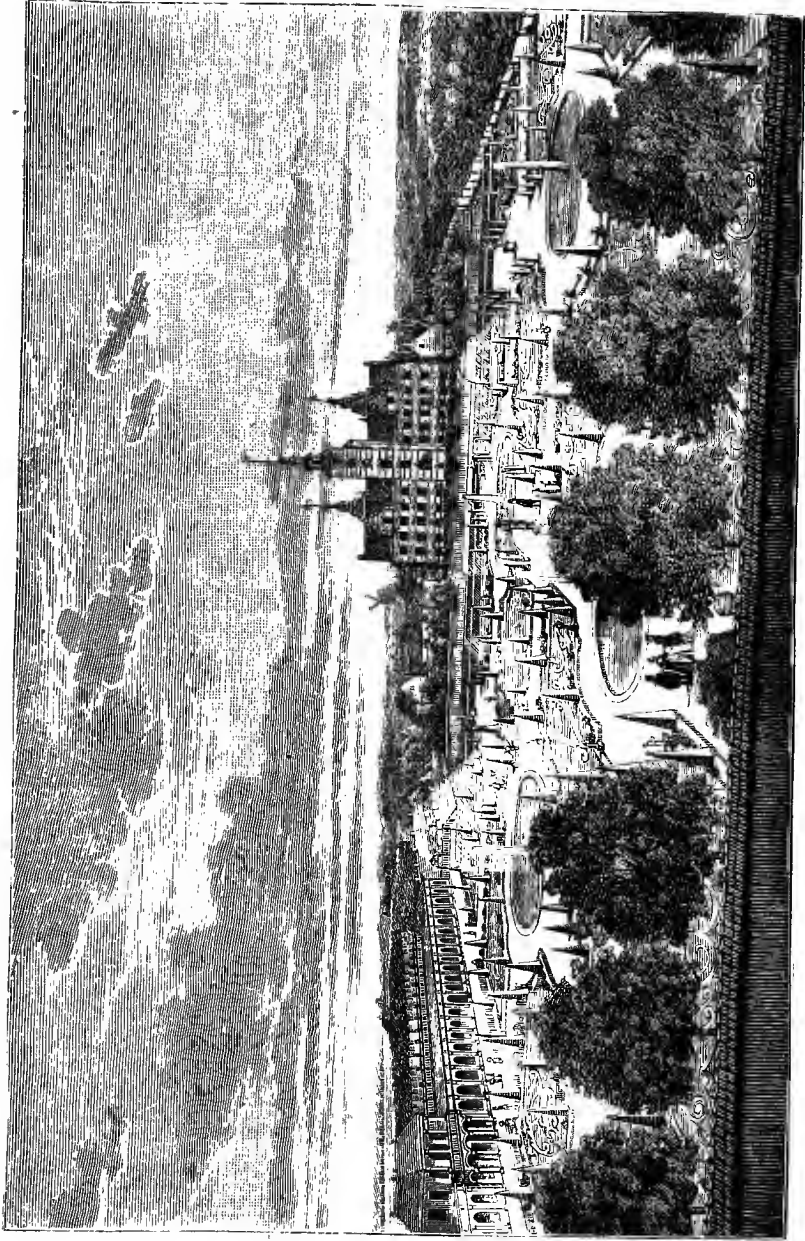
A cabinet of 1735.



The vase of Magnus Berg.



A cabinet, made by Lehmann.



Rosenborg in the middle of the 18th century.



A goblet from Hirschholm castle.

amber, tortoise-shell and mother of pearl, made by the custom-house officer Niels Nielsen of Aalborg in Jutland.

In two corner-cabinets: Two toilet-services in gilt silver. — A silver gilt centrepiece in the shape of an ananas, furnished with six goblets, used at the castle of Hirschholm.

In the corner-cabinet by the window: Various objects of agate, marble, onyx, heliotrope etc.

In a glass-case: The Order of the Elephant, enamelled and inscribed with the cipher of Christian VI. — The Order of the Perfect Union, instituted 1732 by Sophia Magdalen in memory of her happy marriage. — Several objects adorned with precious stones, bequeathed by Sophia Magdalen to the collection of Rosenborg.

In a large glass-cabinet: Some dishes and plates of Japanese porcelain, a plate of Saxon porcelain and an inkstand of delf of Copenhagen. — A silver model of the landing-pier of Bergen in Norway as it was decorated

at the visit of the royal family in 1733; made by John Müller, townsman and goldsmith at Bergen. — A small cabinet of silver filigree-work with the royal ciphers; made in 1736 by the above John Müller at Bergen. — A silver trowel used by Christian VI in laying the foundation stone of the castle of Christiansborg. — A gold inkstand wearing the cipher of Christian VI. — The diaries of Christian VI of the years 1741—1744, partly written in the king's own hand (published by the author of this catalogue). — A box of ivory turned by Christian VI. — A smooth round box; upon the lid a rose of amber turned by Christian VI. — A catalogue of the diamonds and the jewels of queen Sophia Magdalen, written in her own hand.



The Order of the Perfect Union.

From the time of Frederik V (1746—1766).

Frederik V, son of Christian VI and queen Sophia Magdalen, was born in 1723; he ascended the throne on the death of his father in 1746, and died in 1766 after a peaceful reign of 20 years. His first consort Louise, a daughter of the English king George II, died in 1751 after 8 years' marriage, aged 27 years. In 1752 the king married the princess Juliana Maria of Brunswick-Wolfenbüttel, who died in 1796, aged 67 years.

The corridor to the room of Frederik V.

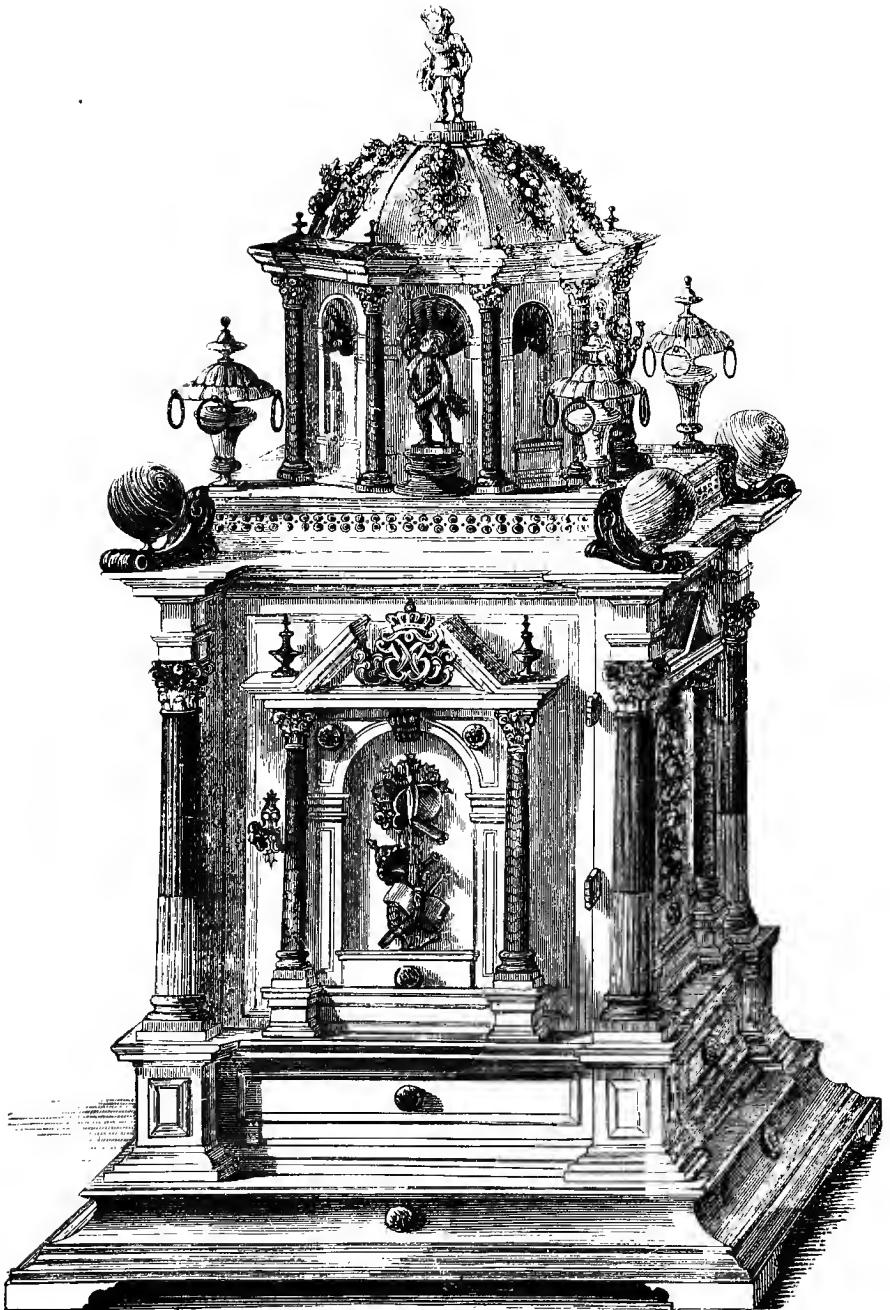
The walls are hung with *hautelisse*-tapestry, the floor is paved with slabs from Gotland.

Portraits and busts: Frederik V (bust in bronzed plaster), his sister Louise and her husband, duke Ernest Frederik Charles of Sachsen-Hildburghausen, the daughter of Frederik IV Charlotte Amelia, the sister of queen Sophia Magdalen, princess Sophia Caroline of East-friesland, the son of Frederik V, the hereditary prince Frederik, the Swedish king Gustavus III and his consort Sophia Magdalen, daughter of Frederik V. — Count John Hartvig Ernest Bernstorff, bust in marble made by John Wiedewelt. — The consort of count John Sigismund Schulin, Catherine Maria Møsting, bust in marble, made by Cavaceppi.

Various private persons, amongst whom the Norwegian sailor Christian Jacobsen Drakenberg, who attained the age of 146 years; his portrait was painted in his 110th year.



Frederik V.



A time-piece of the time of Frederik V.

Furniture: A cabinet wholly covered with plate-glass. — An inlaid cabinet, the doors of which are covered with plate-glass; on the top the cipher of queen Juliana Maria. — A small piano, made in 1762 at Copenhagen by Christian Ferdinand Speer. — A clock containing a chime of bells.

Under the ceiling: A chandelier of glass (from the castle of Jægerspris).

The room of Frederik V.

The walls are hung with Florentine tapestry of velvet wrought with gold; the ceiling, originally divided into oil-painted panels, was in the year 1876 painted in distemper; the floor is of wood.



The writing table of Caroline Mathilde.

Portraits, busts and drawings: Frederik V (half-length portraits, allegorical pictures, portraits in relief), queen Louise, their daughter: queen Sophia Magdalen of Sweden, queen Juliana Maria, her son: the hereditary prince Frederik, count John Hartvig Ernest Bernstorff, count Adam Gottlob Moltke (bust in delf), count St. Germain (painting in water-colours of the year 1762), various miniatures and ten drawings of Danish officers of the year 1757.

Furniture: A chest of drawers with a slab of white marble, upon which a time-piece of ivory in the shape of a temple and two octogonal tureens of porcelain wearing the cipher of queen Juliana Maria and the equestrian statue of Amalienborg in Copenhagen. — A writing table of gilt wood with a slab of grey marble; supposed to have been used by queen Caroline Mathilde; upon the table a very precious lace collar worn by queen Louise.

Under the ceiling: A chandelier of amber made in 1753 by Lorenz Spengler after a drawing by Marcus Tuscher.

In a glass-cabinet: The wedding-dress of Frederik V and a red gold-laced garment. — A brace of richly mounted gold pistols, presented to Frederik V by the townsmen of Copenhagen on occasion of his anointment.

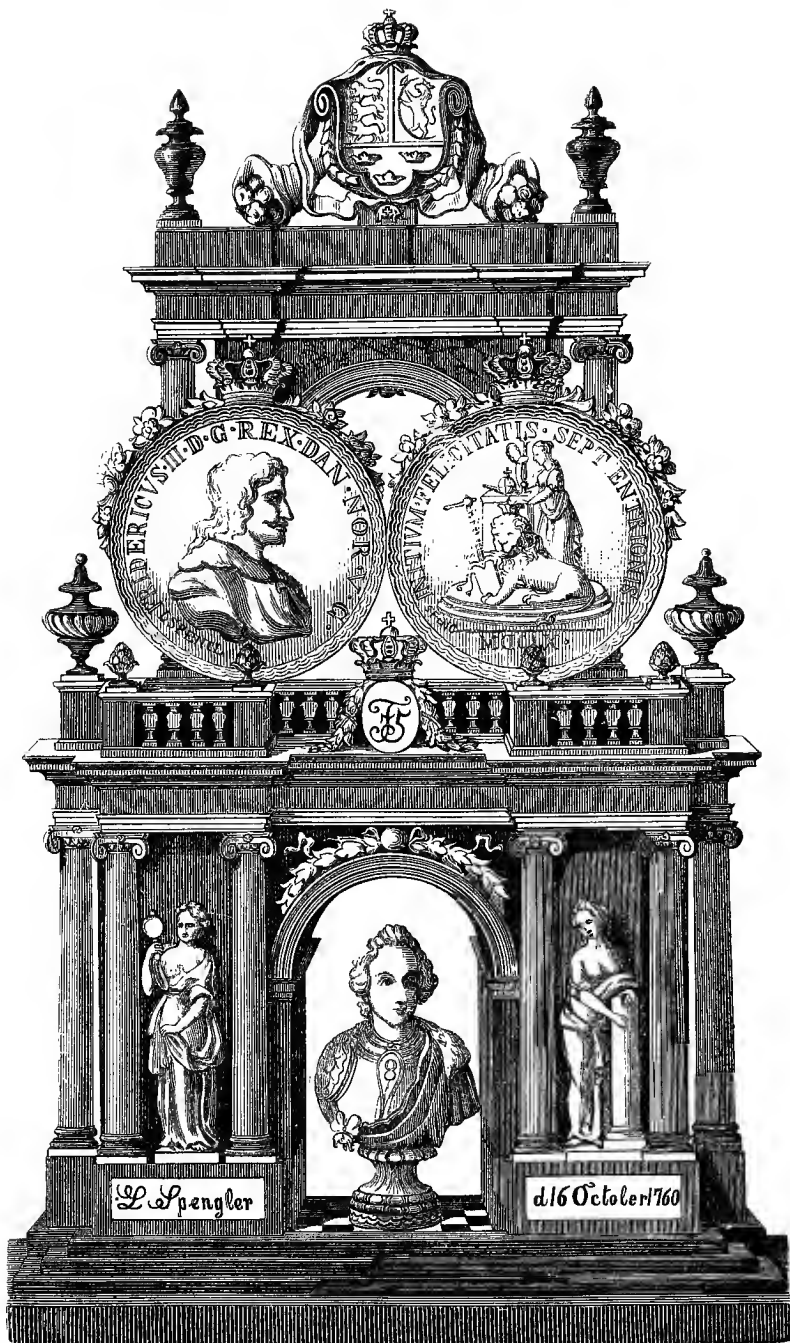
In three other glass-cabinets: Various objects in ivory, partly made by Spengler; some of these things were made by royal and princely persons.

By the window: A splendid article of ivory and lapis lazuli, made by Spengler. — A precious tea-service of Dresden china.

In a glass-cabinet by the window: A splendid gold coffee-service, made



A gold pistol.



Article in ivory, made by Spengler in memory of the centennial jubilee of Sovereignty.

in Copenhagen in 1761 and 1762. — Various beautiful glass-goblets. — Some articles of china made in Copenhagen by Fournier; they wear as a mark the cipher of Frederik V. — A fine collection of Dresden china. — Several enamelled boxes, amongst which one with the Capitoline doves in Roman mosaic on the lid; belonged to the empress Catherine II of Russia. — The Order of the Elephant of Frederik V, covered with diamonds, sapphires and rubies. — The Russian Order of St. Andrew in brilliants, worn by Frederik V. — The portrait of Frederik V engraved on a very large topaz, cut by Natter. — The hereditary prince Frederik as a baby in his swaddling-cloth, in ivory.

From the time of Christian VII (1766—1808).

Christian VII, son of Frederik V and queen Louise, was born in 1749 and after having ascended the throne on the death of his father in 1766, he married in the same year the English princess Caroline Mathilde. Shortly afterwards the physician Struensee obtained a powerful influence upon the government, but in the year 1772 Struensee was overthrown and beheaded, and Caroline Mathilde was divorced from the king and transported to Celle, where she died three years afterwards. The king died in 1808.

The room of Christian VII.

This room is in all essential points mounted in the same way as the preceding.

Portraits and busts: Christian VII, Caroline Mathilde (various half-length portraits, the one of which with the Order of Mathilde, instituted by her, a miniature painted by Angelica Kauffmann at Celle), the royal children: crownprince Frederik (afterwards king Frederik VI) and Louise Augusta (afterwards duchess of Augustenborg), Juliana Maria (we notice especially a relief medallion in wax, made by Spengler, presented to the museum in 1887 by the imperial German minister at the Danish court of that time, afterwards German ambassador at Madrid the baron v. Stumm), her son the hereditary prince Frederik and his consort Sophia Frederike.

Struensee, his friend Brandt (who was also beheaded), the enemies of Struensee: Høegh-Guldberg (bust in marble) and general Eichstädt.

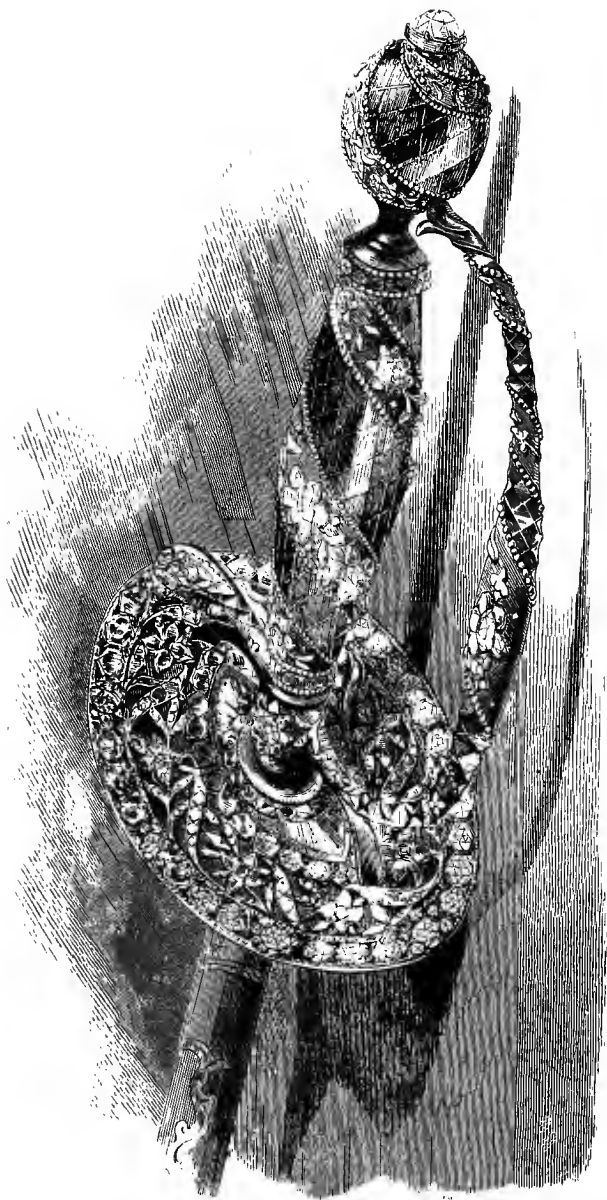
The minister of state count Andrew Peter Bernstoff (bust in marble, portrait in oil). — Several miniatures.

Furniture: Various tables, chairs and time-pieces in the style of Lewis XVI.

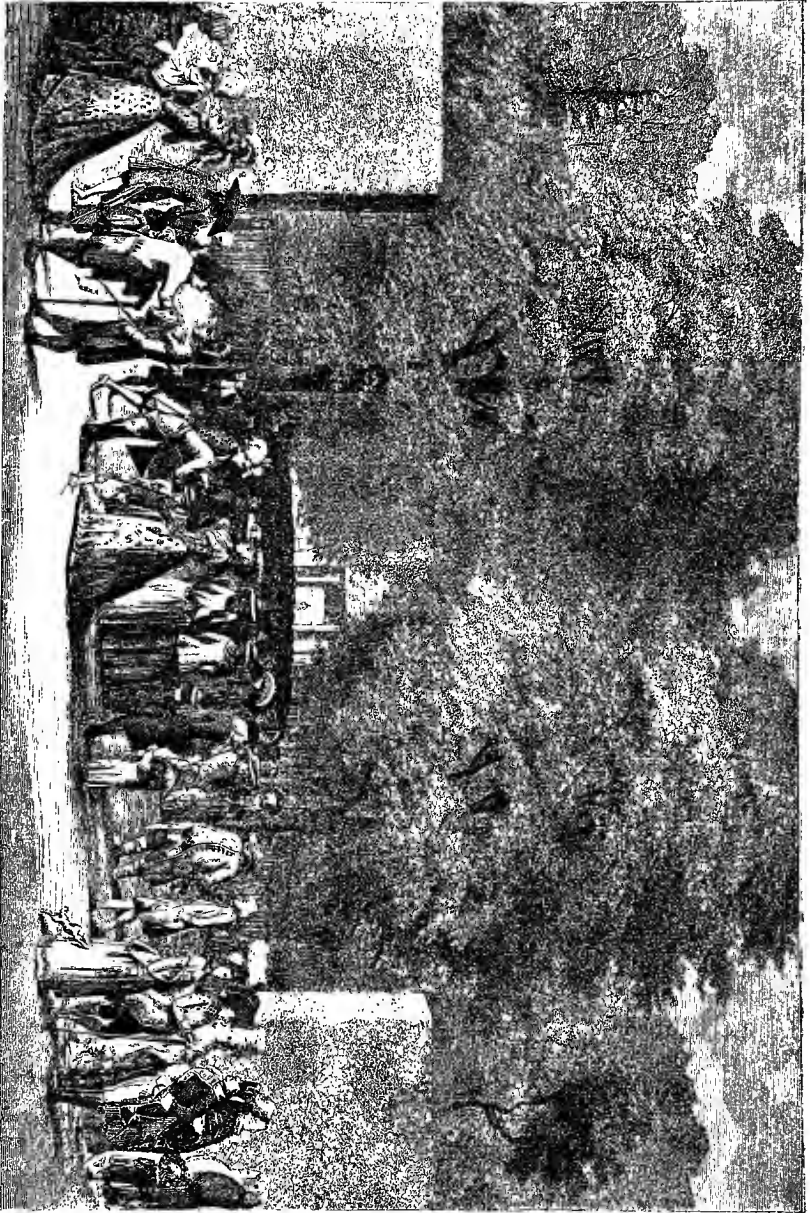
Under the ceiling: A chandelier of glass with eight branches.



Christian VII.



The sword of Christian VII set with brilliants



The Rosenborg park in 1785.

On the walls and by the windows: The diplomas of Christian VII as a doctor of civil law in the universities of Cambridge and Oxford, as a honorary member of the goldsmiths' company in London and as a honorary citizen of London. — Two drawings in Indian ink, made by William Haffner, captain of the infantry, containing representations of the apartment of the king and of the audience-chamber of crownprince Frederik. — Two vases of Danish china, on one of them the portrait of Marcus Aurelius, on the other that of the queen Juliana Maria. — A silver goblet with inscriptions in memory of the war against Sweden in 1788.

In a large glass-cabinet: The wedding dress and the coronation dress of Christian VII. — A suit of blue cloth, presented to Christian VII by Lewis XV. — Three sabres wearing inscriptions in memory of the battle in the roads of Copenhagen April 2d 1801.

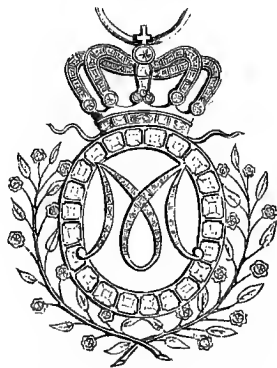
Upon the cabinet: A work of art in ivory, made in 1782 by John Christopher Opitz.

On the side of the cabinet: A bell-purse for collecting alms from the congregation, made of velvet and wrought with gold, wearing the cipher of Christian VII and the date of 1766.

In a glass-case: Two gold boxes for the diplomas of Christian VII as a honorary member of the goldsmiths' company and as a honorary citizen of London. — Portrait in relief of Christian VII set with small diamonds, presented to the king by the goldsmiths of Paris. — A gold ring with a portrait of queen Caroline Mathilde. — A gold watch with chatelaine richly set with diamonds; belonged to Caroline Mathilde. — The silver travelling-clock of queen Caroline Mathilde; on taking her leave at Kronborg she presented it to her first lady of honour Mrs. von der Lühe, afterwards the consort of the privy counselor Numsen. — Various miniatures.

In the glass-cabinet between the windows: A glass goblet wearing an inscription referring to the wedding of Christian VII and queen Caroline Mathilde. — Various objects of glass with the royal ciphers. — Several objects of porcelain, partly with the mark of the manufactory of Copenhagen.

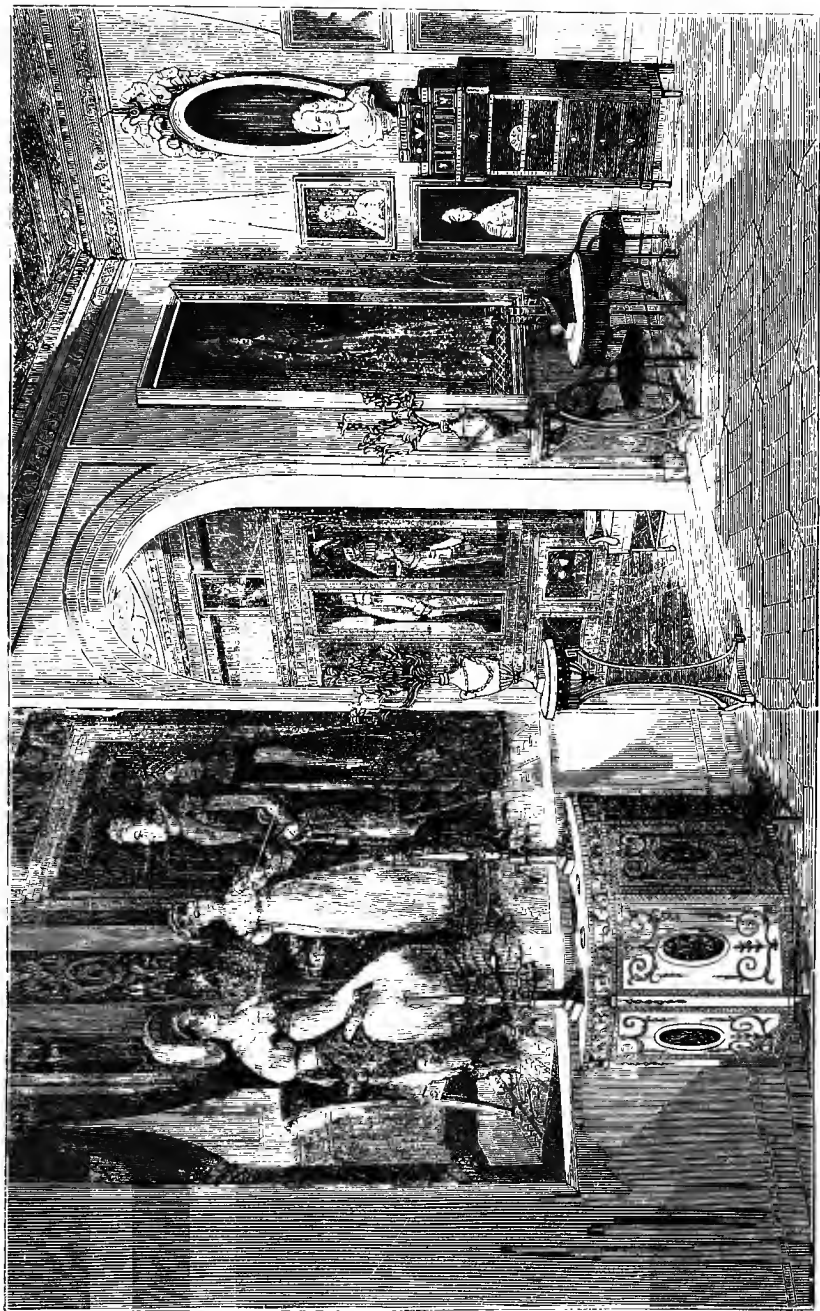
Upon the tables: Various objects of porcelain, amongst which a tea-set with the name and the birthday of the hereditary princess Sophia



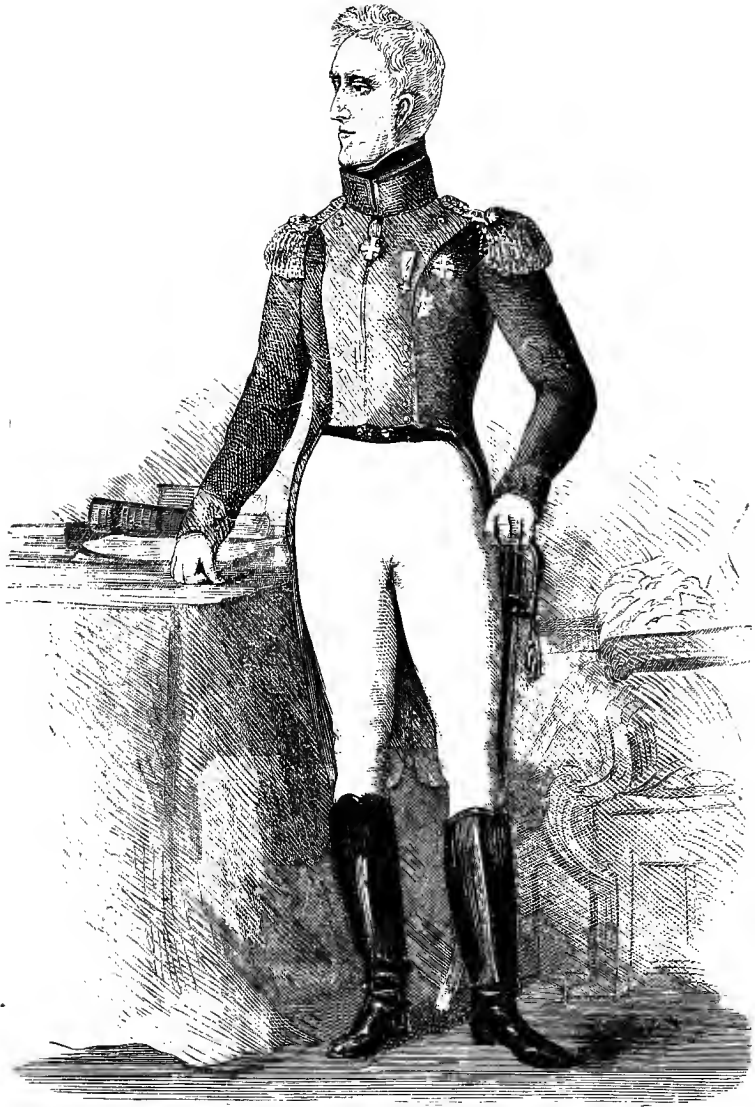
The Order of Mathilde.



The wedding glass goblet of Christian VII and Caroline Mathilde.



The room of Frederik VI.



Frederik VI.

Frederike, 24th August 1783, made at the china-manufactory of Copenhagen.

From the time of Frederik VI (1808—1839).

Frederik VI, son of Christian VII and queen Caroline Mathilde, was born in 1768. From the year 1784 as crownprince he took part in the government and on the death of his father in 1808 he ascended the throne. The war, which had commenced against England in 1807 after the bombardment of Copenhagen and the carrying off of the Danish navy, ended in 1814 with the loss of Norway. Frederik VI died in 1839. His consort, queen Maria Sophia Frederike, whom he had married in 1790, survived him until 1852.

The room of Frederik VI

has been decorated in the present time in the style of the empire.

Portraits and other pictures: Frederik VI, his consort and his two daughters, Caroline (afterwards married with the hereditary prince Ferdinand), and Vilhelmine Maria (afterwards married with prince Frederik Charles Christian) upon one canvas, painted by Eckersberg. — Frederik VI and his family, walking in the park of Frederiksberg; painted in water-colours. — Various portraits of Frederik VI, queen Maria Sophia Frederike, the princess Caroline, the duchess Louise Augusta, the hereditary prince Frederik, Christian VIII in his younger days, the hereditary prince Ferdinand, count Rosencrone and his consort, the ministers of state Reventlow and Malling. — Frederik VI and the queen driving to the theatre by torch-light, painted by Lorentzen.

Furniture: The writing-desk of Frederik VI, painted in white; by this hangs upon the wall a china tobacco-pipe with the portrait of Frederik VI on the bowl and a negro head on the pipe-stem; this pipe was presented by Frederik VI to general Bülow in memory of his co-operation in the abolition of the slave-trade in the Danish islands of the West-Indies. — A cabinet of darkbrown wood inlaid with yellow wood. — A small oval table with a metal slab; upon the table the model of a line-of-battle ship of 116 guns, made by Danish prisoners of war in England from bones of their meat. — Two tripods with slabs of white marble; upon each of them a marble vase in which a candlestick with seven branches in the shape of lilies. — A semicircular console-cupboard inlaid with wood; upon this two candelabra with three branches and a marble time-piece with reliefs of Wedgewood-porcelain.

Under the ceiling: An alabaster hanging lamp.

In the glass-cabinet: Various uniforms of Frederik VI, his Danish dress of Order, his coronation dress and his dress of the Order of the

Garter. — The coronation mantle of queen Maria Sophia Frederike. — The cotton umbrella of Frederik VI.

On the sides of the cabinet: Some weapons of Frederik VI.

Upon the cabinet: Some china objects.

In a small glass-case upon the cabinet: A sabre with gold hilt and gold mounted sheath and a gold tobacco-pipe; conquered by a negro-queen of the Gold Coast from the king of Ashanti and sent to Denmark as a trophy.

In the window: A chocolate-set of Danish china with a crowned F. — Two vases of Copenhagen china with portraits of Frederik VI and queen Maria Sophia Frederike. — Four china plates, the one with a representation of Louisenlund on the frith of Sleswick, another one with the castle of Kronborg, the third with Hymen and Cupid and the fourth with a flower picture.

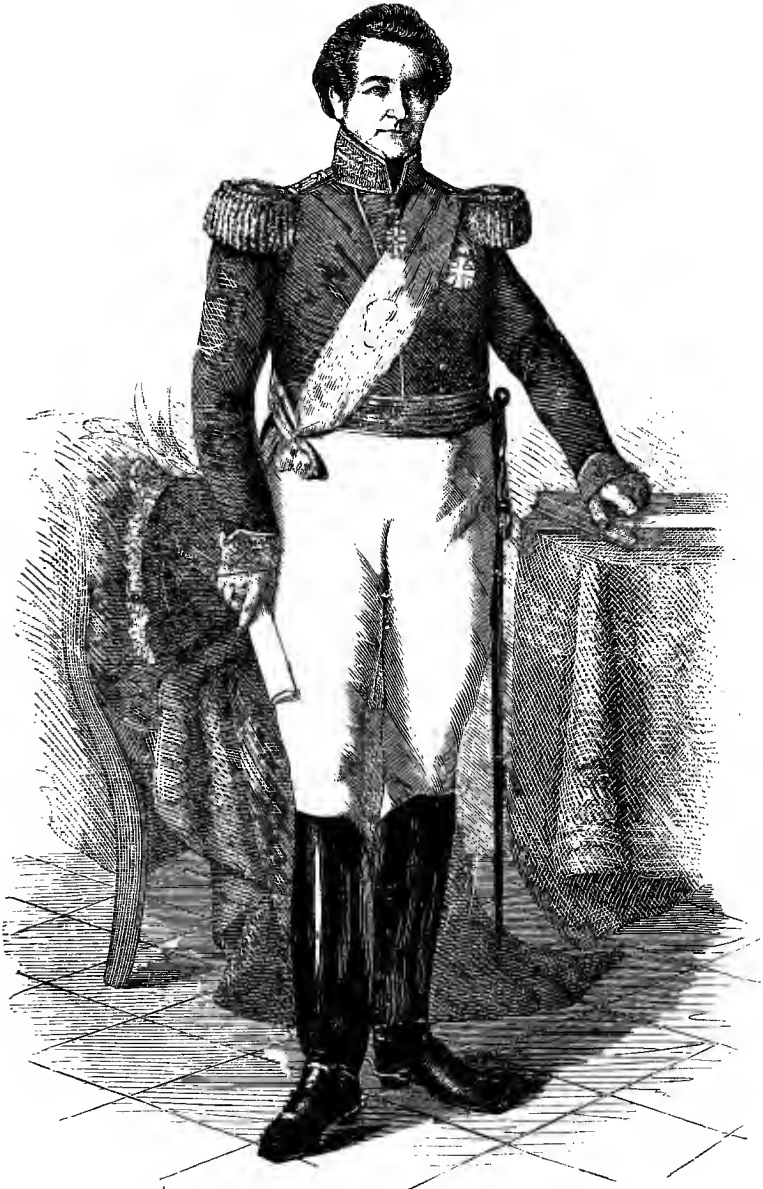
From the time of Christian VIII (1839—1848).

Christian VIII, when prince called Christian Frederik, son of the half-brother of Christian VII, the hereditary prince Frederik, and his consort Sophia Frederike, was born in 1786. After Norway had been separated from Denmark, he was elected king in Norway May 17th 1814, but he abdicated already October 10th in the same year. On the death of his cousin Frederik VI in 1839 he ascended the throne of Denmark and died in 1848. His first consort Charlotte Frederike was a princess of Mecklenburg-Schwerin, his second consort Caroline Amelia, whom he married in 1815, was a daughter of Frederik VI's sister, the duchess Louise Augusta of Augustenborg; she survived him for many years and died in 1881, aged 85 years.

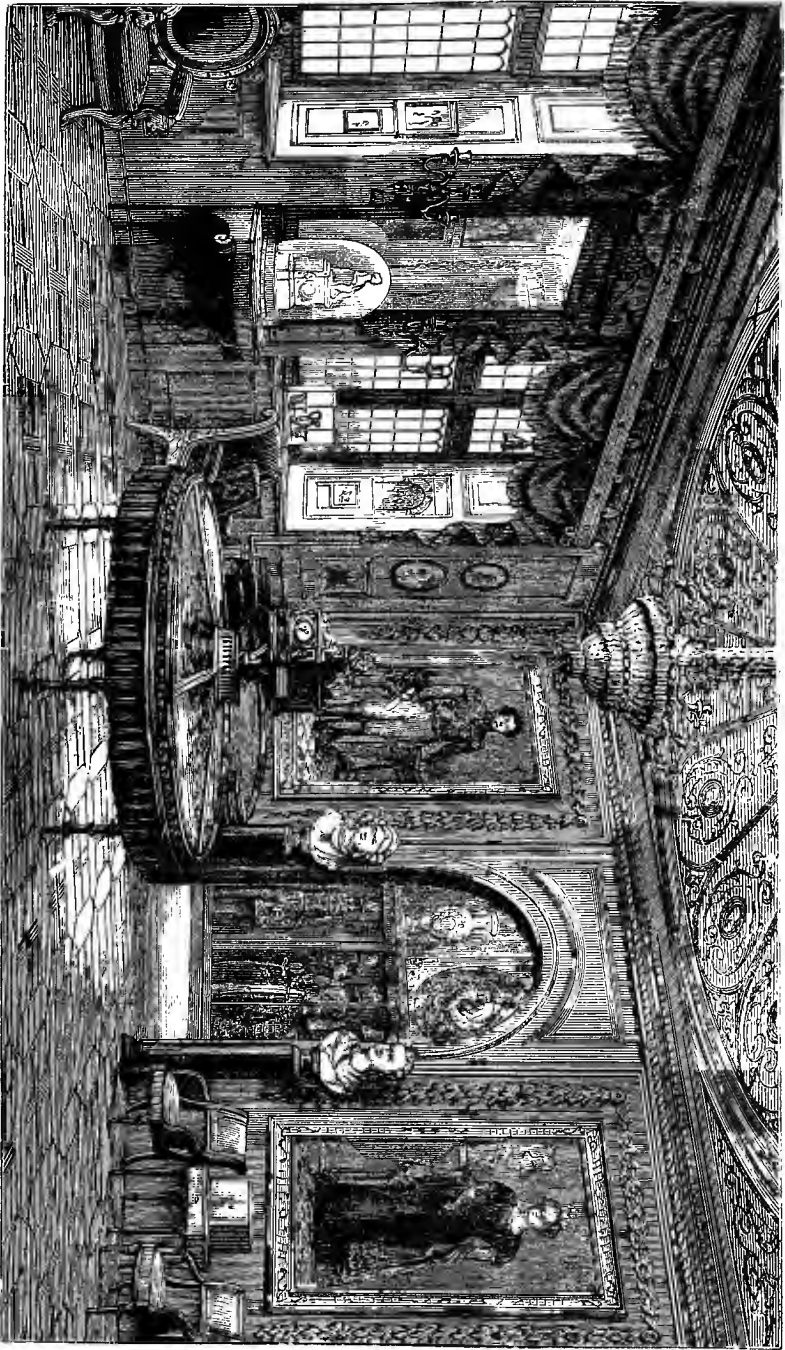
The room of Christian VIII.

This room has been decorated in the present time; the ceiling is painted in the style of the antiquity in order to indicate the interest of this king for the classical antiquity. Besides the objects of the time of Christian VIII furthermore some articles of the time of Frederik VI are deposited here.

Portraits, busts, pictures, drawings: Christian VIII as prince, full-length, painted in 1831 by Aumont. — Three portraits of the same, half-length, one of them painted by Kratzenstein-Stub, another by Marstrand. — Portrait of the same, drawn by Miss Romili. — Bust in bronze of the same, copied after Thorvaldsen. — Bust in marble of the same, made by Stramboe. — Equestrian statuette in silver of the same, made by the widow of the counsellor of state Vogt, *née* Herbst. — Portrait of Caroline Amelia, full-length, painted by Aumont. — Bust in bronze of the same, copied after Thorvaldsen. — Bust in marble of the same, made by Stramboe. — Picture in sepia, representing Christian VIII and



Christian VIII.



The room of Christian VIII.

Caroline Amelia sitting on their thrones. — Portrait of Frederik VII in his childhood. — Bust in marble of the same, made by Thorvaldsen. — Portrait of the same in his youth, painted by professor C. A. Jensen. — Portrait of the hereditary princess Caroline, daughter of Frederik VI, half-length, painted by Aumont. — Portrait of the duchess Vilhelmine Maria, daughter of Frederik VI, full-length, painted by Aumont. — Portrait of the landgrave William of Hesse, father of the present queen Louise, painted by Jensen. — Portraits of the sculptor Thorvaldsen, the poet Oehlenschläger, the naturalist Hans Christian Ørsted, the poet Ingemann, the minister of state Stemann. — Three pictures, representing the funeral of Frederik VI.

Two drawings by Gertner, representing the anointment of Christian VIII and queen Caroline Amelia. — Two pictures representing the coronation and the anointment of Christian VIII and queen Caroline Amelia and the coronation-procession, painted by Gertner. — Two pictures representing the funeral of Christian VIII, painted by Simonsen.

Furniture: Two sofas. — Several chairs, amongst which two arm-chairs painted in white, and gilt, covered with red velvet, used at the wedding of prince Christian Frederik (afterwards king Christian VIII) with Caroline Amelia at Augustenborg in 1815. — Various tables, upon one of which a silver gilt drinking horn, which was presented by Danish ladies to the poet Ingemann on his 70th birthday May 28th 1859.

Under the ceiling: A chandelier with eighteen branches, decorated with glass-drops and gilt bronze-mounting in the style of the empire.

In the centre of the room: The circular table of council of Frederik VI; upon this a glass-case with a centrepiece in the middle, upon which a jewel-case of embossed workmanship with gilding; it was made in France and belonged to queen Caroline Amelia.

In the glass-case: Some badges of Orders worn by Frederik VI: the Legion of Honour of Napoleon I, the Westphalian Order of king Jerome Napoleon, the Dutch Union's Order of king Lewis Napoleon, the French Order of the Holy Ghost of Lewis XVIII, the Legion of Honour with the emblems of the house of Bourbon. — The diploma of the Order of the Garter of Frederik VI and the statutes of this order with affixed wax-seals in capsules. — The large travelling clock of Frederik VI. — His pedometer.

Two badges of Orders worn by Christian VIII: the Legion of Honour of Lewis Philip and the Greek Order of the Saviour of king Otto. — The Spanish Ladies' Order of Maria Louise worn by queen Caroline Amelia. — Two chamberlain's keys, conferred by Christian

VIII when king of Norway in 1814. — The diploma of Christian VIII as a doctor of civil law in the university of Oxford.

In the glass-cabinet: The coronation dress of Christian VIII, his dress of the Order of the Elephant, the suit which he wore in the supreme court, his military uniforms.

In the windows: A china inkstand. — A china breakfast set, bought by the chief marshal of the household Hauch at Vienna as a wedding gift from Caroline Amelia to prince Christian Frederik.

From the time of Frederik VII (1848—1863).

Frederik VII, when prince called Frederik Charles Christian, son of Christian VIII and his first consort Charlotte Frederike, was born in 1808, he ascended the throne on the death of his father in 1848 and died in 1863.

The room of Frederik VII.

This room has been decorated in the present time in the style of the renaissance.

Portraits, busts and pictures: Various miniatures and portraits of Frederik VII in his childhood and his youth, amongst which a picture on copper, painted in 1813 by Kratzenstein-Stub. — Portrait-medallion in terra cotta of Frederik VII, made by the medal engraver Conradsen. — Portrait of the same, drawn in 1841 by Gertner. — Portrait of the same in the uniform of an admiral, half-length, painted by Gertner. — Bust in biscuit of the same, made in 1863 in the china-manufactory of Bing and Grøndahl at Copenhagen after a model by Bissen. — Portrait of the second consort of Frederik VII, princess Caroline Charlotte Mariane of Mecklenburg. — Portrait of the mother of Frederik VII Charlotte Frederike. — Portrait of her parents, the grandduke Frederik Franz of Mecklenburg and his consort Louise; pastel paintings. — Portrait of the step-mother of Frederik VII, queen Caroline Amelia, painted in 1879 by professor H. Chr. Jensen. — Picture representing the salute in the outer harbour of Copenhagen at the arrival of the princess Caroline Charlotte Mariane in 1841; painted by A. Melbye. — Two pictures representing the wedding entrance of the named princess in the square in front of the castle of Christiansborg at Copenhagen; painted by Balsgaard.

Furniture: The writing table of Frederik VII and several other articles of his furniture.

In the window: A model of the yacht of Frederik VII, called »the Falcon«.

In the large glass-cabinet: Various uniforms and suits of Frederik



Frederik VII.

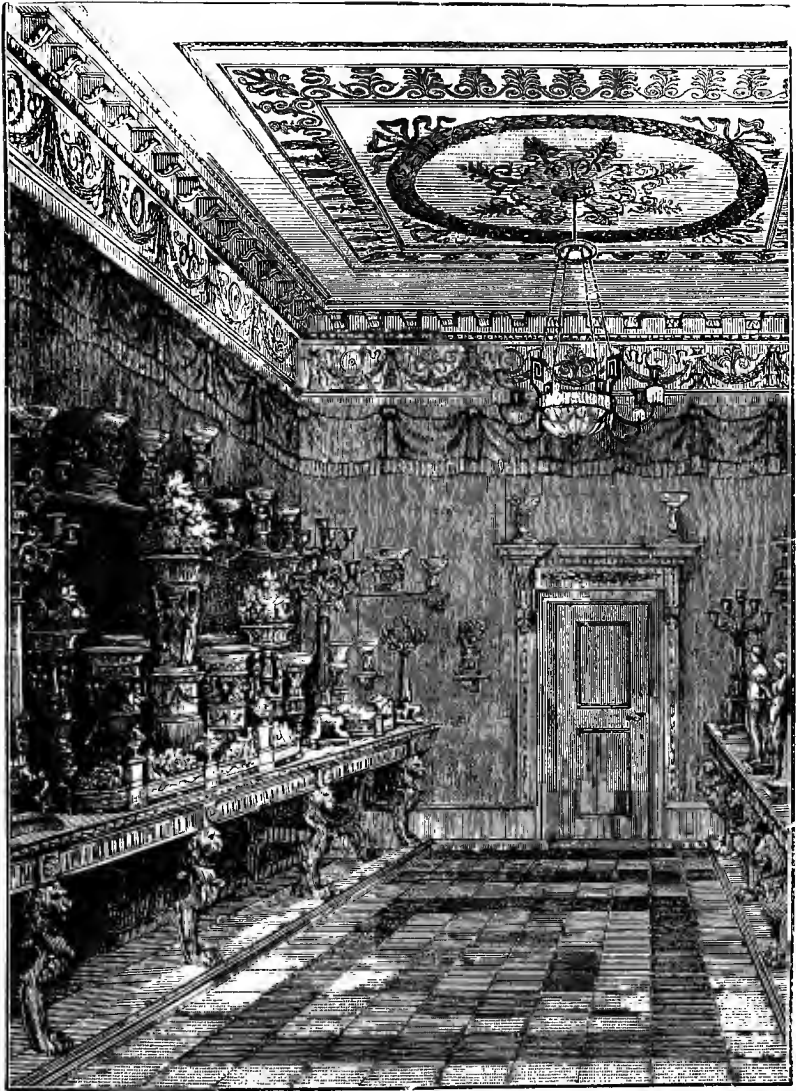
VII, some of his weapons and badges of Orders and several other objects, that belonged to him.

Upon the cabinet: Two large vases of Sèvres-china, presented to Frederik VII by the emperor Napoleon III. — Two vases of Parian-china from the manufactory of Gustafsberg in Sweden, presented to the museum by king Charles XV of Sweden.

In a smaller glass-cabinet: Several badges of foreign Orders worn by Frederik VII.

The tower-room containing the bronze table-sets of queen Caroline Amelia and of the hereditary princess Caroline.

After the death of the queen-dowager Caroline Amelia and the hereditary princess Caroline in 1881 the museum of Rosenborg has obtained two table-sets of gilt bronze, which belonged to the named royal ladies and have been bought by the brewer Mr. Charles Jacobsen of New-Carlsberg near Copenhagen and presented by him as a gift to the chronological collection. The one, on the right side of the entrance, was made in Paris after designs of professor Hetsch and presented to the hereditary princess as a wedding gift in 1829; it consists of 3 plateaux with plate-glass, 4 larger and 4 smaller candelabra, some vases with artificial flowers and some similar with oblong crystal-bowls and several centrepieces with polished crystal-cups to match. The above set is in the style of the empire and richly gilt. The other set, which belonged to the queen-dowager, is arranged on the left side of the entrance and consists of 3 plateaux with plate-glass, 4 large candelabra, 8 centrepieces with bowls of polished crystal and 8 fruit-stands with polished crystal; all these objects are made in Paris. To this table-set belong furthermore 11 figures copied from Thorvaldsen, partly modelled by Freund, partly by foreign artists, especially by Galli under the inspection of Thorvaldsen in Rome; they were cast in the workshop of Jollage and Hopfgarten at Rome and made in gilt bronze; the figures, which represent the three Graces, Jason, Mars, the shepherd boy, Mercury, Cupid, Psyche, Venus, Hebe, the female dancer and the hunter, are placed upon pedestals of polished porphyre. Not only the here mentioned objects have been presented by Mr. Jacobsen, but the decoration of the whole room is due to him. The ceiling, of plaster and richly gilt, is a copy from a ceiling in the palace of the landgrave in »Bredgade« at Copenhagen, the walls are hung with silk-tapestry from



The tower-room containing the bronze table-sets.

the palace of the hereditary princess Caroline, the door- and the window-mounting and the tables, upon which the objects are arranged, are white-lacquered with gilding, the floor is paved with marble slabs and the window-sill with a marble plate; the window is furnished with red curtains with garlands. Under the ceiling hangs a lamp with four branches of polished crystal and gilt bronze, which belonged to the queen-dowager; in the window two sconces with five branches in the style of the empire belonging to the property of the hereditary princess, and furthermore in this room six tabourets of gilt wood covered with silk in the shape of antique *sellæ curules*, also of the property of the hereditary princess; all the objects here mentioned have also been presented by Mr. Jacobsen.

The winding staircase to the knights' hall

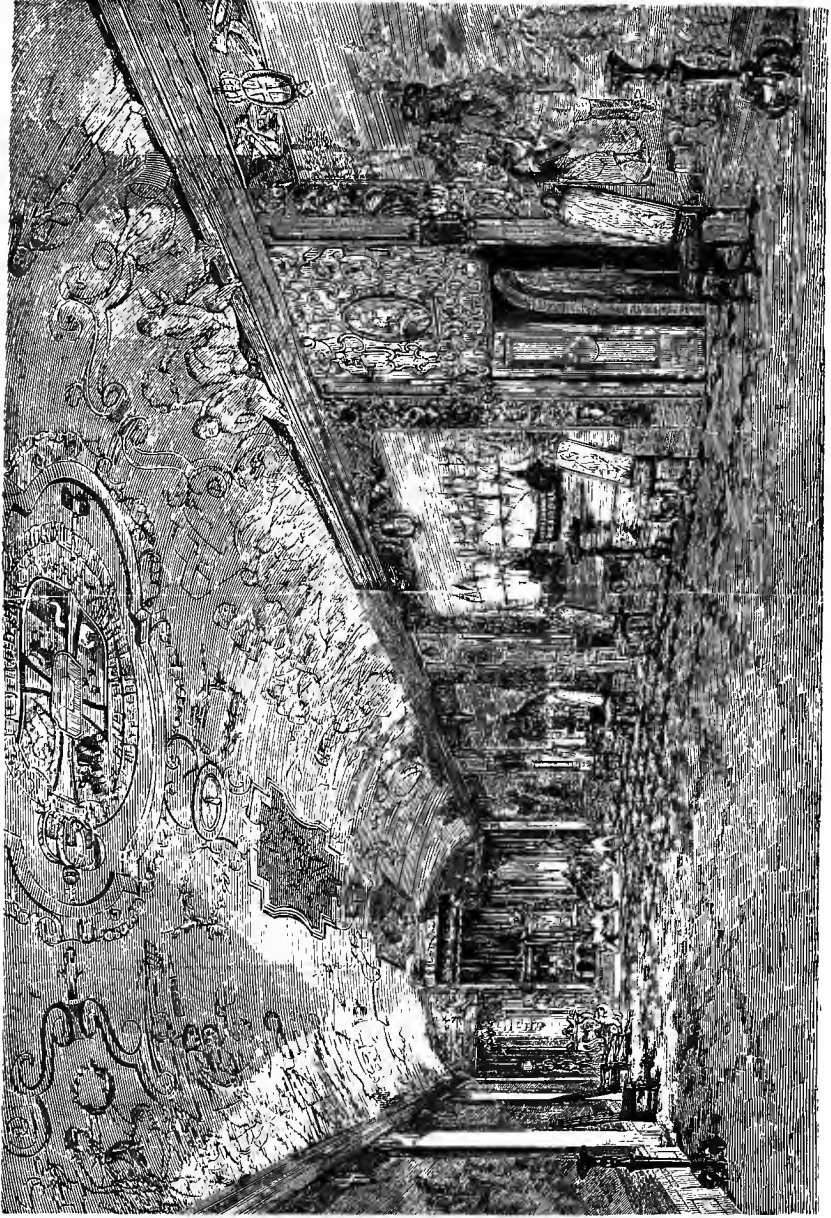
contains several portraits of the 17th and 18th century.

The uppermost floor.

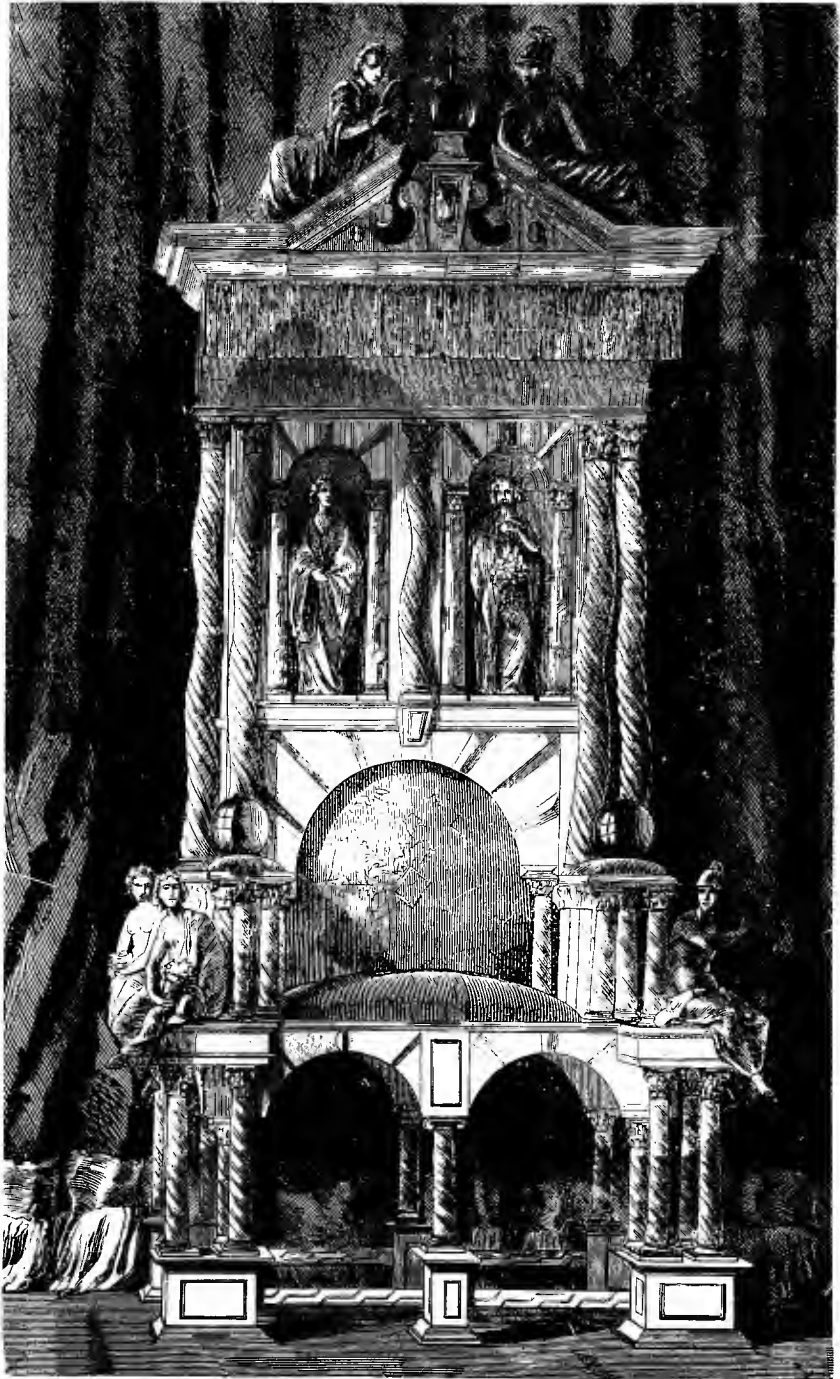
The knights' hall.

The knights' hall extends over the whole length and breadth of the main building; the present decoration dates from the close of the 17th and the beginning of the 18th century. Near the end of the reign of Christian V the twelve large hangings, which have been made after drawings by the painter Peter Andersen in the manufactory of the Dutch brothers van der Eichen in Denmark, were hung up in the hall. These hangings, which contain representations of the most important events of the Scanian war, surrounded by symbols of war, are furnished at the foot with explaining inscriptions. They are mentioned here in the consecutive order, in which they are hung up, commencing by the northern wall from the thrones:

1. The conquest of Wismar December 13th 1675.
2. The conquest of the castle of Landscrona August 4th 1676.
3. The naval victory of the admiral Niels Juel upon Kolbergerheide June 1st 1677.
4. The conquest of Marstrand July 23th 1677.
5. The landing at Råå near Helsingborg June 29th 1676.
6. The naval battle off Øland June 1st 1676.



The knights' hall.



The coronation chair of the king.



The coronation chair of the queen.

On the southern wall from the bay-window:

7. The conquest of Helsingborg July 3d 1676.
8. The conquest of Christiansstad August 15th 1676.
9. The landing in Rügen September 17th 1677.
10. The conquest of Damgarten in Pomerania October 6th 1675.
11. The naval victory of Niels Juel in Kjøge-bay July 1st 1677.
12. The conquest of Landscrona July 11th 1676.

Above the mantel-piece in the southern end of the hall a white marble bust of Christian IV, over the entrance door of the room of the regalia a white marble portrait-medallion of Christian V and over the entrance door from the staircase a plaster portrait-medallion of Frederik IV surrounded by wood ornaments carved by Frederik Ehbisch. Under the ceiling a white stucco cornice marbled by Christian von Bracht; over this the magnificent arched stucco ceiling made in the years 1706 and 1707 by the sculptors Frederik Ehbisch, Franz Biener, Leonhard Schwabe, Mathias Scheidinger, Christian Knebel, Antonio Auzone, Gottfried Jöch and Carlo Maria Pozzi. The four paintings in the ceiling representing the regalia, are painted by Heinrich Krock. The ceiling is divided into five parts; in the middle the Danish escutcheon in stucco with colours, surrounded by the collars of the Order of the Danebrog and of the Elephant and on the sides four relief-representations of the abolition of bondage in 1700, the institution of the land-militia in 1701, the institution of the dragoons in 1701 and the enrolment of sailors in 1704. Upon the cornice in the southern end of the hall are placed two figures, representing Asia and Africa, in the opposite end of the hall corresponding representations of America and Europe. In the four corners of the hall relief-representations of the four winds.

The knights' hall contains, besides 6 armchairs and 12 highbacked chairs of the time of Frederik IV with embroidered covers, supposed to have been made by queen Charlotte Amelia and her court ladies, six smaller mirrors, two larger so-called mirrors of order, all in silver frames, and two very large mirrors in silver frames with silver console-tables to match, which were saved from the first conflagration of Christiansborg palace in 1794; the plate-glass was destroyed, but the frames have afterwards been furnished with plate-glass from Weber's manufactory at Haderslev; furthermore 4 high silver candelabra with twelve-branched candlesticks and 12 silver candle-stands (four of these with the cipher SC, four others with CA and four without ciphers); some of these silver objects bear the dates of 1732, 1736 and 1752 and the marks of Copenhagen or Augsburg; they are still used on solemn occasions; before the chimney in the southern end, in which still stands

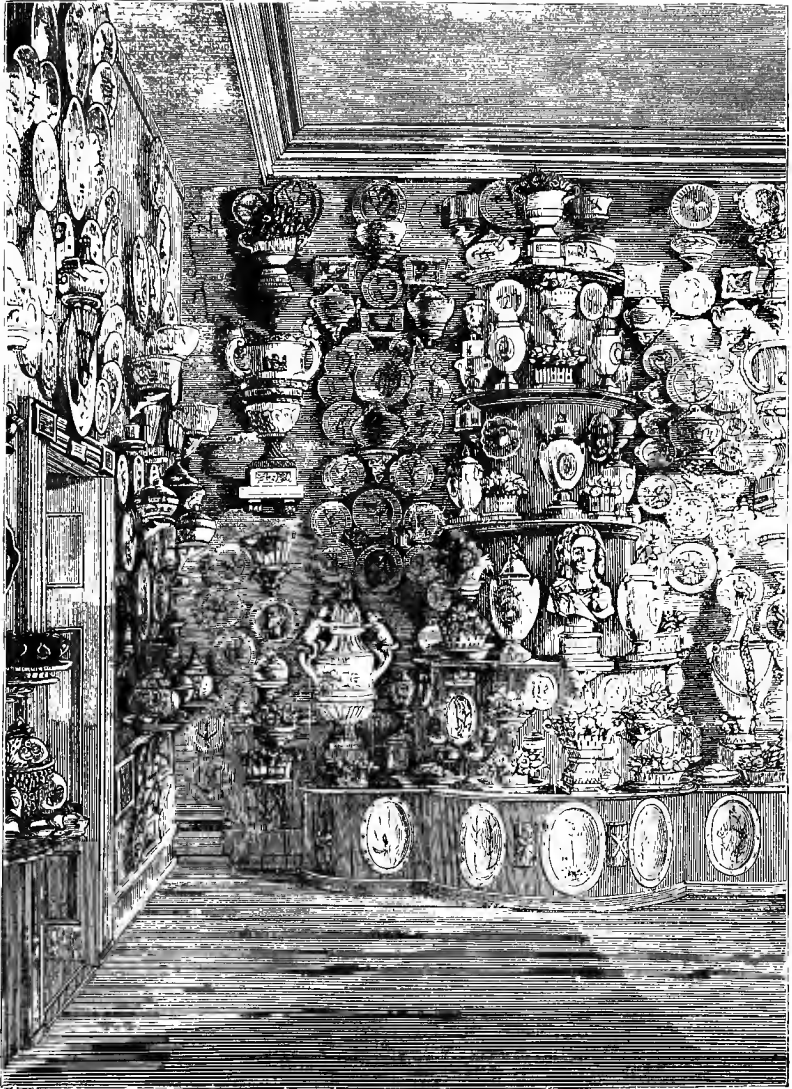
an iron-stove with the date of 1721, a silver fire-screen and two silver heat-reflectors with the cipher of Christian V. Before the other chimney in the northern end a canopy covered with velvet, under which the coronation chairs of the king and the queen. The king's coronation chair is composed of narwhale-horn and adorned with eight allegorical metal figures; uppermost a ball, under which on the coronation day is placed a precious amethyst, preserved in the regalia-room, instead of the piece of rock crystal by which it is commonly replaced; this coronation chair was used the first time in 1671 at the anointment of Christian V. The coronation chair of the queen is somewhat younger, having been used the first time in 1731 at the coronation of queen Sophia Magdalen; it is covered with solid silver and partly gilt; on the canopy two prostrate figures, representing Fear of God and Charity, with the name of Jehova between them; the seat and the back are covered with silver brocade and under the seat is a cross-barred foot of cast silver in embossed and gilt workmanship. Before the coronation chairs are standing three silver lions, representing the arms of Denmark: the Sound, the great Belt and the little Belt; they were made by Ferdinand Küblich and were used the first time in 1670 at the funeral of Frederik III; afterwards they have been used at anointments, royal funerals and on similar occasions. At the other end of the hall the royal baptismal font of gilt silver with a representation of the baptism of Christ in embossed workmanship in the bottom of the dish; this piece, to which belong two candlesticks, a dish and a can, all of embossed gold, preserved among the regalia, was brought to Rosenborg in 1720 and is still used. Under the baptismal font an oriental carpet.

The collection of Venetian glass.

The tower-room, which contains this rich collection was arranged in the year 1714 by the chief of the fire-brigade Fuchs. The collection of glass, which was presented to Frederik IV January 1st 1709 by the doge Aloysio Mocenigo II of Venise, consists of between 7 and 800 pieces of the greatest rarity. In the printed representation of this room is seen a ceiling-piece, which was removed when the room was restored in 1886—87, an old interesting stucco-ceiling of rafters of the time of Frederik III having been discovered behind it. The marble chimney also dates from the period of the said king. The restoration of this magnificent room, which has taken place in the present days, is performed with great taste by the glass merchant to the Royal Court Mr. Fritzsche of Copenhagen.



The collection of Venetian glass.



The china-room.

The china-room.

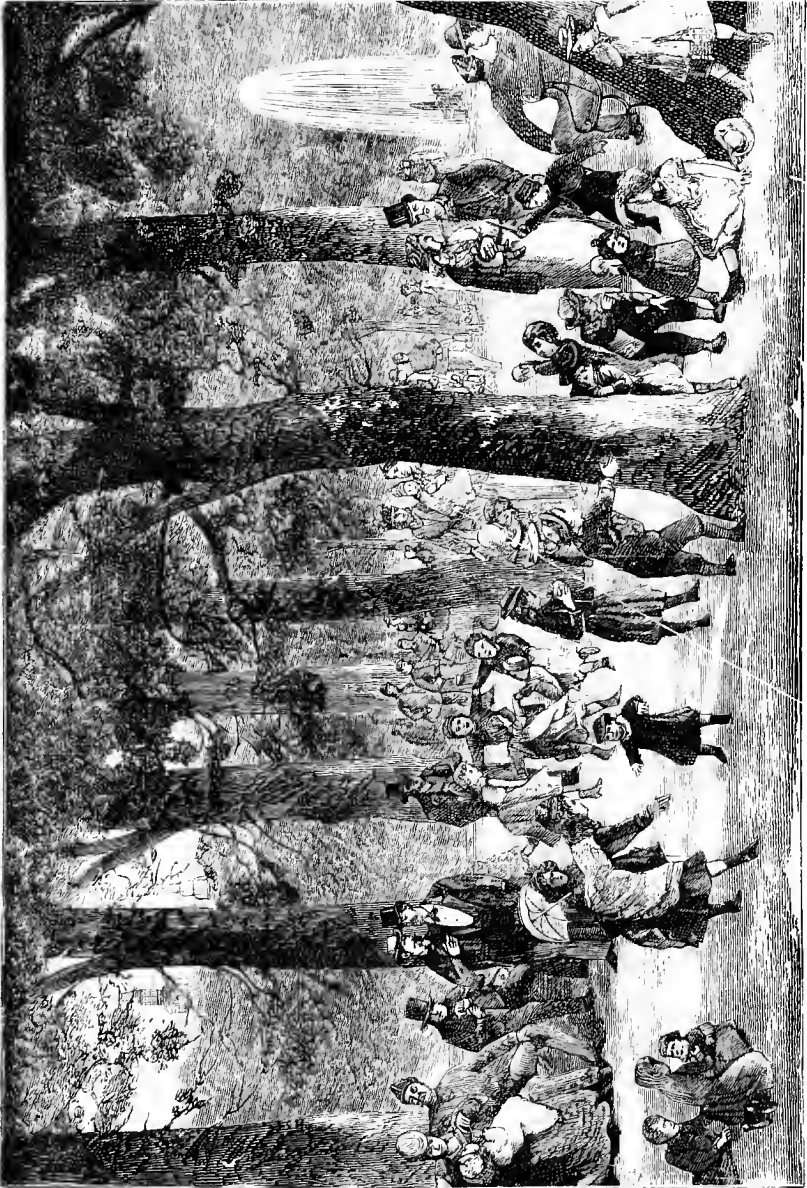
This room contains a precious collection of Chinese, Japanese, Indian, Dresden, French and Danish porcelain and some pieces of Swedish china. The Chinese and Japanese porcelain partly dates from the time of Frederik IV and Christian VI; some of these objects bear the cipher of Frederik IV, others those of Christian VI and queen Sophia Magdalen; or their arms. From a somewhat later time date some pieces which are of a certain historical interest e. g. two Indian blue and white painted plates with the cipher of Frederik V and the date of 1750 besides a representation of the Calvinistic church in Copenhagen and an inscription alluding to the tricentenary jubilee of the house of Oldenburg, two Indian plates with inscriptions alluding to the naturalization, a set with the name of queen Juliana Maria and a representation of the equestrian statue of Frederik V at Amalienborg, a punch-bowl with a representation of the church of our Saviour at Christianshavn, another with a picture of the wharf and the rope-yard of Peter Appleby at Copenhagen. Amongst the Dresden china some pieces of the oldest porcelain from the manufactory of Böttger: three small scent-bottles, two bowls, a death's head, from the eye-hole of which a worm is creeping forth, a relief representing Judith with the head of Holophernes, which piece was brought to the Cabinet of Art in 1733; these pieces are of brown china; furthermore a small tea-cup of dark brown china. The greater part of the Dresden china, however, belongs to a set from the time of Frederik V, probably the same, which was presented to him as a gift from Augustus III of Poland in 1751. A portrait of Frederik V painted on china was made in 1752 by Töpfer. The French china mostly belongs to a set of Sèvres presented to Christian VII by Lewis XV in 1768. On the same occasion Christian VII received three pictures on china representing: an offering to Bacchus, copy from a picture by Pierre, a scene of camp, and a Cupid aiming his arrow, a copy from a picture by Charles Vanloo. The two flower paintings, on the contrary, date from a later time, having been painted in 1824 at Sèvres by the flower painter J. L. Jensen from original pictures by van Os. The Danish china essentially consists of the Flora Danica set, supposed originally to have been ordered by the empress Catherine II of Russia, but in the year 1803 it was bought from the manufactory of Copenhagen by Christian VII; on each piece is painted a Danish plant and on the back side the Latin name of the plant is to be read. Furthermore we notice a biscuit bust of queen Juliana Maria, made in 1781

by Luplau, a bust of the hereditary prince Frederik, also supposed to have been made by Luplau, and a punch-bowl with a representation of the battle in the roads of Copenhagen April 2d 1801. By the window a flower painting on porcelain. The few pieces of Swedish china in the possession of the museum, are of the manufactory of Marieberg.

Finally we notice a washing table of delf made in the town of Sleswick.

Under the ceiling hangs a twelve-branched chandelier of Chinese enamel corresponding to that in the Chinese room.

(The English text has been corrected by Doctor C. A. Nissen.)



The fountain in the Rosenborg park.

