



COPENHAGEN



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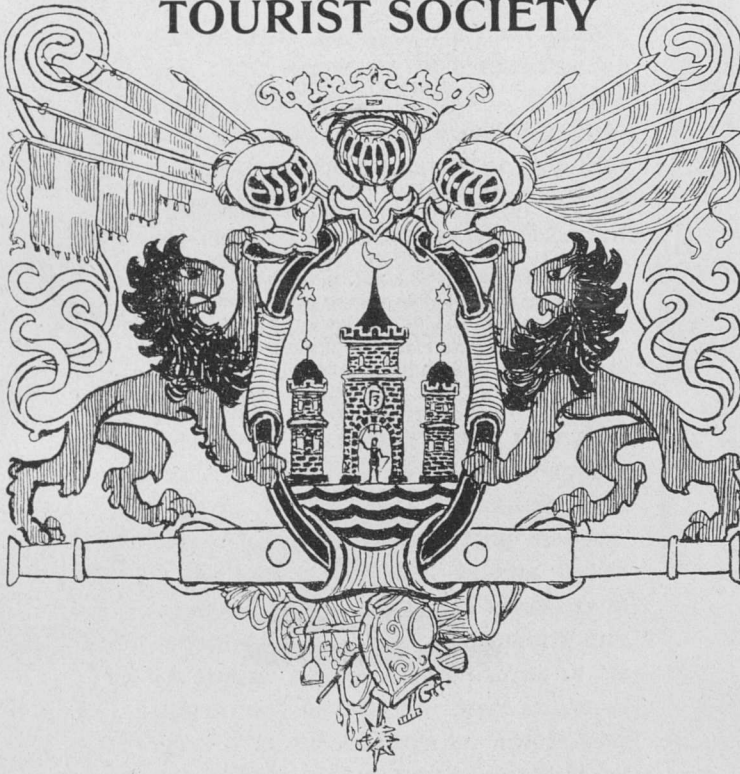
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CENTRALTRYKKERIEET — COPENHAGEN C.

Ex. 2

COPENHAGEN

THE CAPITAL OF DENMARK
PUBLISHED BY THE DANISH
TOURIST SOCIETY



COPENHAGEN 1898

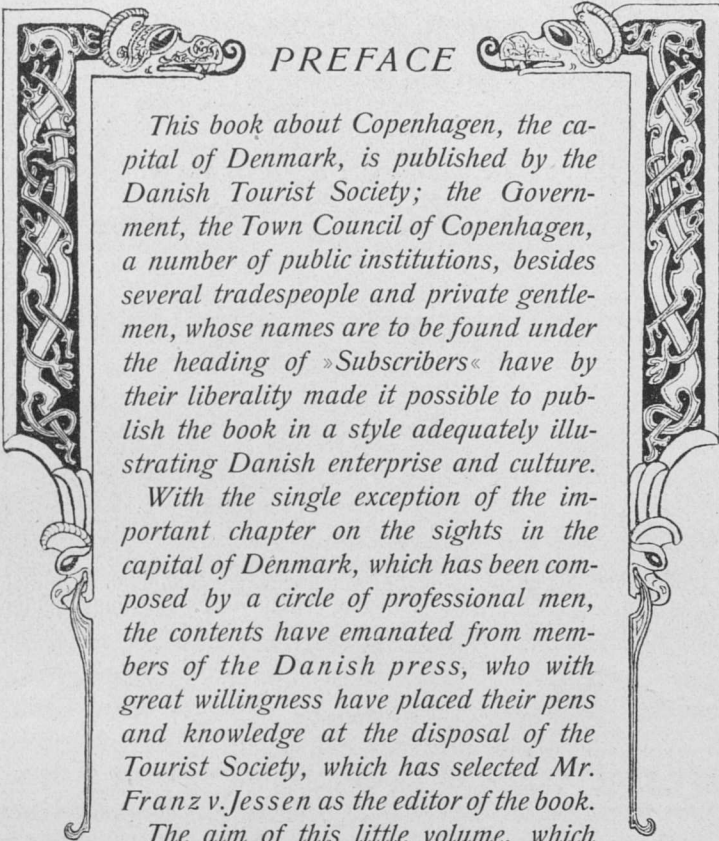


COVER,
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HEADINGS,
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Mr. GERHARD HEILMANN

ILLUSTRATIONS FROM PHOTOGRAPHS BY DANISH PHOTOGRAPHICAL ARTISTS. THE PICTURES HAVE BEEN REPRODUCED BY Messrs GALLE & AAGAARD, Mr. F. HENDRIKSEN, Mr. BERNH. MIDDELBOE AND Mr. G. PAULI, ALL OF COPENHAGEN. TEXT TRANSLATED INTO ENGLISH BY Miss DAGNY FALKMAN AND Mr. OSKAR HANSEN, BOTH OF COPENHAGEN. PAPER FROM THE FREDERIKSBERG PAPER MANUFACTORY. LITOGRAPHING OF MAP, PRINTING, AND STITCHING BY THE CENTRAL PRINTING PRESS AT COPENHAGEN

EDITED FOR THE
DANISH TOURIST
SOCIETY BY
Mr. FRANZ
v. JESSEN





PREFACE

This book about Copenhagen, the capital of Denmark, is published by the Danish Tourist Society; the Government, the Town Council of Copenhagen, a number of public institutions, besides several tradespeople and private gentlemen, whose names are to be found under the heading of »Subscribers« have by their liberality made it possible to publish the book in a style adequately illustrating Danish enterprise and culture.

With the single exception of the important chapter on the sights in the capital of Denmark, which has been composed by a circle of professional men, the contents have emanated from members of the Danish press, who with great willingness have placed their pens and knowledge at the disposal of the Tourist Society, which has selected Mr. Franz v. Jessen as the editor of the book.

The aim of this little volume, which is now being sent into the world, is to increase the knowledge of Denmark and its capital in the old as well as in the new world, to arouse a more universal interest in our country, our people, and our culture, to show how easy it is to get to Denmark, and how well a visit to our beautiful country will repay the tourist.

»The Danish Tourist Society.«



» *The face of the land [Sjælland, Zealand] is pleasant in many places, abounding with little hills, woods and lakes in a very agreeable diversity.*«
Rob. Molesworth, 1694.



TO AN OLD DANISH SONG-BOOK

„Welcome, my old friend,
 Welcome to a foreign fireside,
 While the sullen gales of autumn
 Shake the windows.

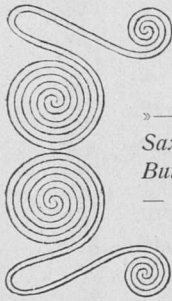
The ungrateful world
 Has, it seems, dealt harshly with thee,
 Since, beneath the skies of Denmark,
 First I met thee.

Yet dost thou recall
 Days departed, half-forgotten,
 When in dreamy youth I wandered
 By the Baltic, —

When I paused to hear
 The old ballad of King Christian*
 Shouted from suburban taverns
 In the twilight.

 * The Danish National Anthem.

H. W. Longfellow.



A WELCOME TO ALEXANDRA

»-----
*Saxon and Norman and Dane are we,
 But all of us Danes in our welcome of thee*«

Alfred Tennyson, 1863.



ELSINORE

„I sat on the walls of Kronborg;
 And below me, along the beach,
 The soldiers were strolling and lounging,
 And spreading their linen to bleach.

Their pipe-lights streamed in the sea-wind,
 And now and again I heard,
 Laughed out under yellow moustaches,
 The ring of a Danish word.

 — The sea was a tremulous opal,
 The sky more purple than blue,
 And across the Sound to Sweden
 The white gulls flashed and flew.

My heart was one with the pleasure
 That laughed out around me then, —
 The joy of the sea sun-smitten,
 And the life of the strong brown men.

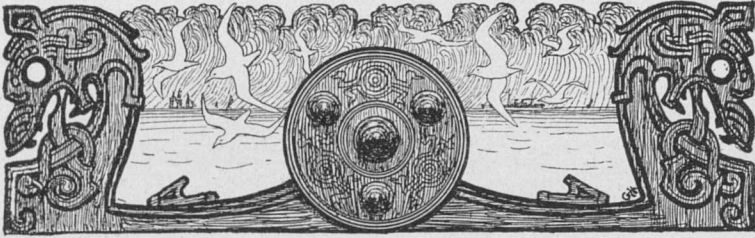
 The curve of the pearl-white shingle
 Ran northward to Marienlyst,
 And I thought of the pale Ophelia's
 Sad mouth strained to be kissed.

 And I knew that from where I was standing,
 In old days long gone by,
 Hamlet had heard at midnight
 The ominous spectre cry.

 And the art of Shakspeare was added
 To the great glad splendour there,
 Fulfilling the physical beauty
 And glory of light and air.

Edmund W. Gosse, 1873.





THE JOURNEY AND THE ROUTES TO COPENHAGEN.



LET it be supposed that you who read these lines are in London, perhaps after a successful voyage across the Atlantic, perhaps after a journey through England itself.

You have turned over the leaves of this little book, and feel inclined to pay a visit to Denmark and its interesting capital.

However, before you can make up your mind to do so, the following questions must be answered:

Which route ought to be chosen? — How long will the journey take? and: About how much will it cost?

Look at the little general map which is placed at the *end* of the book, and you will immediately find the answer to your first question. The *quickest* and most *expedient* routes to Denmark are indicated by thick red lines. The narrow ones indicate other very good routes which are less direct, if you have chosen Denmark as the sole aim of your journey, as they generally have fewer express communications.

At the back of the map you find the answer to the two other questions. You will easily find out that the time for starting and the fares between a great many towns and Copenhagen, are, in the case of the sea-route, quoted on the steering-wheel, and in the case of those, which are chiefly land-routes, on the wheels of the trains. If then, as supposed,

you are in London, you will have your choice of three direct routes, viz. The *sea-route* viâ *Harwich—Esbjerg* and the *continental routes* viâ *Hook—Osnabrück—Hamburg* and viâ *Flushing—Osnabrück—Hamburg*, whilst the continental routes viâ *Ostend—Brussels—Cologne—Osnabrück—Hamburg* and viâ *Calais—Brussels—Cologne—Osnabrück—Hamburg* can only be named as secondary.

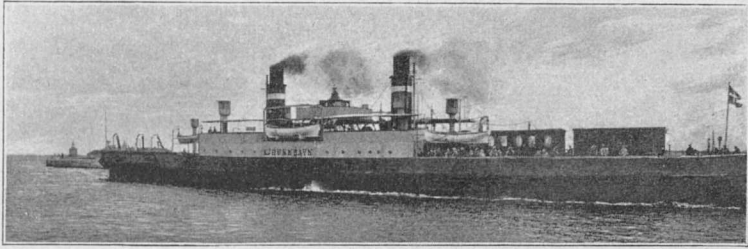
The time and fare of the sea-route between London and Copenhagen are to be found on the steering-wheel (vid. the back of the map); the time and fare of the Flushing route are indicated on the foremost of the large train-wheels.

In *London through tickets are sold for Copenhagen* by each of the above-mentioned 5 routes.

When you have made your choice your next question will probably be this: How am I to act, and what will be offered me, when I arrive within the Danish frontier? To this question the answer is the following brief description of Danish modes of conveyance.

As Denmark is year by year visited by a considerably increasing number of foreigners of all nations, its railways and steamships are, as a matter of course, already provided with the latest improvements, and in most things are on a level with those of more frequented European countries.

Most of the railways in Denmark belong to the government, and as Denmark may be said to be partly a kingdom of islands, it is natural that the government should also own the ferries which connect the lines of the main routes. In this latter department Denmark actually ranks foremost in the list of European States, the steam-ferries of the Danish government railways being so excellently constructed that they are invariably considered to be the best models. Besides being fast, they weather a great swell splendidly, and are capable of transporting a considerable cargo of railway waggons, standing on one or two pair of rails on the deck of the ferry. Foreigners often liken them to "floating stations". In these excellent



DANISH
STEAM-
FERRY

steamers everything is to be found which an exacting traveller can demand. There are dining and reading rooms, saloons for ladies and gentlemen, lavatories in compliance with the requirements of the present day. On the main deck is a smoking saloon, etc., and above the paddleboxes is a splendid promenade deck.

Owing to the fact that the gauge of the Danish government railways is 1.435 metres, and also owing to the existence of the steam-ferries, the passenger carriages of most countries, indeed whole trains, can be run through to Copenhagen from abroad. The capital has often been visited by the English and Russian royal trains and by several carriages belonging to the International Sleeping-Car Company of Brussels.

On the steamers between *Warnemünde* and *Gjedser* and between *Kiel* and *Korsør* as well as on the steam-ferries between *Nyborg* and *Korsør* and between *Copenhagen* and *Malmö* convenient opportunity will be found for meals, repose, and exercise.

The Danish government railways have of late years purchased a number of new passenger-carriages, constructed on the best and latest principles and intended for the principal trains with foreign communication. The number of these carriages is increased every year. They are long carriages on two four-wheeled trucks, and are constructed on the American "Pullman" system with an inside passage through the middle, or on the Austrian "Mann" system with an inside passage along one side, or on the English compartment system.

ROAD
THROUGH
THE SAND-
HILLS



The carriages are all high, light, and spacious, and are furnished with lavatories and water closets; they run noiselessly and smoothly.

The express trains of the Danish go-

vernment railways run very nearly at the same rate as the corresponding trains on the European continent, and as they are composed of the above-mentioned new, long compartments, the journey through Denmark is very comfortable.

The chief trains have all electric light and, in the winter, central steam-heat; they are furnished with an automatic vacuum-brake, constructed on the latest and most approved principle. — And now a few particulars as to each separate route.

If the journey to Copenhagen is undertaken viâ *Harwich* and *Esbjerg*, the passage across the North Sea is made in Danish steamers belonging to the United Steamship Company of Copenhagen. This sea-route being the shortest between England and Denmark, the accommodation is kept as far as possible on a level with the requirements of the age, and the private steamship company receives from the government a considerable annual grant, so that the best steamers may be run on this route. The government has spared no expense in making the harbour of Esbjerg as serviceable as possible. It is accessible all the year round and has a dock; obstacles caused by ice are unknown. From the harbour the Danish government railways take the traveller by direct express trains to the capital of Denmark.

Tourists who come to Denmark by this route will have an especially favourable opportunity of learning to know an interesting part of Denmark, particularly the excellent watering-

place, Fanø Nordsøbad, and the old historical towns of Jutland. A description of these really characteristic parts, is to be found in the following pages.

For the traveller who prefers to go direct to Copenhagen from Esbjerg, the route lies first through Jutland and then across the two belts connecting Jutland with Funen and Funen with Seeland, which belts are crossed by steam-ferries. From the train the tourist has ample opportunity to see the characteristic Danish scenery, with its changes from quiet, barren, heathery moors, to forest-bordered fjords and belts. Everywhere in Eastern Jutland the eye is met by well-tilled arable land, with picturesque manor-houses and large, wealthy villages. In the town of *Fredericia*, the junction of the Jutland railways, as well as on the large steamers between Funen and Seeland, there is excellent opportunity for getting refreshments.

Supposing the continental route to have been chosen, there are various ways of reaching Copenhagen from Hamburg:

One route leads through Holstein and Slesvig viâ *Vamdrup* (the frontier station) to *Fredericia*, where it joins the *Esbjerg* route; another, which is shorter, is by railway to *Kiel*, then by steamer to *Korsør*, and thence by express train to *Copenhagen*. This latter route is a fast one by day and a convenient one by night, and the passage being chiefly among islands it is generally very calm.

Among other routes may be named that viâ *Lübeck*. From there one may travel either by steamer direct to Copenhagen, or by railway to *Warnemünde*,



A FANØ
GIRL

THE JOURNEY AND THE ROUTES TO COPENHAGEN.

whence steamers run to *Gjedser*, in communication with express trains to *Copenhagen*. *Warnemünde* is on the main route between *Berlin—Copenhagen*. When, at no distant day, the steam-ferry connection between Warnemünde and Gjedser is opened, this route will gain in importance. In travelling from Berlin to Copenhagen one can also avail one's self of the route viâ *Stettin*, whence good steamers run direct to Copenhagen.

Excellent routes to Copenhagen can be made out from all the great cities and centres of commerce. To mention all of them would take too long. I am therefore obliged to refer intending travellers to our map. Everyone who feels inclined to see Denmark and its capital may learn from it how easy it is to get to Copenhagen.

C. Fabricius.

Chief for the state railways circular ticket office.





EN ROUTE FOR COPENHAGEN

FANØ.

IN 30 hours large comfortable steamers take the traveller from Parkstone to Esbjerg on the western coast of Jutland. Another sail of 20 minutes in a small steamboat — and he is on shore at Nordby on Fanø! This is a quaint fishing-town, with narrow streets winding among the low red houses and small, fenced gardens. Its women wear a peculiar costume: a full, dark-coloured skirt with a broad green border, a tight-fitting bodice, and a many-coloured kerchief round the head. Most of the men being at sea, on long voyages, the women are often to be seen working in the fields, and then they generally wear black masks to protect their faces from the keen sea wind.

How fresh the air is here! And it is still fresher when we cross the island and get to the open North Sea. The road leads over one of those tracts of downs which are so characteristic of this coast — great stretches of sand-hills covered with wrack-grass. It is delightful to wander here on a hot summer day, with the sky arching above the white downs, the scorching sun softened by the sea-breeze. And the lover of nature in her quiet grandeur will find pleasure, and rest for his nerves, lying on the sand listening to the distant roar of the surf.

Here among the downs no houses are to be seen, nothing but sand and wrack-grass. But see — what is that? Beyond those hillocks rises the ridge of a roof; we catch a glimpse of a tower; a little farther, and a large building which looks like a castle appears — then another, and yet another. Real palaces, and rows of villas!

A
NARROW
LANE IN
RIBE



This is FANØ NORDSØBAD (the North Sea watering-place of Fanø). It is a large, fashionable bathing-place, founded some few years ago by enterprising Danes on a spot off the western coast of Jutland unrivalled for easy communication with the rest of the world, excellent bathing facilities, and peculiar beauty of surrounding.

A few years ago desolate and quiet, it is now stirring with gay life. Large and luxurious hotels have been erected, with the stately Kurhaus as their centre; and rows of villas of all sizes stretch along the coast, smart and coquettish. Many of these latter belong to noble or wealthy Danish and foreign families, who come to spend part of every year in this beautiful health resort.

One cannot imagine a better beach for bathing than that of Fanø. It slopes gradually and smoothly down to the sea, is clean, firm, and without holes, therefore quite safe. Bathing-machines are used. On a day in the height of the Fanø season, one might easily believe one's self to be in one of the large watering-places of continental Europe or America. There are the great hotels, with their flags flying, the ladies in light and elegant costumes on the terraces and beach, the children

playing and building their castles in the sand, basket-chairs and tents where visitors are resting and enjoying the sea air in comfort and shelter, and last but not least, the green bathing-machines and the swarm of bathers in the blue sea with its white-crested waves.

Fanø Nordsøbad, thoroughly up to date in all its arrangements, has already an acknowledged reputation, and in all probability a great future before it, as being, on the whole, the best of all the North Sea watering-places.

ESBJERG.

ESBJERG, less than 30 years ago a barren, heathery slope, has developed with quite American rapidity into a comparatively large town of 13,000 inhabitants, with asphalted streets and other modern comforts. It has a physiognomy of its own, which can hardly be called Danish, being rather a curious mixture of the newest of the new with relics of the oldest period of the town's existence. At a short distance from a fine new harbour, from which Danish farm produce is exported to England, stands a railway-station which is nothing but a droll addition to the little wooden shed that sufficed for travellers when Esbjerg was in its embryo state. Walking through the town, one sees large factories and elegant private houses beside small hovels or sites not yet built upon. One gets the general impression that Esbjerg has been built hurry-scurry, without any plan or sense of beauty; one house has been put up in order to give shelter to the artisans working at another, and so on. Though from a municipal point of view but a village, it is in reality a busy town, whose inhabitants think of nothing but making great coups and earning large sums — all in no time.

The rapid development of Esbjerg can be best illustrated

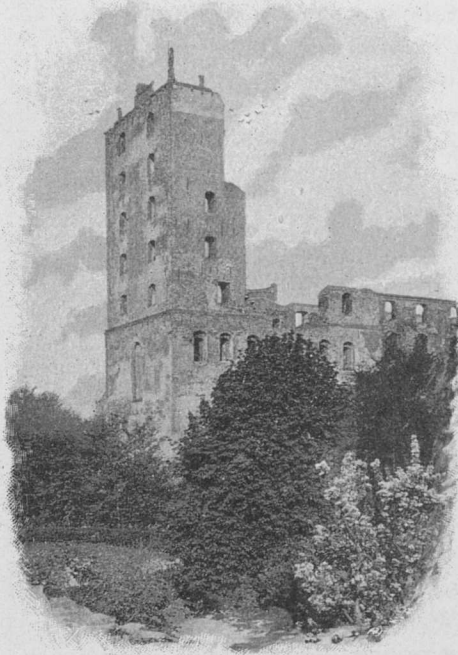


THE RIBE
CATHEDRAL

by giving some figures. The custom receipts were, in 1876: 31.000 crowns (in 1896: about 310.000 crowns). The value of the artificial manure imported in 1876 was hardly $\frac{1}{2}$ a million pounds sterling (in 1896: 13 millions). The import of coal has during these 20 years risen from 56.000 to about 2 million barrels, and that of timber from 15.000 cubic feet to 150.000.

The exports have risen since 1876 from 1 million to 20 million lbs. of butter, $\frac{1}{2}$ million to 106 million lbs. of pork, 750 lbs. of fish to 3 million lbs., and 4 million to 20 million eggs.

RUINS
OF
KOLDING-
HUS



RIBE.

This venerable old town, full of historical relics, half-forgotten in the hurry of modern times, presents as striking a contrast to Esbjerg, though only an hour's trip from it, as one can well imagine. High above the low town towers the

cathedral; from all sides you see its mighty square tower, which once bore a spire. This monument of the medieval hierarchy gives the place its character. You feel that you are in the Avignon of Denmark, the cathedral representing the Pope's palace. The country round Ribe is so flat that one can, it is said, see for 21 miles in every direction lying flat on one's back.

KOLDING.

A trip of a couple of hours from Esbjerg takes us right across Jutland to Kolding. The town is remarkable for the imposing, romantic ruins of its old royal castle, destroyed by a disastrous fire in 1808. Outside the town scenes of idyllic beauty present themselves. The narrow fjord winds like a broad river between wooded banks, with here and there a prominent point, from which an unsurpassably beautiful view may be enjoyed. Walk or drive inland, and the scenery is just as fine. It would be difficult to find a more truly Danish idyllic picture than, for instance, "Marielund", with its leafy trees encircling still water, its steeps, and ravines, and charming paths.

It is not surprising that Kolding attracts a steadily increasing number of tourists, and that one hotel after another is being built on the fjord, to accommodate those who come to enjoy good sea-bathing in these charming surroundings.

Gustav Hetsch.





THE HISTORY OF COPENHAGEN.



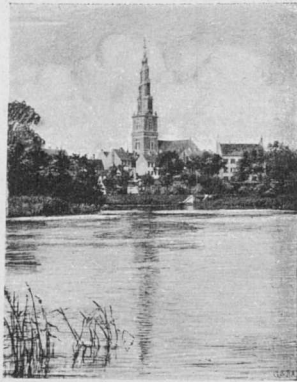
OPENHAGEN is a comparatively modern city, which in its first beginnings is said to have been connected with the herring fishery in the Sound in the Middle Ages.

The first time it is mentioned, and then only incidentally, is in the "Knytlinge Saga", under the name of "Havn" (harbour). In 1167 the town appears again in history as "Köpmannahafn", or, as Saxo calls it, *mercatorum portus*. King Valdemar the Great (1157–1182) bestowed Copenhagen and a great part of the surrounding country on his friend and counsellor, the warrior Bishop Absalon, who, in a sense, may be considered the founder of the town, it being indebted to him for its first development. He defended it against pirates and other depredators, and in all probability founded the stronghold (*castrum de Hafn*), which afterwards became the castle of Copenhagen. From him the town passed into the hands of the episcopal see of Roskilde, and its citizens consequently became involved in the strife between the regal power and the clergy. The oldest records of Copenhagen abound in accounts of fighting and disturbances. In the 12th and 13th centuries it was several times taken and sacked by the Hanseatic towns; in 1427 and 1428 the Lübeckers were, on the other hand, driven off with great loss. In 1416 King Eric of Pomerania took possession of the town in spite of the protest

of the clergy, and from this date the power of the bishops was practically at an end. The little town on the Sound was regained for the crown and new possibilities were opened to it. Christoph of Bavaria conferred upon it a new municipal code (the first was conferred by Bishop Jakob Erlandsen in 1254). The first Oldenburgian king, Christian I, founded the University in 1479, and his grandson, Christian II, cherished great and far-reaching hopes of making Copenhagen a mighty trading city, a mart for the Baltic, and thus putting an end to the commercial supremacy of Lübeck in the North. During his reign the Sound-dues (first imposed in 1425 or 1426, and only repealed in 1857 by international compact) were for a short time collected at Copenhagen instead of Elsinore.

These royal plans, however, came to nothing. When King Christian fled from his kingdom, Copenhagen, which sided with him, had to stand two severe sieges, the first lasting seven months (1523—24), the second more than a year (1535—36). The inhabitants endured the severest sufferings and privations, especially during the latter of the sieges, for "they had no eatables in the town, neither horses, nor dogs, nor cats, nor crows, nor anything but the leaves of the trees", and the result was that the town was obliged to capitulate both times. After the second siege Lutheran Protestantism was introduced. This change emanated from the highest authorities, but met with general approbation among all classes. With this event are naturally connected the new charter of foundation for the University (1539), and the first complete Danish translation of the Bible, printed in 1550.

The reign of Christian IV (1588—1648), especially between



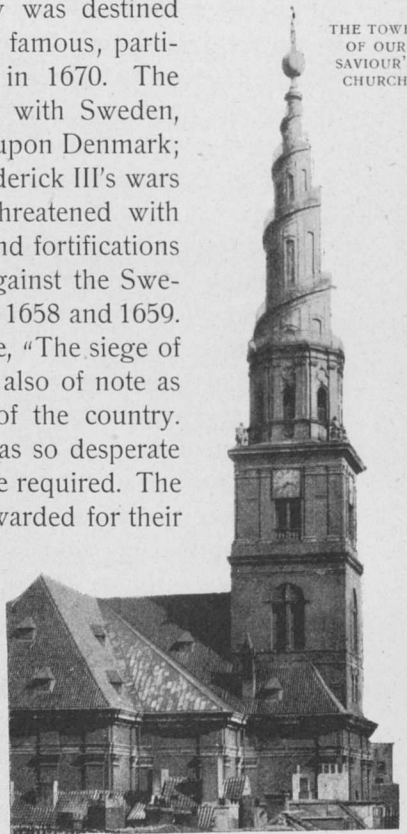
CHRISTIANS-
HAVN ON
AMAGER

THE "MAN"
(CHRIST) ON
THE TOWER
OF OUR
SAVIOUR'S
CHURCH



1616 and 1624, was a happy time for Copenhagen, the prosperity, trade, and industry of which made considerable advance. The town was greatly enlarged and embellished; many new private and public buildings were erected, some of which exist at this day. The fortifications were improved and extended, and a new, independent town, Christianshavn, was founded on the island of Amager (incorporated with Copenhagen in 1670). Several trading companies were formed, among which the East India Company was destined to become the most famous, particularly after its re-constitution in 1670. The Thirty Years' War and the war with Sweden, however, brought great disaster upon Denmark; and some years later, during Frederick III's wars with Sweden, the realm was threatened with destruction. It was the citizens and fortifications of Copenhagen that held out against the Swedish king, Charles X Gustavus, in 1658 and 1659. This glorious two years' struggle, "The siege of Copenhagen" *par excellence*, is also of note as a turning-point in the history of the country. The situation after the peace was so desperate that extraordinary measures were required. The citizens of Copenhagen were rewarded for their bravery with "privileges" which were practically of no value, whilst hereditary succession and absolutism were introduced to support the crown against the nobility who had failed to do their duty by their native country. At the time of this revolution the so-called "Kastel" was

THE TOWER
OF OUR
SAVIOUR'S
CHURCH





COPEN-
HAGEN
ANNO
1611

founded, and the fortifications were extended southwards, occasioning the incorporation of a new quarter, "Frederiksholm" or "Kalveboderne".

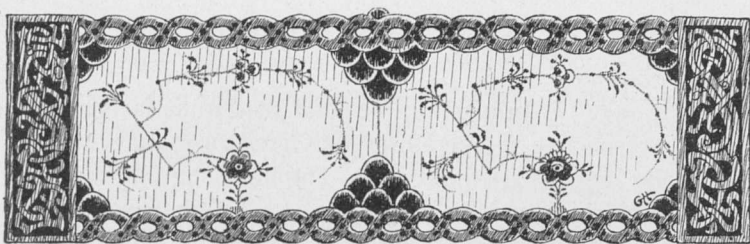
A great deal of building went on in the reign of Christian V, who enlarged the harbour considerably by new works at Christianshavn and Nyholmen (the New Islet). In the middle of the 18th century another part of the town, the quarter of Amalienborg, was incorporated, and finally, in 1859, Gammelholm was given up to building. A few years later, in 1867, the fortifications were demolished, the ramparts were levelled, and the ground thus gained was made over to the town (1870). Not till then did Copenhagen become the modern city; an extremely active building period followed, which cannot be said to have come to an end yet. It gives on some idea of the development of the town to know that in 1680 it had but 42,000 inhabitants; in 1790: 100,000; in 1850: about 130,000; whereas now it has upwards of 413,000.

Copenhagen suffered great disasters in the 18th century. It was bombarded in 1700 by a fleet of English, Dutch, and Swedish vessels, but with no serious consequences. The great plague in 1711, which occurred during a war with Sweden, was, on the contrary, very disastrous, involving much loss of property and human lives (about 23,000); and equally so was the great fire in 1728, which reduced 1670 houses, or two-fifths of the town, to ashes. Nevertheless, the time was in other respects so prosperous that, simultaneously with the rebuilding of the town in 1731, the king (Christian VI) could begin

the building of the splendid residential palace, "Christiansborg", which was burnt down in 1794, rebuilt in the present century, and again consumed by fire on October 3. 1884. Much the same happened after the second great fire, in 1795, when 941 houses were burned to the ground. Nine years afterwards, no traces of the calamity were to be found. The prosperity of Copenhagen was owing to the very favourable state of trade towards the end of the century, when Denmark succeeded in keeping aloof from the great European wars. During the battle of "Rheden" (the roadstead of Copenhagen), on April 2. 1801, an English fleet threatened to attack the town, without however carrying its threat into execution. But in 1807 the English, without any previous declaration of war, attacked Copenhagen and shelled it for three days, afterwards sailing off with the Danish fleet. This was a disaster for town and state, the political, financial, and economical effects of which might be traced even to the middle of this century. The year of freedom, 1848, brought with it new strength and a fresh impetus, which has made itself felt to good purpose in many different directions, especially during the reign of Christian IX, the present king.

Carl Bruun.





CLIMATE AND HEALTH.

THE CLIMATE OF COPENHAGEN.

COPENHAGEN is situated in that part of Europe, the climate of which is chiefly determined by the numerous atmospheric disturbances, which make their way eastwards from the north Atlantic, either right across or north of the British Islands, and proceed in a north-easterly direction. South and west winds prevail, and these, being comparatively warm, give to the town, considering its locality, a very high mean temperature. This is, according to observations extending over more than a hundred years, $45\frac{1}{2}^{\circ}$ F., whilst the average of many places in the same latitude is only about 35° . Besides the above-mentioned prevalent winds, there are frequent winds from other directions, especially from the east; and, as the temperature of the sea rises more slowly in summer than that of the great expanses of land, whilst in winter it falls more slowly, the climate of Copenhagen is partly determined by the large land masses lying to the north, south, and east of it. As a result of these natural conditions, the easterly winds, for instance, generally bring intense cold in winter and a high temperature in summer, whilst the westerly winds are mild in winter but somewhat cool in summer. The south-westerly winds, however, predominate during all the four seasons, and consequently Copenhagen has *compa-*

ratively mild winters and cool summers, or, in other words, an insular climate.

For the sake of comparison we shall state some facts regarding the respective temperatures of Greenwich and Copenhagen. The degrees are Fahrenheit. The three summer months proper, June, July, and August, have in Copenhagen a mean temperature of $59\frac{1}{2}^{\circ}$ — $62\frac{1}{2}^{\circ}$, which is about the same as that of the south-eastern part of England, whereas May, September, and October are somewhat colder in Copenhagen than in Greenwich. The proximity of the Atlantic materially influences the temperature of Greenwich during the winter, which is, on an average, 7° higher than that of Copenhagen. In comparing the temperature of the two places it is interesting to note that the highest mean temperature on record of the warmest months of the winter in Copenhagen (November to April) is the same as the average temperature of Greenwich for the same months.

The absolutely highest temperatures recorded in Copenhagen during May to September is respectively $84\frac{1}{2}^{\circ}$ — $90\frac{1}{2}^{\circ}$ as against $87\frac{1}{2}^{\circ}$ — 97 at Greenwich. Greenwich has, on an average, 15 days with a maximum temperature of 80° or more every year, while Copenhagen has only 7 such days. The rigour of the Copenhagen winter, compared with that of Greenwich, is demonstrated by the low readings observed; the number of days when the thermometer falls below the freezing-point, and of days when the maximum temperature is below the freezing-point (the so-called ice-days) being considerably greater in Copenhagen than in Greenwich.

The rainfall and other climatic conditions connected therewith, are very similar to those of the neighbourhood of London, although they are a great deal more favourable to every kind of out-of-door life. The average annual rainfall of Copenhagen is 22 inches, distributed over 167 days (that of Greenwich is about 25 inches); but on more than one half of these 167 days the rainfall is very slight; and especially during the

spring and summer months there are often lengthy periods of dry weather. Even when a prevalence of continued southerly or westerly winds brings frequent showers, these are generally in summer only short ones, now and then accompanied by thunder - storms, and quickly succeeded by fine weather. *During the three summer months, June, July, and August, the sun has been observed to shine on an average six hours a day.*

Speaking generally with regard to the climate of Copenhagen, one may say that, from the middle of May till the beginning or end of September, shorter and longer periods of changeable weather are to be expected. But the passing showers, which are often welcome because they lay the dust of the streets and the roads and make the air fresher, the moderate winds, the abundant sunshine, and the pleasant temperature, may be considered favourable climatic conditions for open-air life.

V. Willaume-Jantzen,

Subdirector of the Meteorological Institute.



THE "ROUND
TOWER" AND
"REGENSEN"

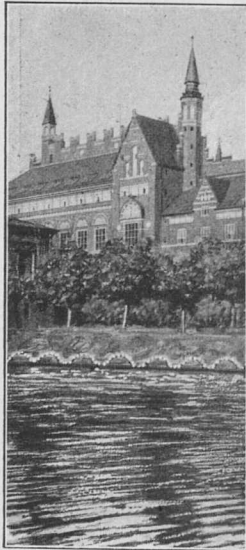
THE SANITARY CONDITION OF COPENHAGEN.

The sanitary conditions of a town are generally gauged by its annual death rate, that is the number of deaths in a year per thousand inhabitants. *Of all the European capitals, Copenhagen had in 1896 the lowest rate of mortality — only 16.5 per thousand*, while Stockholm had 16.8, Berlin 17.9, London 18.2, Christiania 18.3, Dresden 18.9, Paris 19, Rome 19.1, Vienna 22.3, Munich 23.2, Buda-Pesth 25.4, St. Petersburg 30.9. This low death rate might, in the case of a single year, be due to exceptionally favourable circumstances; but that such is not the case in this instance may be gathered from the fact, that the mortality of Copenhagen has been gradually decreasing during the last 20 years. In 1875 it was 27.4; in 1880, 24.7; in 1885, 20.1; in 1890, 20.3; and in 1895, 19 per 1000.

One cause of this is to be found in the circumstance that Copenhagen is almost perfectly free from those epidemics which an English autor very practically has termed: "dirty diseases". Cholera has only once, in 1853, seriously attacked Copen-

hagen; in 1857, when the disease broke out again, the epidemic was very limited. Exanthematic typhus has only made its appearance once since 1872; this was in 1893, when the outbreak was confined to a large building occupied by working people. Typhoid fever has never spread very widely, as will appear from the fact that in 1875 only 52 deaths from it occurred; in 1880, 60; in 1885, 23; in 1890, 26; in 1895, 56; in 1896, 24; whilst it must be remembered that the population has increased from about 210.000 in 1875, to about 340.000 in 1896. It is almost unnecessary to add that malarial fever is quite unknown. Small-

A PART OF
THE TOWN
HALL, SEEN
FROM
"TIVOLI"



THE QUAY
AT THE
EXCHANGE

pox is of such rare occurrence that few physicians in Copenhagen have ever had the chance of seeing it; single cases have occurred, where the disease has been communicated by seamen to persons who have not been re-vaccinated; but the authorities have always succeeded in immediately stamping it out.

The excellent sanitary condition of Copenhagen is to a great extent owing to its splendid drinking-water. The water supply is, in contrast to that of London for instance, entirely under the management of the municipal authorities, and the whole of it is obtained from Artesian wells, surface-water being no longer used. Every week a bacteriological examination of the water is made. As it contains iron, it cannot be conveyed direct from the springs into the pipes, but must previously be exposed to the oxidation of the air and filtered.

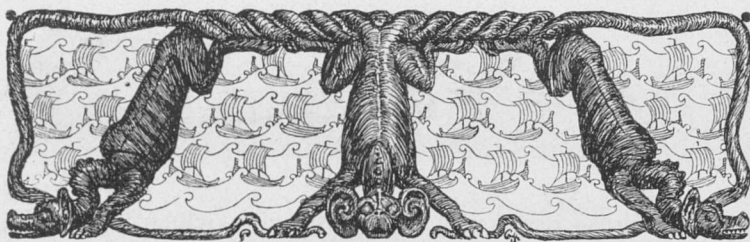
The sewerage system of Copenhagen is a very complete and efficient one; the only drawback to it being that the sewage is carried into the harbour. However, great improvements in this respect are already in progress. Large underground canals will convey the sewage under the harbour to

the island of Amager, where it will be pumped into the Sound on the opposite side of the island. This will materially improve sanitary matters by making it possible to introduce water closets everywhere. It has hitherto been necessary to set limits to their introduction in those parts of the city where the sewage flows into the inner harbour. After the completion of these improvements it will be possible to discontinue the pail system which has been in use up till now. What ever may be the defects of this system, it is to be noted that Copenhagen has carried it through more consistently than any other city of the same size, cess-pools, such as are used in Paris, Munich, etc.; not having existed for a great many years. These are always dangerous because they are likely to foul the soil.

Copenhagen, having the sea on one side and productive land on the other, has always a plentiful and fresh supply of such perishable articles of food as fish, vegetables, and milk. The milk supply is under the control of the sanitary officers. As regards meat, every animal must be examined and killed in the large public slaughter houses. No meat is offered for sale unless passed by the municipal veterinary surgeon, and then only in shops under the control of the board of health, who also supervise the sale of meat sausages and similar articles.

K. Carøe,
Medical officer of Health.





THE FREE PORT AND THE HARBOUR OF COPENHAGEN.

THE traveller visiting Copenhagen for the first time, and arriving by sea from the north, should take his seat on deck at Elsinore, where the vessel, leaving the waves of the Cattegat, passes into the smooth and sheltered waters of the Sound.

For Copenhagen, in a manner, begins where the little town of Elsinore, with its beautiful old castle of Kronborg, ends. The many villas, large and small, which are dotted along the winding coast from Elsinore southwards, are nearly all inhabited in summer by the families of wealthy Copenhagen citizens.

The cannons on the ramparts of "Trekroner" stand like sentries before the city, the old fortress itself marking the division between the outer and the inner roadstead. Those vessels which, on their way from or to the Baltic, only call at Copenhagen to get supplies of provisions or coal, anchor in the former. The latter, where tourist steamers, yachts, and small craft lie at anchor, is sheltered by the island of Refshale on the east and the land on the west. During the summer months quite a fleet of Royal and Imperial yachts may sometimes be seen lying here, when the Danish King and Queen are visited by their illustrious relations from abroad. Conspicuous amongst these beautiful vessels are the Russian Imperial yachts, the "Standard", the "Polar Star", the "Czarewna",

THE FREE PORT AND THE HARBOUR OF COPENHAGEN.

THE PORT
OF
COPEN-
HAGEN



and the English Royal yacht the "Osborne", which last often lies here, during the visit of the Princess of Wales. — This inner road-stead makes a good starting point for our survey of the new Free Port and the old Harbour of Copenhagen. The spacious, deep docks of which we just caught a glimpse when passing "Trekroner", together with the enormous block of buildings rising above the promenade of "Langelinie", form the Free Port of Copenhagen. It extends over an area of 150 acres, 89 of which are land; and where it is now situated the waves of the Sound washed the old shore only seven years ago.

In the spring of 1891 the Danish Rigsdag (Parliament) passed "The Free Port Bill", and some few months later the great undertaking was commenced. The area on which the new port was to be constructed was reclaimed from the sea — extensive dams were built, the water was pumped out, and the bed which the waves had washed over for centuries, was laid bare. Steam excavators were used in order to obtain the necessary depth for the docks (1.094.000 cubic metres of earth were removed). This master-work of engineering was pushed on with such energy that it was completed in the course of a year. On November 1st, 1893, prince Valdemar of Denmark, by simply pressing an electric button, opened the dams which separated the drained area from the sea, and the water rushed in and filled the docks, which are from 24 to 30 feet deep, with about 12.000 feet of quay frontage. One year later, on November 8th, 1894, the buildings were finished, the railways constructed, etc.; and the Free Port of Copenhagen, one of the best in the world, was opened to traffic. The cost of this great work was £ 1.200.000.

THE FREE PORT AND THE HARBOUR OF COPENHAGEN.



THE PORT
OF
COPEN-
HAGEN

The Geographical situation of the Free Port is excellent. The comparative shallowness of the Baltic ports makes of it a natural transit place for the goods of the large transatlantic steamers. The distribution of goods is facilitated by the perfect system of steam-ferries connecting Copenhagen with Sweden and Norway on one side, and Funen, Jutland, and the whole of the European continent on the other; in addition to which there are the numerous lines of steamers to the Baltic and the North Sea.

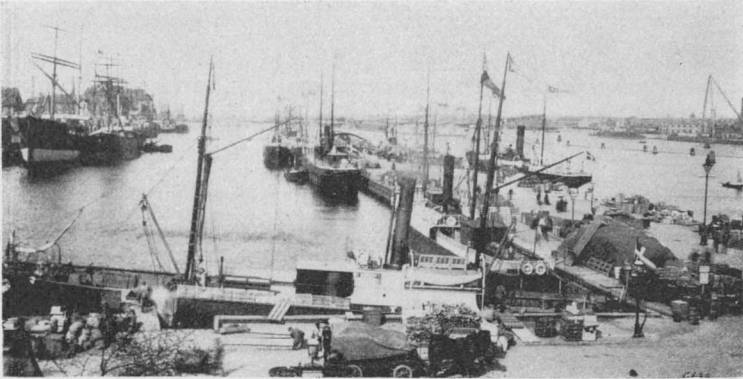
One of the small steamers which play all day between the Free Port and the old Harbour conveys us across the inner roads towards the custom house (the "Toldbod") of Copenhagen. The beautiful promenade of "Langelinie", with its fine old trees, is the first thing to catch the eye. Where the old part of the promenade joins the new part, which was formed by the building of the Free Port, we see a small, well protected harbour, full of pleasure boats of all descriptions. The yachting and rowing clubs of Copenhagen have their head-quarters here. The Harbour authorities have constructed a solid building of iron and granite just below the promenade, in which the rowing clubs have their boat sheds, cloak and bath rooms. Across the roads comes the sound of hammering from the busy engineering works of Burmeister & Wain on the island of Refshale, which employ some 1800 men. It was in this ship-yard that the late Czar Alexander III of Russia drove the first rivet of his new yacht, the "Standard", which he did not live to see completed. This magnificent vessel, which cost about £ 500.000; was delivered in 1896 to his son, Czar Nicholas II. That same summer the young Czar

sailed in her from Copenhagen to England, which was her first voyage.

Making our way among steamers of every size, plying in all directions, we now pass through the "Bomløb", the narrow entrance to the Harbour of Copenhagen, with the custom-house on the right and the anchorage of the fleet on the left. In the little box on the custom-house pier stands a Harbour officer, who hails each one of the inward and outward bound ships. Listen to his brief questions and the answers he receives, and you will get an idea of the close, daily communication between England and Denmark. You will feel as if you were standing in a street with crowds of people passing to and fro, every second person calling to you: "I come from England!" or "I am going to England!". The large fleet of the United Steam-Ship Company of Copenhagen daily conveys Danish farming produce — butter, pork, eggs etc.; — to the English market. The large, heavily laden English steamers bring English coals to Denmark. Upwards of 35,000 sailing vessels and steamers pass the watch-man on the custom-house pier in the course of a year. Leaving the custom-house behind, we observe to the left an unrigged man-of-war of the old fashioned type. It is the guard-ship of the fleet-anchorage, the frigate "Sjælland", which in 1864 took part in the battle of Heligoland. In a line with the "Sjælland" lie several other veterans of the Danish Royal Navy, which are now used as naval barrack-ships. Behind them we see the Royal Dock Yard. To the right there are extensive quays with old warehouses and granaries, etc. Beyond the place where the great steamers of the "Thingvalla Line", trading between Copenhagen and New York, are moored, we see "Amalienborg", the residence of Royalty; in the background the mighty dome of the Frederick Church, its gilt lines shining brightly in the sun, towers above the surrounding town.

At "Knippelsbro", which connects the city of Copenhagen with the old suburb "Christianshavn" and the island of Amager,

THE FREE PORT AND THE HARBOUR OF COPENHAGEN.

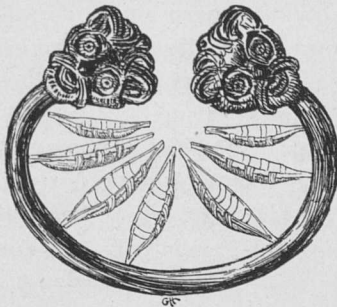


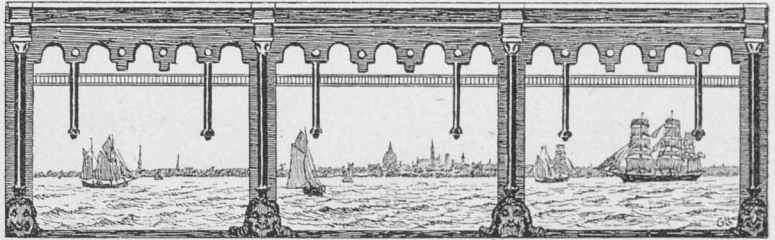
THE
"KVÆSTHUS"-
PIER

our boat enters the canals that on all sides surround the island of "Slotsholmen". We pass the fish-market of Copenhagen on "Gammel Strand", where, in the early morning, the fishermen land their cargoes. At length we reach the southern part of the harbour "Kalvebodstrand". This is the quarter of "the black diamonds"; along the quays lie the large English steamers, unloading coals from the mines of England.

Before us, along the shore, lies the suburb of Vesterbro, and in the distance we see a number of factories and tall chimneys, the smoke from which veils the outskirts of the city and the shore. Away to the south, where the Sound and the Baltic meet, you may see a fleet of sailing vessels and steamers approaching — the Harbour of Copenhagen!

Anthon Maaløe.





THE CAPITAL OF DENMARK.

THE PHYSIOGNOMY OF COPENHAGEN.



COPENHAGEN is not one of those cities which impress by their luxurious splendour. But approach it sailing up the lovely Sound, and see it lying before you, its beautiful outline broken by the great dome of the Frederick's Church and all the many spires and towers, and you are sure to think it charming. Or enter it from the fine vaulted hall of the principal railway-station, preferably by night, when you at once find yourself in the crowd of the Vesterbro's Passage, with the electric lights of the "Tivoli" garden on one side and those of the "Variétés" on the other, and you get the impression of a lively, fascinating capital. Copenhagen has a charm of its own, a characteristic, picturesque beauty, a refined, old-fashioned homeliness, more attractive than the splendid monotony of many of the great modern cities.

Even the stranger soon discovers, that Copenhagen consists of an old and a modern part, although the difference between them is gradually disappearing. Boulevards skirt the old town, replacing the ramparts and the picturesque moats, whose still waters reflected the foliage of fine old trees. The "Kastel" near "Langelinie" is the last remnant of the ramparts; the beautiful public parks along the Boulevards — the "Østre Anlæg", the "Ørsteds Park", the "Botanic Gardens" and the "Aborre

Park" — are all that remains of the moats and their surroundings.

Copenhagen is not really a very old city. There have been too many destructive fires for it to retain any medieval stamp. The "Helligaandshus" (the cloister adjoining the Church of the Holy Spirit), which has been recently restored, and some ruined vaults, are the only very old remains. Two distinct building periods have given Copenhagen its architectural character. The first was during the reign of the royal builder, Christian IV, in the first half of the 17th century. The second was during the last half of the 18th century, an intermediate stage between the Rococo and the Empire style. The nobility and the great merchants were then the ruling powers, and



THE
FREDERICK'S
CHURCH

in *Harsdorff* Copenhagen possessed an architect whose genius and whose fine appreciation of antique art were perhaps unequalled in Europe. To get an adequate impression of Christian IV's architecture — an independent treatment of the German and Dutch Renaissance style — one should first examine the graceful Rosenborg Chateau with its slender towers, so picturesquely placed amidst delightful gardens; and then go on to Højbroplads, where the peasant-women from Amack, in their heredi-

(3)

tary Dutch costume, sit selling fruit, vegetables, and flowers, whilst Holmen's Church in the background and the fine Exchange with its fantastic dragon-spire, eloquently witness to their royal builder's artistic taste and gift of attracting the right men to his service. In the immediate vicinity of Højbroplads are two private buildings, one in Østergade, belonging to the "Efterslægt" Society, and the other, "Hafnia"s building on the Amagertorv, both of which date from the same period, as do also the "Round Tower" (Rundetaarn), which immediately adjoins Trinity Church, and seriously interferes with the traffic in the narrow and busy street, and "Regensen" (a home for students) just opposite it.

Amagertorv and Højbroplads are in a manner the heart of the stirring life of the city. Leaving Amagertorv by Østergade you come to Kongens Nytorv, once the centre of Copenhagen, a large, open square with fashionable hotels, business premises, shops, restaurants, and cafés, with the Royal Theatre and Charlottenborg castle, the head-quarters of the fine arts in Denmark. Beyond Charlottenborg the picturesque Nyhavn canal, with its old houses and numerous old-fashioned vessels, looks like a relic of bygone days among these modern surroundings. Starting from Amagertorv in the opposite direction and proceeding westwards along the Vimmelskafet, you come to Gammel Torv and Nytorv, with the old Town Hall and solid, old-fashioned merchant's houses; a fountain in the middle sends forth its refreshing jets of water and it is an old established custom that it should send up gilt balls on the birthdays of the King and Queen. Close by this square is Frue Plads.

Several of the finest churches of Copenhagen have been destroyed by fire; even the Church of our Lady is almost entirely a modern structure, dating from the revival of the classical style at the beginning of this century. It has a square tower surmounted by a plain gilt cross; the entrance is in the style of an antique temple façade; and the body of the building

THE CAPITAL OF DENMARK.



THE
"AMAGER"
TORV"

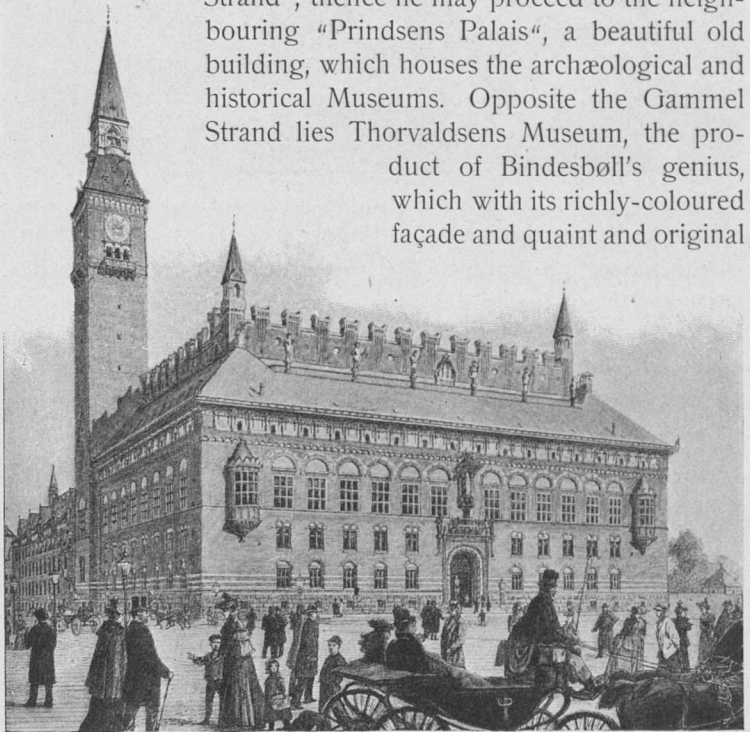
is bare and ugly; the large, light interior contains Thorvaldsen's world-renowned statues of Christ and his twelve Apostles. Separated from the church by a narrow square lie the University of Copenhagen and the Metropolitan School, the principal public school of the country. Except during the hours when the students and the schoolboys crowd the thoroughfare, there is an academic quietness about this neighbourhood.

The palace of Christiansborg having been ruined by fire, Amalienborg, originally the palaces of four noblemen, is now the residence of our Royal family. A more handsome and more aristocratic square than the Amalienborg-Plads hardly exists in Europe. In the middle is the admirable bronze equestrian statue of King Frederick V, by the French sculptor Sally. In the immediate neighbourhood the Frederick's Church raises its gilt cupola above what always has been and still is the

most aristocratic quarter of the town. Along the very fashionable Bredgade and Amaliegade one may see the promenaders pass on their favourite walk from Kongens Nytorv to Langelinie. In this quarter are many buildings of interest — several fine old town-houses of the nobility (most of them transformed to suit the needs of the present day, as for example the mansion of the Counts Schimmelmann, now the Concert-Palais); the Surgeon's Hall, one of the finest buildings in Copenhagen; King Frederick's Hospital; the Houses of the Rigsdag (the Danish Parliament); and the Russian Church with its gilt, bulb-shaped cupolas.

Any one desirous of seeing a scene of genuine Copenhagen life should take a walk through the fish market at „Gammel Strand“; thence he may proceed to the neighbouring „Prindsens Palais“, a beautiful old building, which houses the archæological and historical Museums. Opposite the Gammel Strand lies Thorvaldsens Museum, the product of Bindesbøll's genius, which with its richly-coloured façade and quaint and original

THE
TOWN
HALL



THE CAPITAL OF DENMARK.



THE OPEN
COURTYARD
OF THE
TOWN HALL
WITH THE
DOVE-TOWER

southern design forms a striking contrast to its northern surroundings. Facing the canal opposite the museum stand several interesting old houses, and on the quay the stout fisherwomen, wrapped in woollen shawls, sit by their baskets of fish.

From Slotsholmen the "Knippelsbro" leads across the harbour to the old-fashioned and interesting Christianshavn, built by Christian IV, and still possessing in an unaltered state many interesting old buildings, formerly the houses of merchant princes. Christianshavn has maintained its old world character, different in many ways from the bustling and noisy Copenhagen proper, between which and the country it forms a link. In the Church of Our Saviour it possesses a building

of singular and characteristic beauty, the twisted spire being most original and unique.

Copenhagen has three suburbs, and is extending itself rapidly into the country. Beyond the boulevards and the green parks, which give light and air to the town proper, new roads lead east and north and west.

Østerbro forms a continuation of fashionable Copenhagen, it is situated to the west of the Free Port and reaches almost to the woods. At a short distance from the handsome villas of "Rosenvænget" you feel that the air is getting fresher, and the Sound with the white sails and the smoking funnels appears on the right. The "Strandvej" leads in an almost straight line to the summer-residences of the Copenhagen citizens and the fishing villages along the coast of North Seeland.

Nørrebro, again, with part of Vesterbro, is the home of the working classes. Vesterbro is the centre of amusements. Passing Tivoli and the surrounding cluster of places of public entertainment, the main thoroughfare leads to the fine old Frederiksberg Allé, at the end of which lies Frederiksberg, a most interesting old suburb, worthy of a separate description. It has already been said that Copenhagen possesses a strong old-world interest. This is true; only it is by no means a stagnant, but on the contrary a most active and rapidly growing town. The buildings erected during the last few years are especially interesting. The new movement in architecture emanating from England has influenced many countries, and among them is Denmark. There is, perhaps, no city where this Renaissance of the present age has set its stamp more strongly than in Copenhagen. Many of the new buildings are worthy of notice, but none more so than the Town Hall, designed by *Martin Nyrop*, a splendid specimen of the influence of the new movement. The most eminent of Swedish architects, a man who has himself erected buildings which will preserve his name for generations to come, has declared this Town Hall to be the finest building of the last 500 years. Let

THE CAPITAL OF DENMARK.



THE
"KONGENS
NYTORV"

the foreigner come and see for himself how Denmark has understood the new Renaissance; it will appear to him, that Copenhagen, which has had two distinct architectural periods, stands on the threshold of a third.

On this account, if on no other, Copenhagen is a city well worth visiting by lovers of arts.

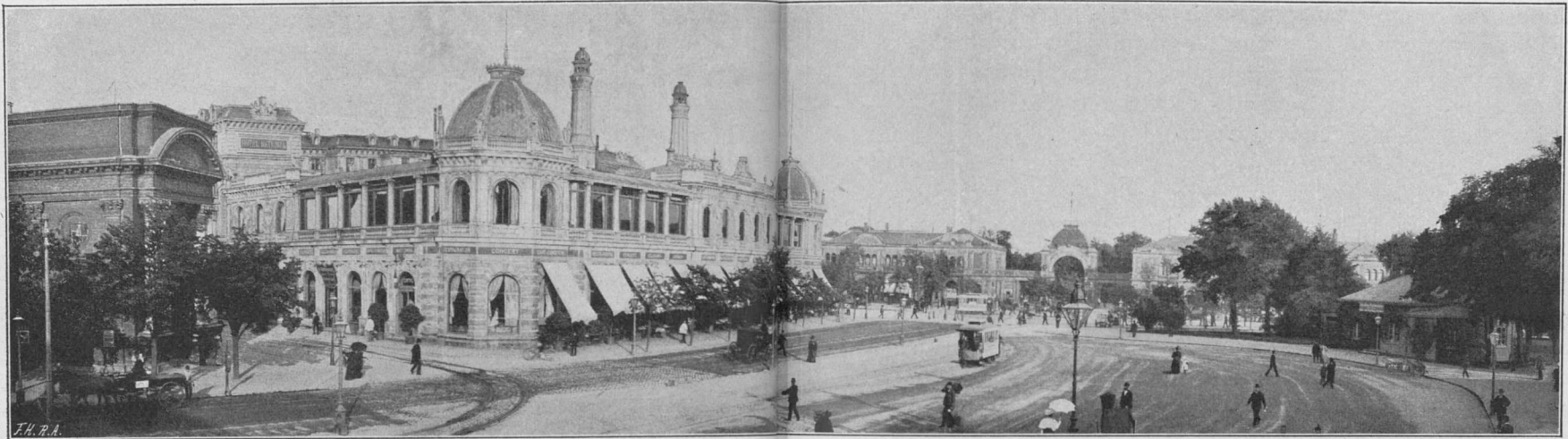
Erik Schiødte.

COPENHAGEN OF TO-DAY.

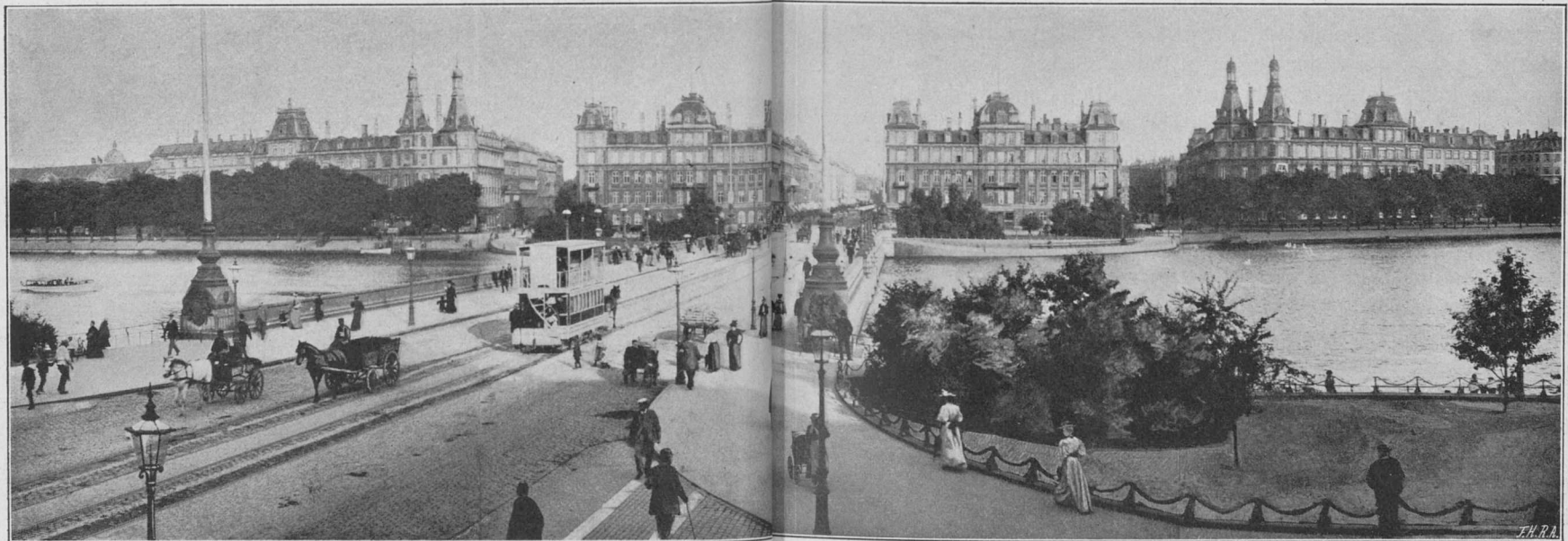
The city of Copenhagen has its own marked individuality.

It is not the great capital with a cosmopolitan population, whose gay, crowded streets, interesting as they are, have lost all specially marked character. Copenhagen is Copenhagen! In the principal streets, between two and four, which may be called the promenade hour, the ladies of the town are to be seen taking their daily walk, doing their shopping, paying a visit to the confectioner's. Smart private carriages are not very numerous, but a well-dressed, well-mannered public parades the side-walks. Friends meet and talk; the connection between street life and home-life is closer than in a great metropolis.

A description of the various promenades of Copenhagen is given elsewhere in this book. So we will confine ourselves to



"NATIONAL LAND 'TIVOLI'."



"QUEEN ISABELLA'S BRIDGE."

those main thoroughfares in which a tourist may best study the life of the city. A two hours' drive will give him an idea of them — a drive with constant change of surroundings and impressions. One great main artery stretches through the city from west to east, beginning at Frederiksberg.

The Frederiksberg avenue was formerly the high road connecting the village of Frederiksberg with the neighbouring capital; but now that Frederiksberg really forms part of Copenhagen, it is one of the chief town promenades, and is undoubtedly the finest avenue in the city. From the park surrounding Frederiksberg Castle the "Allé" leads straight to the city. Walking on a spring day under these ancient lime trees in full bloom, one feels as if one were walking through a fragrant conservatory. On a summer Sunday the park and avenue of Frederiksberg are for the people of Copenhagen, what the Champs Elysées and the Bois de Boulogne are for the Parisians, the Thiergarten for the people of Berlin, and the Prater for the Viennese. Every one that is interested in the great substratum of the population, and cares to see something besides the gay and fashionable life of the boulevards, ought to spend an hour watching this scene — the inhabitants of the garrets and basements, and of the poor, narrow streets in the centre of the city taking their weekly airing.

The scene changes as we approach the city, constantly met or passed by tram-cars. We soon reach "Vesterbro's Passage", the busiest and most crowded street of the town. In the light of the electric lamps, made brighter by that which streams from the windows of hundreds of shops, carriages roll smoothly over the asphalt and crowds of cyclists thread their way among cabs and carts. The bells of the tram-cars, all the mingled noises of the crowded streets, the busy traffic in the shops — this is the stirring life of a great city.

Passing through the crowd, we reach the broad "Passage", the centre of the Copenhagen of to-day, outside Tivoli. The traveller who arrives at the principal railway station on a

THE CAPITAL OF DENMARK.



CHANGING
OF THE
GUARDS AT
AMALIEN-
BORG PLACE

summer evening, has but to walk a few steps to find himself in the midst of all this life of "merry Copenhagen", which he can inspect at his ease from a seat in front of one of the many cafés. On the one side lies the famous pleasure garden of Tivoli, to which foreigners and natives wend their way in thousands every evening. On the other, strains of music proceed from the largest "Variétés" and music-halls of the town; the tables in front of all the hotels and restaurants are occupied by a noisy and laughing throng; the streets are crowded with people passing and repassing, moving townwards and countrywards.

From his seat outside the café the foreigner will see the Copenhagen ladies; and he is sure to find them very charming. Copenhagen is justly proud of its many pretty faces, fresh and fair. Although their toilettes may not be strictly Parisian, they are daintily and tastefully dressed; and they have a proper appreciation of their own value. — Leaving this animated scene, the tourist passes the handsome new Town Hall, and proceeds along Frederiksberggade, the beginning of Copenhagen's daily "parade", the first of those streets with the French politely call "les grands boulevards de Copenhague".

The widening of this narrow throughfare has often been advocated, but as yet it has been allowed to remain in its old-fashioned state which is not devoid of a certain charm. Between Frederiksberggade and Østergade we pass a couple of picturesque squares and a fine old red church, the Church of the Holy Spirit (Helligaandskirken). Østergade itself is the promenade proper of fashionable Copenhagen. It leads from Amagertorv to Kongens Nytorv. In it and the streets leading off it are the principal shops, which are quite worthy of a large and flourishing city; among the most attractive to foreigners are undoubtedly those displaying Danish china, which has of late years been universally acknowledged to be as fine as any in the world.

In Copenhagen Østergade goes by the name of "Strøget", and the „Strøgtid“, or promenade hour from 2 to 4 already mentioned, is quite an ancient institution of the capital. During these hours Østergade presents a lively scene of smart, good-humoured street life, in which all kinds and conditions of men are represented.

But the stranger ought also to see "Strøget" on a summer evening, when it presents a different, but no less interesting picture. The large stores and shops are closed, and out into the evening light troop a swarm of smart little shop girls, seamstresses, and grisettes, while cab after cab drives past with gay young people on their way, after the work of the day, to spend a merry evening at Tivoli or Frederiksberg.

Crossing Kongens Nytorv, a large and handsome square, with numerous fine buildings (the Danish Royal Academy, formerly the palace of Charlottenborg; the Royal State Theatre; the Hotel d'Angleterre; the handsome offices of the Great Northern Telegraph Company; the newly erected office of the Standard Life Assurance Company; the mansion of the Barons Reedtz Thott) we proceed down Bredgade, the most fashionable place of residence in Copenhagen. Here are many buildings worthy of notice, among which may be mentioned the palace

THE
EXCHANGE

of King George of Greece, part of which is the townhouse of Prince and Princess Charles of Denmark; the Frederick's, or, as it is usually called, the Marble Church; the Russian Church etc. A short broad street connects Bredgade with Amalienborg Square. Every day at twelve o'clock, when the King is in residence at Amalienborg Palace, the band of the Royal Life Guards plays in the Square. Members of the Royal family may often be seen at the Palace windows, listening to the music; sometimes the gates open, and a Royal carriage, with its scarlet liveried servants, drives out into the town.

A few minutes' walk from Bredgade brings us to Langelinie. The view is incomparably beautiful. To the north are the wooded slopes of North Seeland; to the south is the harbour, with its hundreds of crafts of all descriptions, from the largest steamers down to the tiniest pleasure boats. In the distance are the blue waters of the Sound, studded with white sails, and the Swedish coast is dimly visible on the horizon.

Johannes Hansen.

MUNICIPAL INSTITUTIONS.

The tourist who travels with the purpose of studying art and kindred matters, or simply with the purpose of amusing himself, does not as a rule hear much about the municipal institutions of the towns he visits, although his daily well-being to a great extent depends on them. To a Dane it is a pleasure to enlarge upon this subject; for it is a generally acknowledged fact that, with regard to municipal arrangements, Copenhagen may be looked upon as a model town.

Copenhagen is a clean town. It is an ancient custom that every householder has to see to the street and pavement in front of his house being properly swept; several times a day the asphalt is brushed, and even a Dutchman would no doubt express his satisfaction with it. Quite a regiment of able-bodied paupers sally forth to sweep the streets and squares; they present a quaint appearance in their black clothes and wooden shoes, each carrying his weapons in the shape of a huge broom and an immense watering-can, which he uses with astonishing dexterity. The Salvation Army recently established a shoe-black brigade, but it is said not to be thriving.

A question of interest to people visiting a city for a few days is: Have the authorities provided convenient and sufficient means of locomotion?

To this question the citizen of Copenhagen can give a most satisfactory answer. Any one who has travelled enough to be able to judge fairly, will admit that the Copenhagen cabs compare favourably with those of other cities. There are large, roomy, family cabs, more often used open than closed; there are neat victorias; and there are smart broughams which might be mistaken for private carriages if it were not for the city arms on the coachman's cockade. The tramway system is extensive and well managed; the cars are clean and comfortable, and all strangers admire the fine horses. Electric trams are now also coming into use. The third means of conveyance



THE THOR-
VALDSEN
MUSEUM
ON "SLOTS-
HOLMEN"

is finally the excellent electric boats on the lakes, one of the greatest beauties of Copenhagen.

The tourist really interested in the study of municipal institutions will find much in Copenhagen worthy of his notice.

The standard of public education is unusually high; the instruction given in the free schools is most comprehensive, and the teachers are men of acknowledged ability. The school-buildings are large, commodious, admirably adapted to their purpose, and possess all the most modern improvements.

The Copenhagen hospitals are so well arranged and appointed that it will interest foreign doctors to pay them a visit. Some of the prisons too are models in their way. The Poor Law Guardians have at their disposal vast blocks of buildings, and everything possible is done to ensure that the poor shall receive considerate and humane treatment.

The Copenhagen fire brigade is perhaps the most popular of all the municipal institutions: every one turns out to see them tear through the streets. On the occasion of a big fire even members of the Royal family may be seen among the

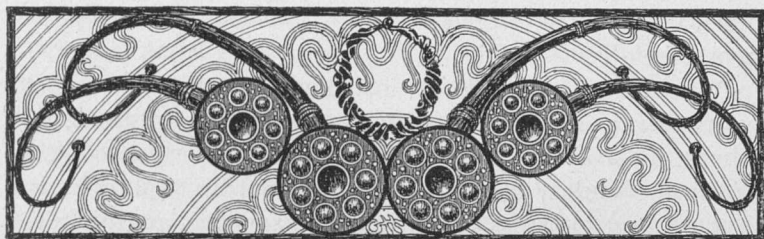
onlookers; the greatest enthusiast in this way being Princess Marie of Orleans (wife of King Christian's youngest son, Prince Valdemar) in whom the firemen have a generous friend.

Amongst all the buildings of Copenhagen the place of honour must be given to Martin Nyrop's magnificent new Town Hall, which is rapidly approaching completion. The great tower dwarfs all the surrounding towers and spires. The large covered courtyard, which will be the "Gilde Hal" (Guild Hall) of the corporation, is decorated in the style of the Italian Renaissance. On three sides the first storey has open galleries supported by pillars; and fine portals lead through the cross-wing into the open courtyard at the back, in which the low arched gallery immediately under the eaves is one of the most striking features. The grandeur of the main façade is enhanced by the castellated wall which rises above the roof, flanked by two small towers. In front of this castellated wall is a flat open space, protected by a balustrade supporting a row of life-size gilt bronze figures, representing the Copenhagen watchmen of days gone by. Over the principal entrance is a statue of Bishop Absalon, the founder of Copenhagen.

Among the architect's many pretty and original ideas is a dove-cot in the shape of a round tower, on the side facing Tivoli, intended for a flock of white doves which will hover as emblems of peace over this civic palace.

Kristian Dahl.





THE SIGHTS OF COPENHAGEN.

THE THORVALDSEN MUSEUM.



IN Slotsholmen, between the huge ruins of Christiansborg castle and the canal at Gammelstrand, stands the Thorvaldsen Museum, in point of architecture one of the most characteristic buildings of Copenhagen. This unique temple of art contains the only complete collection of Thorvaldsen's works, valuable not merely from their intrinsic artistic merit, but as a contribution to the history of art. Thorvaldsen is a pre-eminent representative of the so-called New-classic or Pseudo-classic style, which superseded the Grotesque style, and was in vogue during the first half of the 19th century. This has now itself been superseded by more naturalistic as well as more romantic tendencies. But even though Thorvaldsen's style may seem strange and obsolete to people of the present day, it possesses so much simple beauty that every one with any feeling for art is instinctively captivated by it.

Nowhere do you get so complete and strong an impression of the New-classic style as in this museum, but you ought to be at leisure when you visit it, and not hurry through it. Abandoning yourself to the contemplation of some of the chief works, their beauty will grow upon you, and this art will become dear to you, because it speaks to your soul in terms so straightforward and easily understood. The style did

(4)

not gain complete ascendancy until Thorvaldsen brought his works before the public.

When he arrived in Rome, on March 8th, 1797, he was 26 years of age. He had received his preparatory artistic education at the academy of Copenhagen, which was then conducted in the spirit of the Grotesque style. But his healthy nature had no bent towards the stilted and mannered, and his great artistic ability would not be confined within any strict limits. In Rome he lived with the accomplished Danish archæologist and art connoisseur, Zoëga, who taught him to see the beauty of the antique works of art, and urged him to study and copy the best among them. After some attempts which did not satisfy himself, the young artist at last produced his famous statue, Jason — the victorious young hero returning to his galley after fetching the golden fleece from Kolchis. This noble and spirited figure, finished in the spring of 1803, aroused universal admiration; even Canova, the greatest sculptor of the day, saw in Jason "a new and grand style". Now Thorvaldsen knew that he was on the right path, and he kept to it with surprising accuracy ever after. In a series of statues and bas-reliefs on varying scales, mostly with motives from the Greek and Roman mythologies and hero-legends, he gave shape to his ideals of human beauty, influenced by the best Roman antiques. Never-failing taste and exquisite artistic instinct were his strong points. The watchword of the time was one that had often been heard before and has been heard since: "Go to nature"; but to this was added: "and learn from the antique how to look at it". Thorvaldsen followed this teaching in his own way; he was fortunately too much of the productive genius to be content with an æsthetic imitation of ancient art. And he was determined to avoid the exaggeration and affectation which offended him in the art of the more immediate past, from Michael Angelo to Canova. He aimed at the ancient sculpture's presentation of pure, absolute beauty, with no disturbing element. But he chose for imitation only what

harmonized with his own nature. And that nature was a northern, or, to be even more correct, a typically Danish one, comparatively passionless, inclined to take life and all its dispensations philosophically, without loss of equanimity. With his calm temperament he looked placidly and good-naturedly upon men and gods, and a sly smile would often pass through his soul and into his art, especially when dealing with Cupid and his caprices. He gave form almost exclusively to purity and goodness, brightness and happiness. Pain, misfortune, consuming passion, great suffering of every kind, he preferred to avoid. Hence the wealth of youth and beauty which meets the eye in this museum, and hence also possibly the strong impression produced by Thorvaldsen's art.

Next to Jason, Hebe (1806) and Adonis (1808) may be specially mentioned among his chief works; also the large bas-relief, The Entrance of Alexander into Babylon (1812), which one may almost say he improvised, in three months, for a hall in the Palace of the Quirinal, on the occasion of the expected visit of Napoleon to Rome; the two world-renowned bas-reliefs Night and Day (1815); Ganymede with the Eagle of Jupiter, and Venus (1816); the Shepherd Boy and Hope (1817); Mercury the Argos Slayer (1818).

In 1819 Thorvaldsen paid a visit to his native country. In Copenhagen he got many orders — a whole series of works for the principal church, Frue Kirke (Church of Our Lady), and for Christiansborg castle, both at that time in process of rebuilding. From other places too he received so many orders that on his return to Rome he was obliged to enlarge his



PORTRAIT OF
THORVALDSEN,
PAINTED BY
ECKERSBERG

MERCURY



studios, where at times he employed as many as 40 assistants — artists and marble-hewers. — Though Rome had become Thorvaldsen's second home, he was deeply attached to his native country, and when a friend suggested to him that he should bestow on it the almost complete collection of his works which he himself possessed (partly plaster models, partly finished works, partly marble replicas), he eagerly took up the idea and did all he could to realize it. Influential men in Denmark took the matter in hand, and when, after a residence of 41 years in Rome, Thorvaldsen left that city in the autumn of 1838 and settled in Copenhagen, everything was so far arranged that the building of the museum could commence the following year.

Money was scarce in Denmark at that time, and the museum committee had not much at their disposal, so they gratefully accepted King Frederick VI's offer of an old stable at the castle for adaptation as a museum. The walls of the building were solid, and the question was how to make as much of it as possible. Bindesbøll, the architect, solved the problem ingeniously. He turned the old stable into a monumental museum. The building, two stories high, forms an extended quadrangle, enclosing a court of the same shape. Round this court, with doors opening on to it, runs a corridor, which in part of the back wing widens out into the "Christ Hall", the Holiest of Holies of this temple of art, which thus opens directly on to the court, by a huge door, the only one on this frontage. The Christ Hall and the great vestibule which forms the whole front of the building run up through both stories. Seen from the outside the vestibule looks like a separate part of the building. Behind the corridor, in both stories, is a suite

of small rooms opening into each other. Each room contains one statue, some bas-reliefs inserted in the walls, and a couple of busts. This arrangement was made by Thorvaldsen's desire; he wished the spectator to concentrate his interest, as far as possible, on one work at a time.

The effect of the building as a whole is uncommon; with all its apparent simplicity it has a distinct style of its own. As regards architectural decoration, Bindsbøll has for the most part confined himself to one motive, taken from the old Etruscan rock-sepulchres, namely the frame of a door, the slanting lines of which meet at the top and are surmounted by a broader lintel line or frame. He has made use of this both on the outer façades and on the walls facing the court, and the use of this motive, with the help of colour has produced a most effective decoration with very small means. But what is most characteristic and ingenious about the building is the way in which its style and whole design fit it to serve its double purpose of museum and mausoleum. No one approaching from the front and seeing the broad flight of stone steps leading up to the five great doors, which form almost the whole front of the façade and are surmounted by a beautiful Ionian architrave crowned by a winged Victory with a team of four powerful horses, could for a moment doubt that it is a temple of art which stands before him. Then, when he enters the court, sees the tomb (enclosed by high walls richly decorated in antique fashion with palms, delicately foliated trees, wreaths, vases, tripods—light on a black ground), and, raising his eyes from it, beholds, through the open door of the Christ Hall, the mighty form of our Saviour between the double row of



HOPE

apostles, he feels that this court and tomb are the real heart of the building and that everything around exists for the sole purpose of ministering to the glory of him who rests here.

Yes, to his glory! Turn where you will in this museum, your mind is filled with admiration, for each work and for the whole great collection, which bears such speaking witness to the fruitful artistic activity untiringly continued to the last hour of the old man's life. Eighty statues, 130 busts, 240 reliefs, and 3 large friezes, along with a number of models, remodelled works, and sketches, fill the halls and rooms of the museum. It is unfortunately impossible here to give any detailed account, but a short summary of the collection will give some idea of its riches.

In the vestibule are the models for the large monuments—the equestrian statue of Poniatowsky which was destined for Warsaw, but was carried off to Russia after the Polish rising in 1830; the sepulchral monument of Pius VII., with the excellent portrait-statue of that unhappy Pope; the splendid equestrian statue of the Elector Maximilian, which is in Munich; and the statues of Schiller, Gutenberg, and the Duke of Leuchtenberg. Among the objects in the corridor beyond is the model of the famous "Swiss Lion", hewn in a rock at Lucerne in memory of the Swiss Guard's defence of the Tuileries, August 10. 1792. In the left side-corridor are the models

for the group of John the Baptist in the Church of Our Lady — St. John in the centre, preaching; on both sides groups of listeners.

In the rooms behind this corridor are magnificent marble statues of Greek gods and heroes and the statues of Princess Bariatinska and Countess Ostermann. In the right side-corridor

NIGHT



are busts, models of several of the statues, and a copy of the Alexander frieze. In the rooms behind it are Thorvaldsen's statue of



PRIAMUS
AND
ACHILLES

himself (rapt in meditation over his work, the statue of Hope), the Shepherd Boy, the Graces, Adonis, Cupid Triumphant, the idealised statue of Prince Potocki, Ganymede with the Eagle of Jupiter, Lord Byron — all in marble. In the back wing of the museum is the Christ Hall, with the beautiful figure of Christ in the background, before him the Apostles, arranged in two rows, and in front of all, a kneeling baptismal angel. Christ is represented as the God of mercy. "Come unto me, all ye that are weary and heavy laden . . . Learn of me; for I am meek and lowly of heart," is what this speaking figure with the outstretched arms and the beautiful bowed head seems to say.

In one of the rooms adjoining the Christ Hall are portrait-statues, in the other some of the artist's tomb-reliefs. His bas-reliefs are the simplest, most spontaneous, and most sympathetic of his works. Many of them are like little lyric idyls or anacreontics in marble, with all the freshness of improvisation about them. And they were, as a matter of fact, produced with incredible facility. "Night" and "Day", for instance, are said to have been modelled in the course of one day. In these reliefs Thorvaldsen's natural humour has often found charming expression, endowing them with a life and grace which has made them so popular that they are to be found in thousands of reproductions all over the world.

In the upper story of the museum the corridors are occupied with plaster models of statues and reliefs; but in one of them is to be found a beautiful reproduction in marble of the

Alexander frieze, on a somewhat smaller scale than the original (70 feet by 110 feet). The upstairs rooms are, like those on the ground-floor, richly decorated in the Pompeian style, with a fine deep wall-colour, which shows off the marble to full advantage. Besides some statues, such as the two Dancing Girls and several Cupids, they contain Thorvaldsen's collection of pictures, in which the Danish and German painters of his day who lived in Rome are especially well represented. Here are also to be found his books, antiquities, ancient coins and gems, considered, in his time, to be a fine collection. In one room are his clay models and his drawings; in another, along with some of his furniture and personal belongings, are the last pieces of work on which he was engaged — an unfinished bust of Luther, and a sketch for a relief of the Genius of Sculpture, drawn with chalk on a slate. The strokes of his modelling-stick are visible on the Luther-bust, and the little lump of clay which he placed on the breast when he stopped his work, a few hours before he died, is still there.

M. Galschiot.

THE PICTURE GALLERIES OF COPENHAGEN.

The National Art Gallery is situated in the Sølvgade. The building, planned by *V. Dahlerup*, was completed in 1896. The ground floor contains a collection of casts and the Royal collection of engravings. On the first floor are paintings and sculpture, divided into two sections, one for Foreign Art and one for Danish. —

It was not until this century that Danish art acquired its marked national character. We can trace it back into old times. In our churches dating from the Middle Ages we often discover, beneath the plaster, original decorations by unknown and, no doubt, unimportant painters. In the seventeenth century, our art-loving king, Christian IV., employed Dutch artists to work for him; amongst these were the gifted painters, *Karel van Mandern* the Younger and *Abraham Wuchters*. In 1754

the Academy of the Fine Arts was founded in Copenhagen. The able painter *Abildgaard* was, at the close of the century, appointed its president, but the public was indifferent to his too learned illustrations of the least popular of classic authors, which showed no signs of fresh observation of nature. At the same period Denmark possessed a clever, at times first-rate, portrait-painter in *Jens Juul*.

C. V. Eckersberg (1783—1853) is the founder and the first teacher of the Danish School, properly so called. From 1810 to 1813 he was a pupil of the classical French painter, David, whose teaching had a great influence on the technical side of his art, — though Eckers-



THORVALDSEN'S
GRAVE IN THE
THORVALDSEN
MUSEUM

berg never became a classic himself. His portraits often combine cool, clear, delicate colouring, and solid, careful drawing, with beauty and style. His landscapes and marine pictures are all of them small, and somewhat laboured in execution; but they command respect by the thorough study of nature they reveal, and they charm by the delight in nature pervading them all. It is nature in its every-day dress which Eckersberg depicts; he does not seek subjects thrilling with impressive sentiment; but whilst he saw only prose where others saw poetry, he discovered poetry where others only saw prose.

His pupils followed in his steps. He understood how to communicate to them his interest in and love of modest and simple subjects. *Christen Købke* (1810—1848), besides characteristic

and spirited portraits, has left us fine pictures of the then very picturesque outskirts of Copenhagen.

The endeavour to create a national art found a zealous advocate in *Høyen*, the able and influential art-historian and critic, and was aided by the flourishing state of Danish poetry at the beginning of this century. The best amongst the landscape-painters — *J. T. Lundbye* (who was also an excellent animal-painter), *P. Skovgaard*, *G. Rump*, *V. Kyhn*, — endeavoured to give a faithful representation of Danish scenery; and the figure painters largely occupied themselves with the depiction of every-day life in Denmark. *Sonne*, *Dalsgaard*, *Vermehren* and *Exner*, towards the middle of the century, produced pictures with subjects from peasant life, which are beautiful and full of feeling.

There was, however, one dangerous temptation that often enticed the Danish painters away from the representation of their own nature and home life. Nearly all of them were drawn towards Italy, where Thorvaldsen had gained his world-wide fame. Beautiful Italian pictures were painted by *Constantin Hansen*, who, after he returned to Denmark, executed the fine decoration of the Lobby of the University of Copenhagen. The most powerful genius amongst all the Danish painters, *Vilhelm Marstrand* (1810—1873), is the one who has most frequently depicted Italy in its splendour, as people then loved to see it and did see it. He has treated the most varied subjects with equal success — Bible subjects, comical figures from the plays of Holberg, the Danish Molière, pathetic scenes from Danish history, and the stir of Italian street-life. It was also in Italy that *Carl Bloch* (1834—1890) attained a proficiency that enabled him to give to his painting a strength and brilliancy of effect till then unknown in our art. His powerful pictures, "Samson in the Prison House" and "King Christian II. in Prison", produced — and with good reason — an outburst of surprise and admiration.

Otto Bache, and many of the other younger painters, have

directly or indirectly been influenced by French art. *P. S. Krøyer's* years of apprenticeship to M. Bonnat fitted him to become the foremost of our young artists. As such he has everywhere gained the approval of foreign critics, and he has had a very great influence on the younger painters. Krøyer is, unfortunately, not very well represented in the Royal Picture Gallery, and the same may be said of the greater number of those young Danish painters who are best known on the Continent. The gallery possesses an excellent picture by the distinguished painter *Viggo Johansen*: "Evening in the Artist's Home".

Lovers of art wishing to make themselves more intimately acquainted with the Danish school, will have no difficulty in getting admittance to two of



GANYMEDE
WITH
JUPITER'S
EAGLE

the most important private collections Mr. *H. Hirschsprung's*, which contains specimens of all the most eminent Danish painters of this century, and Dr. *Alfred Bramsen's*, which represents the most talented of the younger generation of painters. Amongst these are the brilliantly gifted *Julius Paulsen*, and the very original *Vilhelm Hammershøj*, who, in his pictures, seeks the simplest, most delicate, and most refined effects, and often proves himself akin to Whistler.

In the Collection of Sculpture in the National Art Gallery some excellently executed works by *J. A. Jerichau* (1816—1883) — "The Panther Hunter", "Hercules and Hebe" — are the most noticeable, along with a series of strikingly characteristic busts by *H. V. Bissen* (1798—1868). —

The Copenhagen Galleries further contain an interesting

collection of foreign paintings. The Italian School of the fifteenth century is represented by two works of distinction — a *Pieta* by *Mantegna*, and a picture by *Filippino Lippi*, representing the meeting of Joachim and Anna, the parents of the Virgin. A most striking, powerful picture, showing marvellous technical skill in its colouring, is said to be a portrait of *Tintoretto*, painted by himself. Of pictures belonging to the decadent period of Italian art, those of *Salvator Rosa* are the most noteworthy. They were painted for the Danish King, Christian IV., and the largest of them, the magnificent representation of Jonah announcing their doom to the inhabitants of Nineveh, formerly hung in the Chapel of Frederiksborg Castle. The picture of Cadmus addressing Minerva after he has killed the dragon may be looked on as one of *Salvator Rosa*'s most characteristic and excellent works. The gallery owns two masterly paintings of ascetics by *Salvator Rosa*'s teacher, *Ribera*; but a more beautiful specimen of the best Spanish Art is the great portrait of Queen Isabella of Bourbon, which came from the studio of *Velasquez*.

The old Flemish and German Schools are meagrely represented. An unknown Flemish master painted the excellent, characteristic little portrait of the Danish King, Christian II. There are some fine specimens of *Lucas Cranach*; the simple little picture of Cupid complaining to a charming Venus of the sting of a bee, is especially taking. By far the greater number of the best pictures in the Foreign Section are Flemish paintings of the seventeenth century. *Rubens* is represented by a couple of portrait-sketches and the splendidly painted, marvellously life-like portrait of the Abbot Matthew Irselius. There is also the great *Rubens* picture of the Judgment of Solomon, which came to Denmark as a gift from Field-Marshal Josias Rantzau to Christian IV., and was originally intended for a town-hall.

The collection contains three works of note by *Jacob Jordans*, viz., a finely composed picture of Christ blessing the Children, a rather coarse jovial representation of Susannah and

the Elders, and a large mythological subject, Nymphs decorating a cornucopia for the victorious Hercules. Amongst the examples of *Snyders* the large fruit-picture is specially noticeable. Its strength, richness, and beauty make it one of his best works.

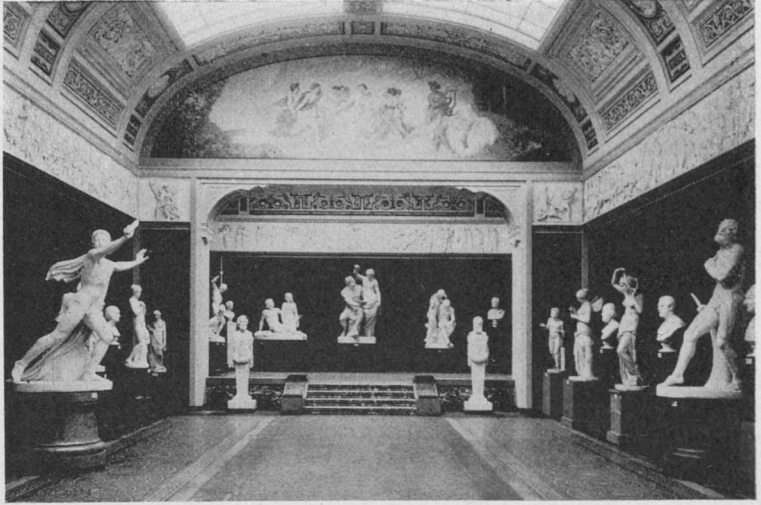
There are several good specimens of Dutch portrait-painting at the beginning of the seventeenth century — stately citizens with their wives and daughters, daintily depicted in their best finery by *Mierevelt*, *Nicolaes Elias*, *Ravensteyn*, *Moreelse*, and others.

Of the pictures by *Rembrandt*, both of the portraits belong to his latest and best period. The male portrait is especially remarkable for its perfect, picturesque beauty. The female portrait is supposed to be that of Hendrikje Stoffels, who was the comfort of the artist's old age. In the picture of Christ at Emmaus, Rembrandt has almost repeated the composition of his famous painting in the Louvre, but he has increased the beauty and sentiment of the picture by altering the light effect.

Finally, the Foreign Section of the Gallery contains many good Dutch landscapes and marine paintings — a magnificent *van Goyen*; a large and beautiful picture by *Dubbels*, representing a fresh, stormy day on the coast of the Zuyder Sea; several good examples of *Simon de Vlieger*; five of the finely executed little pictures in which *van der Neer* has depicted the calm of evening by a Dutch canal, with the moon appearing through dark clouds, or town and country in the fantastic glare of a distant fire; and four landscapes by *Jacob van Ruisdael*, the two smallest of which are perfect gems. Fine pictures by the animal-painters, *Potter*, *Cuyp*, *Jacob van der Does*, and *Jacomo Victor*, and still-life and flower-pictures by *Willem Kalf*, *van Huysum*, and others, contribute to make the collection an attractive one to all lovers of Dutch Art. —

Count Moltke's Gallery situated in Dronningens Tvergade, contains chiefly pictures of the Flemish School of the seventeenth century. There is an excellent and characteristic study

THE
"DANISH HALL"
IN THE
GLYPTOTHEK



of the head of a fat bishop by *Rubens*; and amongst the *Teniers* are two which are considered to belong to his very best, viz., a kitchen with a newly-killed pig, and an interior with an old married couple having a quiet talk. The Dutch School, however, is the one best represented. The gem of the collection is *Rembrandt's* admirable picture of an old woman, painted about 1656. Besides a great many other good Dutch pictures, the collection possesses beautiful genre-paintings by *Ostade*, *Metsu*, and *Jac. Ochtervelt*; two excellent landscapes by *Hobbema*; four landscapes by *Ruisdael*; and a fine marine picture by *Dubbels*.

Karl Madsen.

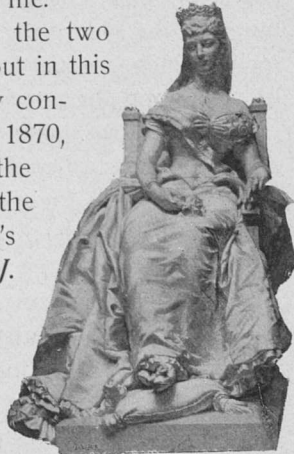
THE "NY CARLSBERG GLYPTOTHEK".

The Ny Carlsberg Glyptothek is an independent public institution, founded in the year 1888 by Mr. Carl Jacobsen, the great brewer, and director of the Royal Collection of Sculpture, and his wife Otilia J., with the cooperation of the Danish government and the municipality of Copenhagen. It

derives its name from Mr. Jacobsen's famous brewery at Valby, where it originated as a winter garden with a few marble figures. The number of these soon increased, and many original models in plaster were added to the collection. In 1888 the collection had attained such dimensions and importance, that he and Mrs Jacobsen, in order to preserve it complete, resolved to present it to the nation. Between the years 1891 and 1897 a magnificent building was erected for the reception of this valuable gift. Being a "young" collection, it has not yet assumed definite form, but as it contains many excellent works of art, it possesses the fundamental conditions for becoming a sculpture museum of high rank.

When Mr. Jacobsen, towards the close of the Seventies, began to collect statues, he was especially interested in the older Danish and the modern French sculpture. This twofold interest has set its stamp on the collection, which consists of two distinct sections, the Danish and the French. On the one side of the large arched entrance hall are the rooms containing the French, on the other those containing the Danish sculptures. The marked difference between the Romanic and the northern styles is most striking, and of interest not only to the art student, but to the student of national life.

The distinguishing peculiarities of the two nationalities are still further brought out in this case by the French section principally containing sculpture of the period after 1870, the most brilliant and influential in the history of French art, whilst nearly all the chief Danish works are by Thorvaldsen's two talented pupils, *H. V. Bissen* and *J. A. Jerichau*, excellent exponents of the Danish art of the Fifties and Sixties. Contrasted with the French sculpture, the Danish becomes the expression not only of Scandinavian, but, in a



CHAPU: THE PRINCESS OF WALES, IN THE GLYPTOTHEK

wider sense, of Germanic art; and it consequently adds to the interest of the Danish section that it embraces also a small collection of English and German sculpture.

The Ny Carlsberg Glyptothek derives a certain importance from the fact that it offers a better opportunity than any other existing museum of directly comparing original works of sculpture by artists of different nationalities. But even above its great value for this purpose must be placed its intrinsic value as a collection of excellent works illustrating the development of art during the greater part of the present century.

The first room in the Danish section, the Bissen room, contains art which rests firmly on sound traditions; amongst the finest examples of Bissen's art are the beautiful and characteristic bust of Anders Sandøe Ørsted, the statue of the indignant Achilles, and two female figures, a bathing girl and a flower girl, distinguished by purity and refinement of conception. There are many other statues deserving mention, also busts, in a broad, masterly style, and several excellent reliefs. Passing from the Bissen room into the next, the Jerichau room, we at once feel that we have moved a step further from the time of struggle. There is not the same strength of character in Jerichau's works, as in Bissen's, but there is still much of the old spirit, coupled with a distinguishing refinement, which are particularly striking in the beautiful group of Adam and the newly created Eve.

And now we come to one of those stages of development which may be called dramatic, because of the violence of the conflict between the old, which is passing away, and the new, which is taking its place. A new generation, eager to strike out new paths, begins to play the leading part — a generation which is not rich by inheritance, nor as yet ennobled by struggle. A characteristic representation of the art of this new generation is to be found in one of the adjoining rooms, in the works of *Stephan Sinding*. Whilst the men of the old school, in their works and ways, showed that they built upon

and found rest in a Christian view of life, no such firm spiritual basis is discernible in the productions of this section of the new school; they are distinguished by unrest, aspiration, craving. The artists insist on what is real and tangible; in place of the grandeur, peace, and spiritual vision of their predecessors, they must have life, passion, and motion.

It is at this point that Scandinavian art most nearly approaches French. Its aspirations are the same, and many northern sculptors have, like their fellows from other countries, studied in the French schools. Yet in spite of certain points of resemblance, the difference between the two arts is very marked. One is struck by the evidence of a more thorough understanding of anatomy of the French sculpture, by the



THE PORCH
OF
OUR LADY'S
CHURCH

freer, more charming attitudes of its figures. The spirit of the northern artists is distinctly manly; that of the French has something softer about it; they take special pleasure in portraying women. Yet their pathos has a certain military tone, a reminiscence as it were of the "Marseillaise". Looking at Chapu's beautiful statue of "Jeanne d'Arc", the kneeling peasant girl gazing forwards and upwards in confidence and hope, one feels, in spite of the stillness which the figure expresses, that she is going to cry: "Aux armes, citoyens!"

Among the most important statues in the French section must be mentioned P. Dubois' "Eve" and his "Florentine Singer". There are many other characteristic works by this artist, and Delaplanche, Falquière, Gautherin, Barrices, Chapu, Mercié, and Gérome are also represented.

(5)

In addition to the two principal sections of the Glyptothek, there is a small picture gallery, with good Danish paintings and Millet's famous picture, "Death and the Woodcutter", and also a small collection of works of art belonging to the time of the Renaissance, among which special mention must be made of a beautiful picture by Rembrandt, "A Youth Reading".

Th. Oppermann.

THE CHURCH OF OUR LADY.

The great fire in 1728 reduced the Church of Our Lady (Frue Kirke) to ashes, but in the course of 10 years it was rebuilt, with a magnificent tower and spire, by *Thurah*, the well-known architect, noted for his spires. This one, 385 feet high, being the point in Copenhagen, became the principal mark for the English guns during the bombardment of 1807. It was demolished, and the church consumed by fire. The church was rebuilt between 1811 and 1829 in an altogether different style, which bears the stamp of the strict economy of those times. *C. F. Hansen*, the most noted Danish architect of the Empire period, designed it in what is called the Greek Renaissance style. It is a kind of basilica with a substructure of massive, plain pillars, connected by arches, an upper storey with a Doric gallery, and an apse with a semi-dome. It is lighted from above. The outside appearance of the church, with its low, spireless tower, is heavy and bare. The principal entrance is a Doric portal with six columns.

The interior is simple but imposing, with its restful overhead light falling on grey walls and columns without any coloured decorations — a spacious temple of Puritan, almost ascetic simplicity. In spite of its bareness and emptiness, the Church of Our Lady is second to none in artistic and religious effect. Looked at from an artistic point of view, the most ancient and famous churches are, for the most part, museums, with monuments of art of many periods and styles. This, on

the contrary, is a church decorated by the works of a single master, which were designed for it. In strict harmony with the plain, almost poor, architectural surroundings, that form a subdued and simple background for them, the serene, devout master-pieces shine out like jewels in an unpretentious casket. The Church of Our Lady is thus more than a church; it is, in the highest sense of the word, a Christian *temple*, peopled by the creations of *Thorvaldsen*.

The portal is flanked by the principal figures of the old Testament, bronze statues of *Moses* (by Bissen) and *David* (by Jerichau). These two stand *outside*. In the pediment group stands John the Baptist, the voice in the wilderness,

the fore-runner of Christ preaching to young and old. And above the main entrance, inside the columns, there is a long frieze representing the entrance of Jesus into Jerusalem — People thronging out of the city, waving palm branches, and spreading their garments on the road before the Saviour.

Inside the temple, in front of the pillars, are the figures of the twelve Apostles, larger than life, six on each side. Each bears his character depicted in his face, and is further identified by his symbol, or token of martyrdom, as determined by ancient tradition. Through this sacred and beautiful Palatin watch one approaches the altar, where the Saviour stands as the God of the temple. This famous and beautiful statue



INTERIOR OF
OUR LADY'S
CHURCH

of Christ is perhaps the worthiest and noblest representation ever produced of the great Prince of Peace, the risen and glorified Saviour. He is bending his head and stretching out his arms as if to embrace all those that labour and are heavy laden. His soul thrilling with the deep and holy harmony of this altar statue, the spectator raises his eyes and discovers, in the dome above the long rich frieze depicting the road to Golgotha, Christ himself the central figure, not sinking beneath the burden of the cross, but strong, and comforting the weeping women. On the floor of the choir, in front of the altar, kneels the beautiful Baptismal Angel, with a wreath of flowers round her gentle, upturned head, holding the bowl for the christening water in the form of a shell.

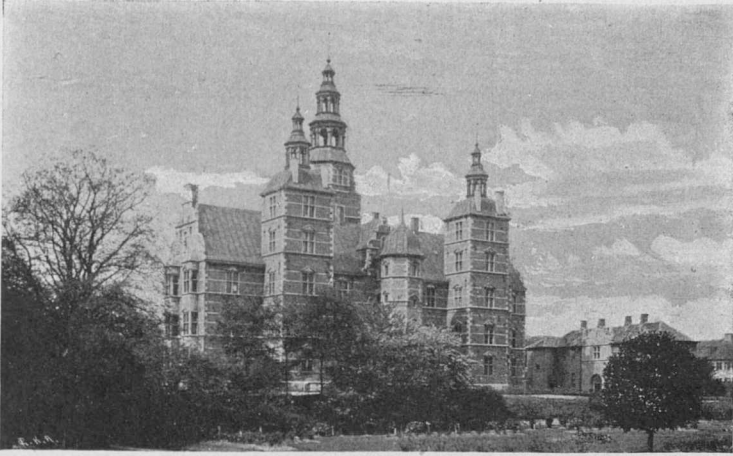
Further proof of the elaborate care which the master bestowed on the decoration of this church is afforded by the two chapels, the Baptistery to the left, with a relief representing the baptism of Christ, and to the right the Communion Chapel, where a corresponding relief represents the Last Supper. Even the two poor-boxes owe their ornamentation to Thorvaldsen — reliefs representing Christian Charity and the Guardian Angel of Children.

Sophus Michaëlis.

ROSENBORG CASTLE.

Rosenborg Castle, now situated almost in the centre of Copenhagen, was founded by King CHRISTIAN IV in the year 1610, outside the capital, which at that time was only a small town. After its completion in 1624 or 1625, the castle, which is built in the style of the Dutch Renaissance, served as a place of residence for the royal family until the beginning of this century. As early as the middle of the 17th century it was enclosed by the ramparts of Copenhagen, now changed into boulevards. Since the time of King Frederick III (1648 — 1670) it has been used as a store-house for objects of art, weapons, royal robes, and similar treasures; and in the course

THE SIGHTS OF COPENHAGEN.



ROSENBERG
CASTLE

of time this family museum has grown into an important and extensive historical collection, which is of peculiar interest from the circumstance that the objects are arranged in the rooms in which their royal owners lived, and that various periods of art are represented in the decorations of the different rooms. Thus the first apartments which the visitor enters on the ground-floor have been preserved in their original state from the time of Christian IV — the Renaissance period — while some of the following, decorated by his successors, are in the Rococo style. In passing through the castle we get a glimpse of the successive periods of culture of the last three centuries, and of the history of Denmark at those periods.

The Danish national song, "King Christian stood by the lofty mast", which celebrates the naval battle of Fehmern in the Baltic, July 1st, 1644, in which Christian IV was wounded, is illustrated in the museum by such national relics as pieces of the suit which he wore on board the line-of-battle ship "The Trinity", when he was wounded — still stained with his blood — and two small gold enamelled hands, one holding a piece of the Swedish iron cannon ball, and the other a piece of the Danish bronze cannon by which his forehead and

eye were struck. These were worn as ear-pendants by one of his daughters in memory of the battle.

There are many objects which will have a special interest for English visitors to the castle. Among others may be mentioned: the insignia of the Order of the Garter conferred on King Frederick II by Queen Elizabeth in the year 1582; a portrait of Princess Anne of Denmark, wife of King James I, presented to Rosenborg by an English gentleman; two busts in marble of the nephew of Christian IV, King Charles I of England, and his consort, Queen Henrietta Maria, dated 1633 and 1640, perhaps by Bernini; some smaller portraits of King Charles I, Charles II, and James II of England, Prince George of Denmark, his consort, Queen Anne of England, and their son, Duke William of Gloucester; a medallion in marble, of English workmanship, representing Prince George in the robes of the Order of the Garter; Christian VII's diplomas as D. C. L. of the Universities of Oxford and Cambridge, the documents conferring on him the honorary membership of the Goldsmiths' Company and the freedom of the City of London, with the gold caskets for the two last-mentioned deeds (1768); Christian VIII's diploma as D. C. L. of the University of Oxford (1822); and, finally, portraits of Prince Albert Edward and Princess Alexandra of Wales.

The Knights' Hall is very imposing; its magnificent arched stucco ceiling dates from the beginning of the 18th century; the twelve large pieces of tapestry on the walls, representing the most important events of the Scanian war (1675—1679), were woven in the manufactory of the Dutchman, Bernt van der Eichen, in Denmark, towards the end of the 17th century. In front of the great fire-place at the northern end of the hall is a velvet canopy, underneath which are the coronation chairs of the king and queen; the king's is made of narwhal-horn and adorned with eight allegorical figures; the queen's is covered with solid silver and adorned with two figures which represent the Fear of God and Charity. Before the coronation

chairs stand three silver lions, representing the Sound, the Great Belt, and the Little Belt. At the opposite end of the hall is the royal silver-gilt baptismal font, which is still used. Two tower-rooms, adjoining the Knights' hall, contain fine collections of very rare old Venetian glass and of Chinese, Japanese, Indian, Dresden, French, Swedish, and Danish porcelain.

P. Brock.



ROSENBERG
CASTLE

THE NATIONAL MUSEUM.

The National Museum is located in the Prince's Palace, which was at times a Royal residence. During the first half of this century the old Royal Collections containing archæological and ethnographical objects were organised by *C. J. Thomsen* and new collections were added. In 1892 the Danish Collection, the Ethnographical Collection, and the Collection of Classical Antiquities were united into "The National Museum". The exhibits are provided with labels giving all necessary information. — The Royal Collection of Coins is also to be found in the Prince's Palace.

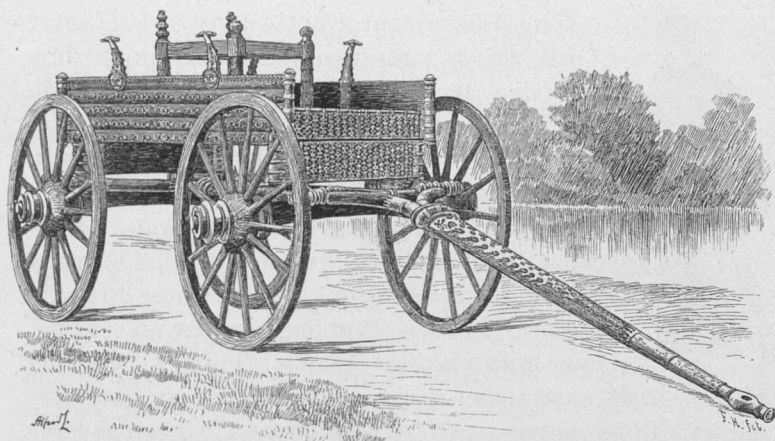
The Danish Collection illustrates Denmark's pre-historic times and the historical period ending in 1660.

It was founded in the year 1807, at which time similar collections were unknown in other parts of Europe, and it gradually grew into a very valuable one, especially as regards pre-historic relics. As far back as 1845 it contained about 10,000 objects, and now there are more than 70,000. This rapid growth is owing not only to those systematic excavations and scientific explorations which are now-a-days undertaken to a far greater extent than formerly, but also to the great interest which all classes have taken in the collection. It has always been arranged according to strict scientific rules, and has consequently served as a pattern for several of the archæological museums on the Continent — amongst which it is still able to hold its own.

The collection has been arranged chronologically, the pre-historic section being divided into the three principal periods, the Stone Age, the Bronze Age, and the Iron Age with the subdivisions of these periods. In each chronological section the objects have been arranged partly geographically, partly with regard to their character and the circumstances under which they were found, viz., grave-finds, field-finds, bog-finds, and separately found articles.

The earlier Stone Age is fully represented, especially by finds from the large shell heaps (Kitchen-middens), of which a great number have been excavated of late years. As an example of these relics a pillar may be mentioned, which was cut out of a shell heap measuring $4\frac{1}{2}$ feet in thickness. Amongst the exhibits in the section of the later Stone Age special attention ought to be paid to the flint axes, which have been collected in thousands, and are often remarkable for their size and careful sharpening; to the numbers of flint daggers and spear-heads, the workmanship of which is no less remarkable; and to the large collection of amber ornaments found in bogs — a single find consists of about 4000 beads.

The Bronze Age is also very fully represented. There are some hundreds of uninjured bronze swords, and quite as many women's ornaments for neck, arm, and waist. Many of these,

A CHARIOT,
FIND FROM
DEJBJERG
BOG

beautiful in form, rich in decoration, and at the same time characteristically Scandinavian, bear witness to the high degree of skill attained by the bronze-workers of this country. Further proof of this is given by the curious trumpets ("Lurer", see head-piece pg. 49), of which more than twenty have been found, most of them in excellent preservation. There are some finds of a unique character from oak-coffins in Jutland, namely, complete men's and women's dresses in woven woollen material.

Amongst the exhibits belonging to the Iron Age are a series of bog-finds, consisting of a large collection of all the objects requisite to the full equipment of a warrior; a peculiar and well preserved chariot with beautiful metal mountings; copies of the two golden horns which were found at Gallehus in Schleswig in 1639 and 1734, and were stolen and melted down in the year 1802 (their mysterious representations have not yet been satisfactorily explained); a great silver bowl from Gundestrup bog in Jutland with representations of figures in the Gallo-Roman style; a large series of finds of gold and silver ornaments, amongst which are several of the "gold bracteates" so characteristic of Scandinavia; and a find from the oldest Royal grave in Denmark, that of King Gorm. *C. Neergaard.*

A MAN'S
DRESS FROM
THE
BRONZE AGE



The Historical Section of the Danish Collection contains objects belonging to three periods — the early Middle Ages, the later Middle Ages, and the Renaissance. They have been arranged according to their character and, as far as possible, in chronological order.

The early Middle Ages, or Romanesque period, from about 1000 to 1250, are principally represented by ecclesiastical relics. Those from the earliest, wooden, churches are few in number, but from the first granite churches, we have pillars, bases, and other parts of the buildings, with ecclesiastical belongings such as an altar and baptismal fonts. The runic stones which are to be seen in the entrance hall date from the 9th to the 11th century. The altars from Jutland ornamented with representations of figures on gilt copper plates, the ecclesiastical ewers in the shape of armed horsemen or of animals, the numerous censers, several of which are inscribed with runes, bear witness to a distinctly Scandinavian type of art; and crucifixes, candlesticks, book-covers, ornaments in enamelled or moulded work (Queen Dagmar's cross) and carved objects (Gundhild's cross), prove the great skill of the artists. Axes, swords, coats of mail, and domestic utensils, the finds of Sjørring and Lilleborg, throw a light on the secular side of the life of those times.

The later Middle Ages, the Gothic period, 1250 to 1536, are also to a great extent illustrated by ecclesiastical objects. There are altar-pieces with carved or painted figures, the latter dating from the end of the period. There is an altar from Elsinore with pictures of Christian II. and Queen Elizabeth, and a representation of Christ's grave (Funen) and of St. George's fight with the dragon. There are carved figures of saints, beautifully wrought gilt monstrances, church-vessels, baptismal fonts, censers, reliquaries, bishops' copes, and church cupboards. The secular exhibits include collections of weapons (amongst

which are some of the very first cannons), instruments of torture, stocks for criminals, household vessels of various kinds, drinking-horns, spoons, runic calendars, chests, cupboards, and divers finds from Søborg, Køge and Dragør.

The chief ecclesiastical exhibits belonging to *the Period of the Renaissance*, 1536 to 1660, are some altars, two of silver. The high degree of artistic skill shown in their workmanship gives to this section of the museum quite a different character from the others. The military life of the period is illustrated by an excellent collection of armour and weapons — cross-bows, guns, swords, rapiers — and its home life and the development of its arts by beautifully woven tapestry from Kronborg (1581—1584) with pictures of Danish kings; by beds, cupboards, chests, chairs (Tycho Brahe's), a spiral-staircase — most of these things finely carved; by bridal ornaments (principally from Iceland and Norway), silver drinking-cups and spoons, knives, forks, watches, locks, glass and earthenware vessels.



A WOMAN'S
DRESS FROM
THE
BRONZE AGE

P. Hauberg.

THE DANISH "FOLKEMUSEUM".

This Museum (situated at 3 Vesterbrogade) is an offspring of the Historical Exhibition which was arranged in Copenhagen in the summer of 1879. In the beginning of that year Mr. *Worsaae*, a well-known scientific man, communicated with Mr. *Bernhard Olsen*, with the view of arranging a separate section representing peasant life. The character of the space and of the received exhibits suggested to Mr. Olsen the idea of forming "Interiors" — rooms furnished exactly as they were in olden times. This was quite a new sort of arrangement at that time. On account of the interest in peasant life awakened by this section, Mr. Worsaae begged Mr. Olsen not to let the idea die with the Exhibition, but to try to carry it out in a permanent

form. The late Mr. *Jacobsen* provided sufficient money for preliminary expenses, and a Museum was founded (1885).

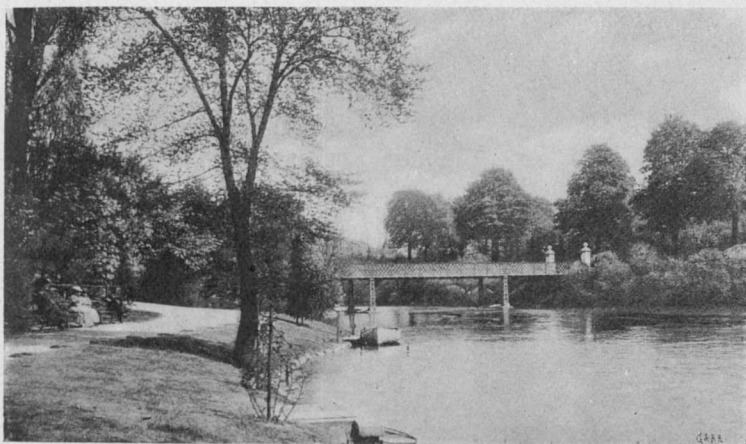
The want of space makes it difficult to get a good general impression of the "Danish Folkemuseum". The appearance of the "Interiors" has been somewhat altered by other exhibits having been added to their original contents; still they are all there much as they were in 1885—rooms from Urendorf in Holstein, Aalborg (2), Samsø, Mid-Zealand, North-Zealand, and Rønæs in Scania. The Museum from the beginning also contained exhibits illustrating the development in culture of the other classes; and later it was fortunate enough to obtain the silver emblems of almost all the old Guilds, forming the largest collection of wrought silver in Denmark, with the exception of that in Rosenborg Castle. To this has been added the fine collection of ancient female-ornaments from Scania made by the late Mr. *Thomsen*, the famous antiquarian.

It was originally intended that a section of the Museum should be devoted to old, historically interesting houses. In 1895 it was decided to get hold of some of these rapidly disappearing buildings. Permission was obtained (August 1897) to set up two wooden buildings on the drill-ground in front of Rosenborg Castle, a room from Halland and a "loft-house" from Smaaland, near the boundary of Blekingen.

THE DANISH INDUSTRIAL ART MUSEUM AND DANISH ART INDUSTRY.

In this Museum are exhibited specimens of the art industries of Denmark from the end of the 18th century up to the present time, and also specimens of the art industry of various foreign countries at different dates.

In the Danish section, the only one which we shall describe, the first thing to be mentioned is a large and beautiful collection of *vieux Danois* from the china manufactory which was founded in Copenhagen by *Frantz Heinrich Müller*, in the year 1775, and a few years later became state property under

THE
ORSTEDS
PARK

the name of the Royal Copenhagen Porcelain Manufactory. Most of the exhibits belong to last century, when the manufactory first became famous. They may be divided into two classes, the first consisting of useful articles — small services, tureens, dishes, plates, etc.; and the second of decorative articles, such as figures, and groups. Whilst the shapes are mostly in that Rococo style which was in favour in the German china factories, especially at the famous Meissen works, the decoration has the graceful, if somewhat cold elegance of the fascinating style peculiar to the French industry during the reign of Louis XVI. The so-called Monrad set, of which every single piece is decorated differently, illustrates the excellence of the factory's method of painting in colours. There are also several fine specimens of the blue fluted ware of last century, the so-called Muschel china, the blue pattern of which is an adaptation of a Japanese flower design. This pattern has been greatly in demand ever since the factory was started, and to this day when Danes talk of "Copenhagen china", they mean this Muschel ware (see the head-piece pg. 21). Another famous service dating from an early period of the china manufacture is the "Flora danica", of which an old

made itself a first class position; some of its beautiful productions are to be seen in the museum.

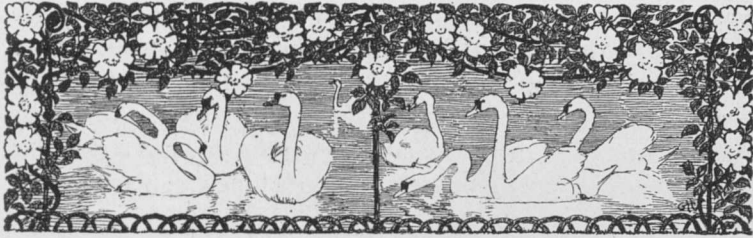
Of late years Denmark has done good work in the domain of art pottery. The museum possesses a number of decorative earthenware dishes and vases, executed by some of the best representatives of modern Danish art — Joachim Skovgaard, Th. Bindsbøll, Philipsen and others. Several pots and jars, mostly with "lustre" glazing, come from the manufactory of Herman A. Kähler at Nestved, the productions of which are known and admired everywhere abroad.

Deserving of mention is a cradle, decorated with symbolic figures by the young artist, Harald Slott-Møller, from whose designs much good work has been done, especially in silver (A. Michelsen).

Most of the artists just mentioned have done great service to the artistic book-producing industry, which has thriven of late years, especially since the founding of the "Society for Book-Industry" under the management of F. Hendriksen. Special progress has been made in the art of binding, and the Museum possesses fine specimens of what has been done in this department. Some of the bindings shown were designed by the celebrated illustrator, Hans Tegner. The museum owns his principal work, the three volume illustrated edition of Holberg's plays, and also illustrated works by Frølich, Jerndorff, Viggo Pedersen, N. Skovgaard and others, which all testify to the high standard attained in the art of illustration.

Ch. Been.





PARKS AND PROMENADES.

THE capital of Denmark may — in proportion to its size and population — be said to be well provided with public parks. London has 13, Copenhagen 5. But the parks of Copenhagen do not vie with those of London; they have charms of their own; they are beautiful, well kept, wooded gardens.

The oldest of these is the *Rosenborg Garden*, or, as it is generally called, the *King's Garden*. When first laid out by King Christian IV. in the beginning of the 17th century it was outside the city, and Rosenborg Castle was then a country house. The garden was in the stiff French style, but it was afterwards re-planned in what is known as the English style. In the centre is a fountain, the open space round which is one of the favourite play grounds of the Copenhagen children. There are fine avenues of old trees, one or two old pavilions, and various statues. At the end of one of the avenues is the statue of the world-renowned *Hans Christian Andersen*. He is represented sitting, with one hand stretched out, as if he were in the act of telling a fairy tale.

The two other parks within the town, have not the Rosenborg Garden's charm of antiquity, for they were only laid out some twenty years ago, on the old ramparts. The *Østre Anlæg* is quite rural. The nightingale and the cuckoo often build their nests in its trees, and wild ducks swim about in its

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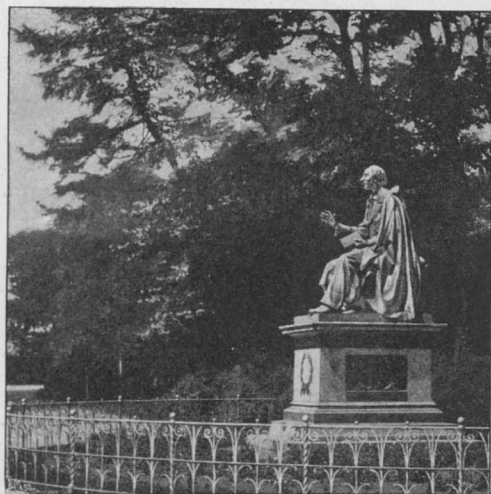
waters, under banks overgrown with high, waving rushes. A narrow and winding path, a delightful "lovers' walk", runs along the lake, with seats under the shady old trees, the high rushes in front enhancing its privacy. The park is situated at the eastern end of the town, and during the day it is a popular thoroughfare; at dusk when it is quiet and lonely, it is a favourite haunt of young lovers.

The *Ørsted Park* is ten minutes' walk from the *Østre Anlæg*, to which it forms a complete contrast, being the most elaborately laid out and best kept park in Copenhagen. It has a lake with swans and with all kinds of fish playing in shoals on the surface of the water; it has picturesque groups of trees, shrubberies, lawns with beautiful flower beds, artistically arranged views, pretty walks, and, last but not least, a magnificent collection of bronze statues, for the most part gifts of the Copenhagen art patron *Carl Jacobsen*, the great brewer. No other park in Copenhagen has so many statues. Most of them are copies from antique Greek originals in the Capitol, in the Vatican, in the Louvre, in Florence, and in Naples. Amongst the modern works of art is an imposing statue by *Jerichau* of the famous Dane after whom the park is named, *Hans Christian Ørsted*. It was this eminent scientist who, in 1820, discovered the magnetic influence of electricity, and thereby prepared the way for the invention of the electric telegraph. He stands in the most elevated spot in the park, with the electric wires in his hand, as if he were explaining the great law of nature which has made his name famous.

THE
ENGLISH
CHURCH



The other two parks are the *Frederiksberg Gardens* and *Søndermarken*, situated in the adjoining parish of Frederiksberg. They are only separated by the high-road. Each of them covers an area of about 90 acres, which, for Copenhagen, is a very considerable extent of ground. They were laid out in the beginning of the 18th century, and both of them have interesting historical associations.

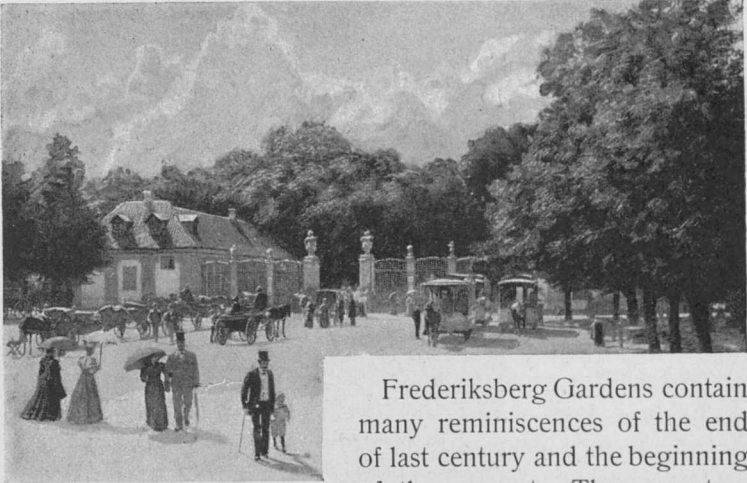


THE STATUE
OF H. C.
ANDERSEN
IN
ROSENBERG
GARDEN

As far as Frederiksberg Park is concerned, these associations centre round the Castle. Here dwelt the unhappy Danish queen, *Caroline Mathilde*, sister of King *George III.* of Great Britain, when she first came to Denmark at the age of 15, in 1766; and here she also spent some of the last days before misfortune overtook her. After her royal husband, King *Christian VII.*, went out of his mind, she formed an unfortunate connection with the then all powerful prime minister, *Struensee*, on whose fall she was banished the country. She died at the early age of 24 at Celle in Hannover. The castle remains unaltered, and a secret door is shown which, according to tradition, led from Struensee's apartments to the queens'.

When the English bombarded Copenhagen in 1807, they occupied Frederiksberg, and General *Ludlow* made his headquarters in the castle. The English soldiers on this occasion behaved admirably; they neither plundered nor committed any other excesses.

ENTRANCE
TO
FREDERIKSBERG
GARDENS



Frederiksberg Gardens contain many reminiscences of the end of last century and the beginning of the present. There are two

old summer-houses which were used as tea-pavilions by the royalties of those days. One of them goes by the name of the Swiss House; the gay colouring of the other, which is a Chinese pavilion, has an admirable decorative effect. In front of the castle are many fine avenues, — some beech, lime, and chestnut. The canals in the park form small islands, covered with luxuriant vegetation. Standing on the top of the so-called "Copenhagen Hill" one has the whole city with its cupolas and towers at one's feet.

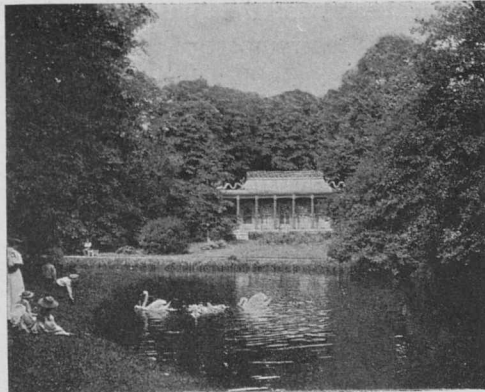
Close to the castle is the principal entrance of the Zoological Gardens. The specialty of these gardens, which were laid out about 30 years ago, is their collection of Arctic animals. As regards situation and grounds, they may be reckoned amongst the finest in Europe. The immediate proximity of the capital makes the charmingly rural spot doubly attractive.

The *Søndermarken* is very much like a wood. The western part especially is quite wild without either roads or pathways; one has to make one's way through a thick undergrowth beneath the high, dark trees, amidst silence broken only by the ripple of some little stream.

On Sundays both Frederiksberg Park and Søndermarken are crowded; artisans and tradesmen with their wives and children bring provisions with them and spend the day lying in the grass, and playing all kinds of games, until the bell warns them that the hour for closing has come. — —

— Outside that part of the town which has been built upon the old fortifications, and forming a sort of boundary between the old town and the suburbs, lie three contiguous lakes where formerly a small river flowed through flat meadows. On the banks of these lakes stand smart houses and villas, and further out on the suburban side are long, high rows of working people's houses. On the town side there is a fine promenade consisting of a pretty walk, with seats and trees, by the water's edge. Electric boats ply in various directions on the lakes, and in summer time great flocks of swans swim about on their tranquil waters. At the end of *Queen Louise's Bridge* (see pg. 40), which connects the old town with the populous suburb of Nørrebro, the promenade expands into a square, which is one of the busiest centres in Copenhagen. A continuous stream of electric cars, carriages, waggons, omnibuses and cycles passes across the bridge, on the farther side of which the promenade is continued.

A still finer promenade than the one by the lakes is that of *Langelinie*. Not many towns can boast of its equal. The water that washes against this promenade is not that of a quiet lake; it is the salt water of the Sound, where



THE CHINESE
PAVILION IN
FREDERIKSBERG
GARDENS

"LANGELINIE"



steamers, war-ships, sailing vessels, moving or at anchor, take the place of swans and small boats.

The rising road leading from the town to Langelinie passes between splendid beds of roses; from the top of the rise there is a charming view. On the one side lies the English church of St. Alban's — built some ten years ago, mainly through the instrumentality of the Prince and Princess of Wales — a beautiful Gothic edifice with a shady avenue in front and at the back the old moat of the *Kastel*, which reflects the slender beauty of the building in its dark waters. Beyond the moat is the rampart of the *Kastel*, with its splendid leafy old trees. On the other side, beyond the promenade, one sees the custom house and the harbour, and looking townwards, the royal residential palace of Amalienborg is visible.

On *Langelinie* romance and reality meet. On the left hand is the rampart of the "Kastel", a bit of genuine old romance which carries our thoughts far away from the modern surroundings. On the right hand we have the roadstead, alive with ships, and the large ship-yards with their ceaseless noise of hammering — a picture of bustling modern life. As we proceed, the Free Port comes in view; little by little the

ramparts disappear, hidden behind the warehouses — the reality of life has vanquished romance.

The last portion of the promenade, a straight, narrow line passes over the roofs of some of the warehouses of the Free Port. To the one side, far below, lies the huge Free Port, with its stirring life; and to the other, just below the promenade, is the Sound with the naval fortifications, and on the horizon the island of *Hveen* and the coast of Sweden. It is fresh and bracing out here, and the view from the light-house at the end of the walk is magnificent.

Langelinie should be seen on a Sunday morning in spring, when the whole of Copenhagen turns out to show off the new toilettes, when there is scarcely elbow-room for walkers, when the drive is crowded with smart carriages, when there is not an empty chair in the restaurant pavilion, and every seat along the promenade is occupied. But it is at its very best on a summer evening, when the noise from the Free Port and the ship-yards has subsided, when the waves of the Sound are at rest, and the dark forms of the ships stand out in silhouette against the starry night sky. Then a walk along Langelinie is a poem — a poem set to music by the nightingale in the trees of the old ramparts, or the ship's boy with his melancholy concertina on some vessel in the roads.

P. C. V. Hansen.





TIVOLI.

IN the broad bustling thoroughfare which connects Copenhagen with the suburb of Vesterbro, surrounded by rows of tall houses, in the midst of the noisy hum and the crowding of business-life, lies a spot devoted to care-dispelling and peaceful diversion. This is the place of amusement known as "Tivoli". Here, under the green trees, all through the summer months, harmless, peaceful enjoyment prevails. Here in the light summer evenings is heard the jingle of lively melodies, the sound of glad voices, and the clinking of glasses. Here the white light of the arc lamps is mirrored in the shining water of a tranquil lake, while fragments of song and the incessant hum of talk float through the air.

Tivoli is resorted to by persons of all ranks and of all ages. The bearers of the most honoured names among the aristocracy and the upper middle class are met side by side with workmen and peasants from Sealand and the south of Sweden; here come solitary old people and children who have scarcely learned to walk, the families of sedate citizens and careless students, parents with their children and young men with their sweethearts. And Tivoli is a great cornucopia which offers something to each one. There is high art and juggling; there is the peaceful idyll, and the brilliant festival. Its programme is a gamut of the most varied amusements, ranging from

TIVOLI.

roundabouts and swings, shooting galleries and trials of strength, to performances by the most renowned artists.

Tivoli is most popular. Again and again portions of its grounds, which originally formed a part of the old fortifications of Copenhagen, have been included in the plans for new streets, rendered necessary by the rapid growth of the city. But popular feeling has always been jealously on the watch to see that the municipal authorities did not pare away any portion of that classic ground without giving compensation in the way of the extension in other directions; and though Tivoli has undergone many alterations since its establishment in 1843, it has, on the whole, fairly well preserved its original characteristics.

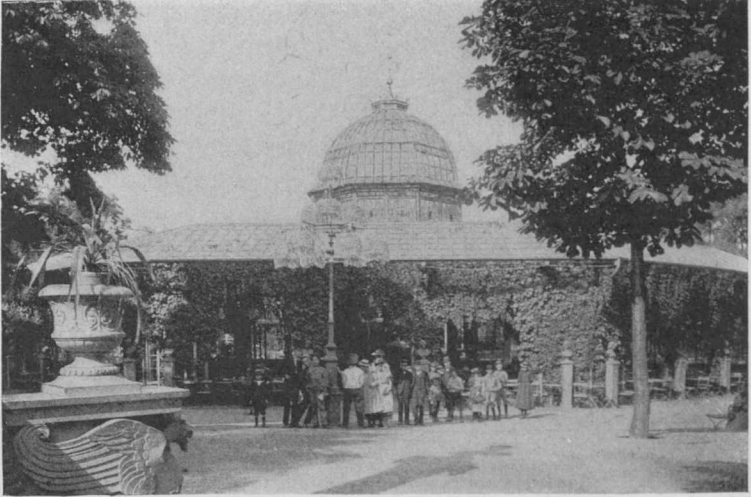
The place is perhaps seen to the greatest advantage on a Sunday, a bright and mild Danish Sunday, when the sun has been shining all day, and the heat has been almost like a tangible mass in the nearly deserted streets.

At 4 o'clock the cannon salute announces that Tivoli's variegated pleasures are to begin. During the next few hours people stream in thousands through the stately portal — an expectant crowd, dressed in its Sunday best, and conversing in foreign tongues as well as in the dialects of all parts of the country. Sometimes there is a crush outside, but once in, the stream divides itself and spreads over the vast grounds.

The soldier and his sweetheart from the gentleman's kitchen wander towards the open platform where dancing goes on every Sunday, a small charge for admission being made.

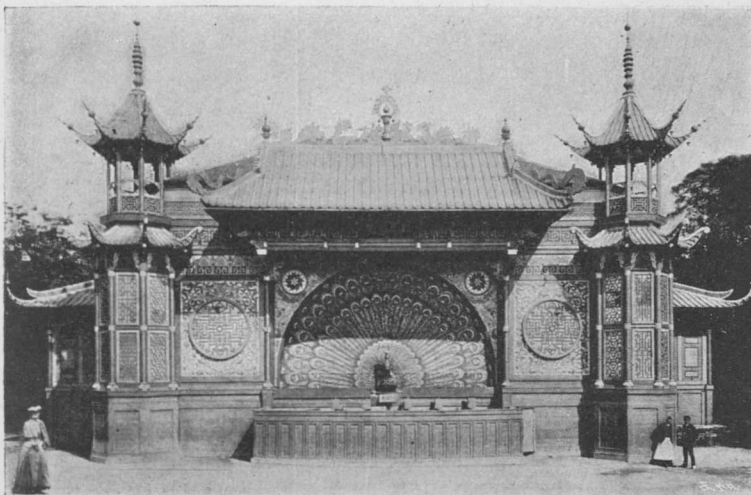


ENTRANCE
TO TIVOLI

THE
CONCERT
HALL

The bulk of the public, the middle-class family public, has in the meantime gathered round "Kunstnerplænen" (Artists' lawn). This is an enclosed space, at one end of which a raised platform has been constructed, with dressing-rooms for artists attached. Outside the enclosure stand the thousands of closely packed spectators who do not care to pay the extra charge for admission to the reserved seats. The whole reminds one somewhat of the arrangement of the ancient theatres. On "Kunstnerplænen", in the open air, appear artists of all kinds — acrobats and athletes, rope-dancers and animal trainers, jugglers, clowns and trapeze performers. Sometimes the performance is preceded by a balloon ascent, which always awakens the keenest interest.

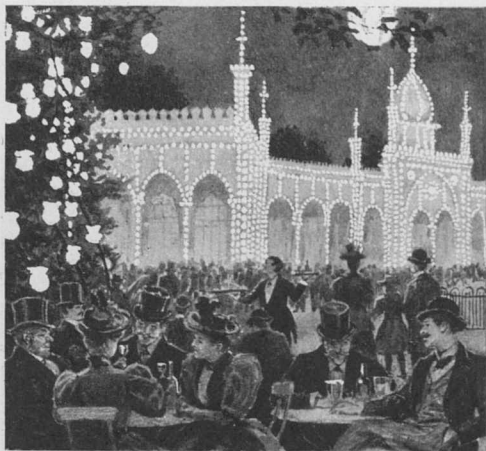
Before the commencement of this performance the conductors of the two large orchestras have already grasped their bâtons, and above the gliding stream of people ripple the strains of the latest popular melodies, alternating with music of a more serious stamp. The larger of the two orchestras is that of the Concert Hall. The Concert Hall is throughout



the summer the centre of the musical life of Copenhagen; and the really valuable renderings of orchestral and vocal music which are given there bring together under its glass dome, especially on Saturdays, an audience of musical people. It is, however, not merely to the worship of music that the place is devoted. In the back part of the hall and in the verandah running round it, waiters in dress-coats hurry to and fro, bringing the genuine Danish "Smørrebrød" (bread and butter with layers of delicacies) and other refreshments to those of the public who have seated themselves at the small tables.

Round the Concert Hall passes a constant stream of promenaders. Here only detached scraps of music reach the ear; but the chatter is all the more lively. By the glare of the arc lamps people spy out familiar faces, meet friends and relatives, and make appointments. For the walk round the Concert Hall is the great rendezvous, and the favorite resort of Tivoli's regular frequenters.

The music performed by the other orchestra is of a distinctly popular character; this well-conducted band plays in

THE BAZAAR
ILLUMINATED

an open pavilion close by the entrance. Here "Smørrebrød" and beer play a still more important rôle than in the Concert Hall.

Darkness has meanwhile been setting in, and now is the time for Tivoli to show itself in all its glory. The illumination begins. Over

the garden walks rise sparkling triumphal arches of green and red lanterns, lawns and flower-beds are bordered with pearl chains of white ground-glass lamps, and on all sides rise fantastic castles of fire. A radiant fairy-palace blazes through the darkness; this is the "Bazaar", a long wooden building in the Moorish style, accommodating several restaurants; but for the moment it looks like the fantastic offspring of some great magician's momentary whim.

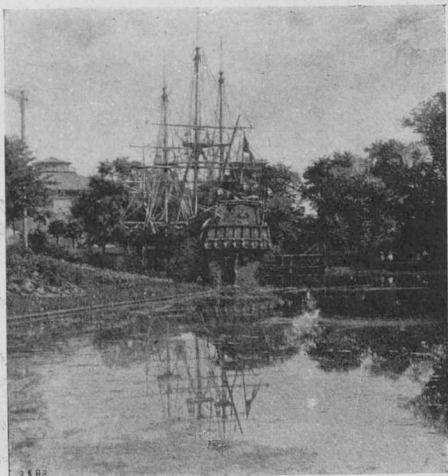
In every direction lights flash and blaze. In the shubbery gleam many-coloured lamps, like sparkling stones in a woman's dark hair, and the torches' flame tongues cast their red, wavering glare over the crowd. On gala evenings it is perhaps finest by the lake, bordered with thousands of lamps, which are mirrored on its still surface. The crowd promenades in ceaseless march round its margin, and on the water the regular stroke of oars is heard. Boats glide continually to and fro, swarming round a full-rigged frigate which lies moored in the middle of the lake. This frigate is an exact copy of King Christian IV.'s battle-ship "Trefoldigheden" (The Trinity), but accommodates in its cabin what its venerable exterior would never suggest — a variety entertainment. This

TIVOLI.

is of a comparatively primitive type, and cannot compete with its distinguished colleague, the Arena-Theatre, on the other side of the lake.

The festive illumination works its effect on the mood of the public. Their spirits too are as it were fanned into full glow. The laughter rings out louder and freer, and the waves of talk rise higher and stronger, like a sea stirred by the wind. The strains from the two orchestras — now pompous operatic airs and now light dance-tunes — those from the dancing-platform, from the Variety entertainment, and from the barrel-organ of the merry-go-round; the reports of the guns from the shooting-gallery; the heavy thud of the mallet from the "trials of strength" all combine to produce a sort of popular-festival symphony, in which all the instruments together contribute to create that feeling of sympathetic enjoyment which is the real "Tivoli-humour". It is a humour which communicates itself to every one, even to those who from long custom are indifferent to the amusements in themselves.

Its focus is perhaps in front of the open-air theatre. He must be a very blasé son of Copenhagen who is not to be found now and then among the crowded open-air audience, looking on at one of those pantomimes which fascinated him as a child. The Tivoli pantomime rests on old tradition. It was probably derived from the Italian "masked comedy", but in its development it has been influenced by the easy-going geniality of the



THE FRIGATE
"SANCT
GEORGE"

TIVOLI.

Copenhagen middle class. The most popular figure in the pantomime, Pierrot, is certainly imported; but with his good-natured mixture of cunning and stupidity, of malicious teasing and boorish awkwardness, he is a genuine Copenhagen figure. That this southern type of art has so readily taken root in Danish soil is due first and foremost to Pierrot, represented, as he has been, by artists who were really masters of the mimic art. Pierrot is the great delight of all the spectators, especially of the children, and evening after evening, when Harlequin and his Columbine, their trials over, are united by a good fairy, Pierrot is called for and greeted with thunderous applause and ringing shouts of enthusiasm.

When the performance at the Pantomime Theatre is over, a large proportion of the public have had enough of Tivoli; but there is still a stream of life everywhere within its precincts. The orchestras play till midnight, and some time before then crackling, hissing, and loud explosions announce the display of fireworks on "Kunstnerplænen". Loving couples betake themselves to the summer-houses and dim alleys, and all the restaurants are full of people, eating and drinking, laughing and chatting

For the stranger Tivoli is not only a place where he can spend an enjoyable evening, but also one where he can get an insight into the character of the capital which numbers Tivoli among its institutions.

Albert Gnudtzmann.





THE SURROUNDINGS OF COPENHAGEN.

EREMITAGEN (THE HERMITAGE).



IN the highest rising of an open plain in the middle of "Dyrehaven" (the deer-forest), stands the small and ancient Royal hunting-lodge, "The Hermitage". It is an unpretentious building on an unpretentious height, and yet it has a princely appearance, standing there on the green slope, with its white walls glistening in the sun. It overlooks the forest and the plain; from its windows the view is wide and beautiful. To the east the plain slopes quickly down towards the Sound, from which it seems to be separated only by a narrow strip of forest and of villas, and which stretches out, open and blue, aglow and alive in the glittering sun, towards an airy, cloud-like, softly-toned strip of colour — the Swedish coast. To the west the even plain stretches far and wide, bordered in the distance by the great beech forest.

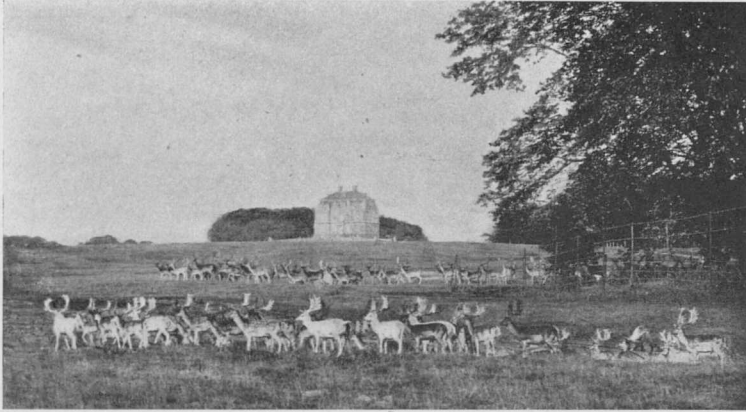
During a few days in summer, part of this plain is the scene of the Danish races. The Derby of the north is run here. The prizes amount only to a couple of thousand pounds — thousands and not hundreds of thousands change hands. It is a small Derby, in a small country. These races form the chief event in Scandinavian sport. The Gentlemen-riders from Sweden, Norway, and Denmark meet here to compete with each other, and against the German sportsmen, who never

fail to put in an appearance. While the races last, the plain presents the usual animated spectacle of a race-course; but in a few days it again subsides into serene quietness, and, for another year, the sky, the visitor, and the deer are in sole possession.

The forest is one great deer preserve, fenced in by a faggot hedge many miles in length. Here and there large gates, painted red, with the royal monogram, are thrown open to all. At a few of them vehicles and horsemen pay a copper or two in toll. Nobody pays this toll without grumbling; but old customs proverbially die hard, and grumbling, it would seem, does not hurt the vitality of this one.

The deer in the forest belong to the King, and none but the King's keeper dare kill them. Now and then a buck is shot for the Royal kitchen. Otherwise they are left in peace, and form one of the chief attractions to the visitor. They graze in large herds under the beeches, tame to the extent of being accustomed to the sight of man, but timid and frightened when approached too closely. They then lift their beautiful heads, prick their pointed ears, and gaze at the intruder with a startled expression in their liquid eyes. No animal stands on its four legs with such firmness and grace as does a listening doe; let the intruder take another step, and the herd that a moment ago was still as stone, is moving away in rapid flight. Not far, however, do they run. They put between themselves and the cause of their flight what they consider a safe distance, and begin to graze again. But then, of course, no one ever harms them; their only foe is the keeper, when the Royal larder needs replenishing.

Out in the open they are even more numerous than in the forest. They herd together in hundreds closely watching each other's movements, awaiting the signal to be off. Amongst the graceful, slender hinds tower the great antlered stags, — masters severe and jealous where the rights of the harem are at stake. During the autumn loud roars may often be heard



from the depth of the forest, — it is the stags fighting for the favour of the hinds. But at all other times the different families graze quietly together under the spreading beech boughs. Looking from the Hermitage at a large herd in the distance, its movements seem heavy and slow; but near at hand one sees how lightly each single deer trips over the greensward.

The little old hunting-lodge overlooks the forest, the plain, and the noble game. The deer are no longer hunted throughout the forest; but in a separate part of it, the "Ermelund", the Royal Hunt still meets for an occasional battue. Lunch is then laid in the little rooms of the Hermitage, where live the memories of seven kings. The pious Christian the Sixth must have been in a parsimonious humour, when, in the year 1736, he gave his architect, *de Thurah*, orders to build this little shooting lodge. It was his son, the merry Frederick the Fifth, and his gay court, who consecrated the building in proper fashion to Diana and her beautiful cousin.

Nowadays the Hermitage is seldom visited by Royalty. The Royal Hunt belongs to days gone by. The King of Denmark walks about the streets like a private citizen, and in a room below the Knight's Hall in the Royal hunting-lodge there is a public restaurant. As you sit there

(7)

FROM THE
COAST-
RAILWAY



at the window sipping your wine, your eyes dreamily wandering over plain, forest, and sea, your mind wandering back to distant, more stirring times, a streak of smoke

suddenly crosses the picture. It is the new Coast Railway drawing its practical dark line through the deer forest and the idyll.

Ove Rode.

THE SOUND AND ITS COAST.

The Sound! There is no Dane but yearns for it, and no stranger who, once having seen it, ever forgets it. See it on a day in July, when the water is violet-blue, and the woods on the coast along which we are sailing have turned dark, and the villas are lost among gardens thick with roses, and the sky is like a deep, still ocean. Or see it towards autumn, when the billows are dark and tipped with white, when the woods look grave, as though they were guarding dark secrets, and the sky is like glass. Every outline is sharp, as though it were lighted up. The Hermitage in the midst of its beautiful plain, the houses on the slopes of Skodsborg, and, a long way further down, the massive dome of the Marble Church, towering above everything else — these all shine; while the Sound itself is dark, and the woods are as solemn as the portals of a church.

Then the Sound is beautiful.

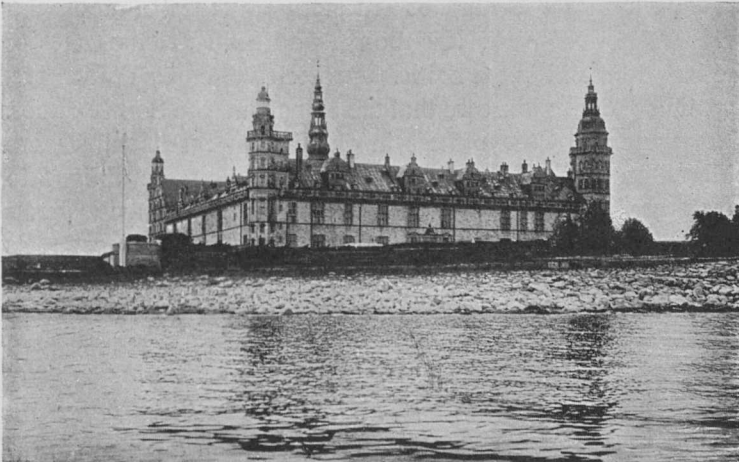
Then one understands why all Danes long to dwell here, why the capital of Denmark was founded here, and why all her poets have sung the praises of these waters and this coast.

Above all else they have praised its summer nights. The

summer night in Denmark is not another day, as is the case in Norway, where the sun does not seem to set at all, but to shine on, laughing to scorn man's distinctions of time. A summer night by the Sound is but the day grown dim; it is as though a giant shade were placed in front of the sun's giant lamp. Everything is bathed in a soothing half-light. Everything is visible, gardens, castles, and piers, — but seen as if behind a veil. Then is the time to unloose a boat, row a few strokes with the white oars, from which the water drops like molten silver, and glide out over the Sound. All around there is a dark lustre. On the water there is a strange light, as of day waiting for the sun; over the woods there is a quivering gleam, like the last flicker of departing day. See yonder faint blush in the east, over the coast of Sweden; there too a gleam, like a fringe, breaks forth. It is the salute of the coming day to the day that is going.

Of these summer nights Denmark's poets have sung their most beautiful songs — songs which Danes hum when they are far from home.

At the entrance to the Sound lies *Kronborg* with its casemates,



KRONBORG
CASTLE

turrets, and spires, and on its ramparts cannon — which fire salutes. It is as though Denmark's history stood there keeping watch at the outermost point, on the outermost redoubt. Traditions from the earliest times cling to these old walls. Down in the deepest vault, behind walls which none can penetrate, sits Holger Danske, the nation's hero. He has slept for a thousand years. His white beard has grown fast to the stone table, while he slept. But when the last die is to be cast to decide the fate of Denmark — and they have played high and they have played long for the land of the Danes — then the hero will awake, tear his white beard from the table and grip his sword for the final struggle.

Far down below Holger Danske waits his day. Hamlet's shade wanders on the ramparts above.

Here it was that the Danish prince saw his father's ghost. Here he kept watch at midnight with Horatio and Marcellus. The whole place is Hamlet's. Close by, on a slope in the park of Marienlyst Castle, now a promenade for the summer visitors, is his grave. Beeches cast their shadows over it. All foreigners come to see it.

Hamlet is still tradition. History too lives at Kronborg.

At the time the castle was erected, both sides of the Sound belonged to Denmark. Kronborg stood sentry at the gates of the kingdom and of the Baltic. It protected the town of Elsinore, and its soldiers took care that the ships paid the Sound duties. They were merry days these in old Elsinore. All ships were obliged to stop here, and all their captains were obliged to go ashore. There were more ale-houses in the narrow streets than there are clergymen in a diocese, and through these streets rolled the carriages of consuls from every country in Europe. But an end was put to the Sound duties in 1857. Elsinore became still, — a summer town, visited by strangers interested in its historical mementoes or on their way to Marienlyst.

A more beautiful spot than Marienlyst the country does not possess. The hotel lies quite near the Sound in a park with ca-

THE
ENTRANCE
OF THE
SOUND

nals and lime-trees, enclosed by thick bramble-hedges. Nowhere can one spend a more delightful summer night. He who would know Denmark's soft beauty must tarry one night at Marienlyst.

Next morning he must take the shortest road to *Gurre*. Of this place hundreds of Danish songs have been sung. At one time a castle stood by the Lake of Gurre, a castle hidden by the forest. In this castle, now a mass of ruins, one of Denmark's great kings, King Volmer, concealed his passionate love.

Imagine yourself on the deck of a ship sailing past Kronborg, past Elsinore, into the Sound, along the coast of Zealand, past country house after country house, village after village. Behind them all stretches the forest — mighty, luxuriant, radiant, and high, as only a beech forest can be — the belt of the Sound. Go ashore, where you will! Land, if you chose, at *Rungsted*. You have merely to cross a road and you are in the forest. Not a heavy forest of oaks, not a forest of pines in whose stillness the birds dare not sing, but in the beech forest, where it is light, in spite of the massive tree-tops, mild, in spite of the giant trunks — and full of song; for in the beech wood all the birds sing.

We proceed further along the coast of Zealand, — still from the deck of the steamer seeing country house after country house like a fringe. Now they group themselves once more into a town. It is *Vedbæk*. Those white banks, those high houses, those numerous verandahs — that is *Skodsborg*, now perhaps the most renowned of all the beautiful places along the Sound. Elsinore is the Past, Skodsborg is the Present of this

coast. In front of the slope the great expanse of blue water spreads itself out, with the sky for its border. From the midst of all this summer blue a long way out, white banks rise. That is the island of Hveen, where Denmark's great son, Tycho Brahe, the astronomer, erected his Uranienborg. Now King Oscar of Sweden hunts upon the white "star-island", with his guest, the Czar of Russia, who comes across from Fredensborg Palace in Denmark.

To the gazer standing on a Skodsborg balcony on a fine summer day, sea and sky seem to melt into one — one light brilliant blue. Ships suddenly appear; with outspread sails they float along as if floating away into infinity. The eye loses itself following them. One seems to be living in a dream, a dream of eternity.

From the very day that Skodsborg's first house was erected, Copenhagen knew what beauty was to be found there. It became "the thing" to live at Skodsborg. All knew that nowhere else was the sea bathing so health-giving, and some actually discovered that nowhere else was the sky so blue. Gardens were produced as if by magic. Lawns, flower-beds, hedges of wild roses covered Skodsborg's sand. All summer time the place seemed to be perpetually *en fête*; for Copenhagen got into the way of taking all its visitors there, to show them the most beautiful sight in the country — the beauty of the Sound. Skodsborg's fame for brilliant festivity went forth over the world. Nowadays no stranger leaves Denmark without having gazed with admiration towards Hveen from the slope of Skodsborg.

A little to the South of the hotel of Skodsborg lies the "White Palace". Here, amidst the beautiful gardens, the merry King Frederik VII. held his court. The road along the shore from this point seems to run through one great flower garden for a distance of six or seven English miles to Copenhagen.

How well I remember the place we are coming to now,



THE
"STRANDVEJ"
NEAR
KLAMPEN-
BORG

Taarbæk, in the days of my childhood. It was then a place of some distinction — the quiet villa-town, where large gardens spread themselves out over terraces, and country houses lay side by side with fishermen's cottages. It was so far from Copenhagen as to be quite a journey, and one solitary and bad baker supplied us with his tough bread. But how remote is my childhood's *Taarbæk* now! The *Taarbæk* of to-day is a town that extends as far as to Copenhagen; and busy tradesmen's carts discharge their goods in front of every door, and send the dust flying above the roofs of hundreds and hundreds of closely packed villas.

In the midst of the town of villas, still defying all competition, lies *Klampenborg*, the oldest watering place hotel in the country. Our grandfathers founded this Hydropathic Establishment on a modest scale. Now things are very different. Decorated with palms, surrounded by conservatories and verandahs, the large hotel stands on its grassy slope, with the Sound spread out before it. It is the Sound that lends everything here its beauty — Øresund's beautiful road to beautiful Copenhagen. Let us spend an evening on the balconies of *Klampenborg Hotel*! It is late in August, and the sky is dark and thickly strewn with stars. The air is filled with the heavy scent of

wet mignonette and heliotrope. Out in the night the dark Sound sighs in its sleep under the light of the stars. Great steamers glide along through the darkness, light streaming from their portholes. Noiselessly they make their way through the water. And again the Sound is dark, except where it takes a bend inwards under a bright cloud away there to the south. A luminous mist, a gleam like the reflection from a distant fire — it is the light-cloud over Copenhagen. Below that it lies with all its towers. But here on the terrace at Klampenborg it is dark and still. Look! look at the shooting stars over the Sound!

There is no Dane in whose breast Øresund does not awaken memories. There is no stranger who has seen it and does not think of it again in leisure moments — the blue mantle spread for the feet of the queen — for the feet of Copenhagen.

Herman Bang.

FURESØEN.

(THE LAKE OF FURE.)

Furesøen! The name itself is a description to the Danish ear. We seem to know the place even if we have not seen it. One thing about the Danish lakes is, that they have no resemblance to the sea. They are small compared with the lakes in large countries, and their waves never attain the size and force of sea billows. Their aspect is marked by that peacefulness which is a characteristic of all Danish landscapes. Surrounded by forest, green meadows, and golden-yellow fields of ripening corn, they resemble human eyes looking out from a quiet, peaceful soul. It is with eyes like these, blue and smiling, or blue and grave, but ever loving, that our mothers look at their children.

Furesøen! We had a great poet once, who sang its praise. It sings in our hearts; it is an expression of our common love for that little spot of earth we call our country. I quote the

THE SURROUNDINGS OF COPENHAGEN.

first verse*. It will describe the Danish lake better than I could hope to do:

J. P. E. Hartmann

Fly, birdie, fly o'er the waves of the Fure-Sø! Dark night is now coming on,
 Sunset is fading behind yonder woodland, Daylight is o-ver and gone;
 Fly, birdie, home to your mate and her young ones, Yellow-beaked, nestling in straw;
 But when to-mor-row a-gain you come back here, Tell me then all that you saw.

It is very easy for the traveller spending a few days in Copenhagen to become acquainted with our country's most characteristic beauties, from the fact that the scenery in the immediate neighbourhood is typically Danish. The Lake of Fure lies only some seven miles distant from Copenhagen, with several smaller lakes near it — like a large sapphire surrounded by smaller gems. It is a delightful walk there, or a few minutes ride by train. If you go by train, you take your ticket either to Lyngby or to Holte. Lyngby, the more southerly of the two, is connected by Lyngby Lake and a canal with Furesøen, so from there you may sail to your destination. And a charming sail it is, with an ever varying outlook on sloping fields, meadows, and forest on both sides. You pass Fredriksdal, lying almost hidden among the tall and spreading beeches. On nearing the end of the canal, the view opens out, and soon the beautiful bright-blue waters of the lake lie before you. Towards the south the forest, and towards the north and north-west green fields slope down to its shores. In the east the woodclad "Næss" stretches out into the lake.

* This attempt at a translation of the first verse of *Chr. Winther's* beautiful poem, gives only a very faint idea of its perfect simplicity, its lyrical sweetness, and its exquisite picture of a Danish landscape. (The music, composed by *J. P. E. Hartmann*, reprinted by permission of Mr. Wilh. Hansen, the Publisher.)

THE SURROUNDINGS OF COPENHAGEN.

If you have left the train at Holte, you have only a couple of minutes' walk, past the new hotel on the "Næss", down to the shore of the lake. From there you should take a boat across to Fiskebæksbro, and to Farumsø — one of the gems surrounding the sapphire.

On your way back to Copenhagen, you ought to walk southwards through the forest, along the shores of the Farum Sø and the Furesø. This will bring you back to Frederiksdal, and thence you go on to the little Bagsværsø that lies almost hidden under high banks covered with mighty beeches.

The traveller can find the Furesø nowhere else in the world. Other lakes may have a beauty of their own, often more imposing, but the beauty of the Furesø and its companions, that quiet peaceful beauty — the beauty of the human eye — you will see nowhere but in Denmark. *L. C. Nielsen.*

FREDERIKSBORG CASTLE.

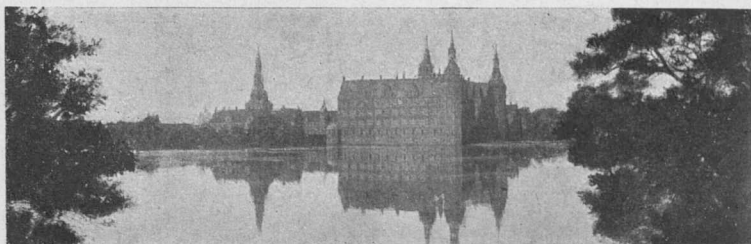
There is, to Danish ears, a quite peculiar ring about the name of this fine castle, which, distant only a few miles from the capital, raises its high towers above the green forests and smiling lakes of North Zealand. Many historical reminiscences, both bright and gloomy, are bound up with it.

THE LAKE
OF FURE



FREDERIKS-
BORG CASTLE

The little architectural gem called the Bath House (Badstuen) in the adjoint wood is due to Frederick II. In 1603 Christian IV. began to build the castle. For twenty years the work went on, but at the end of that time a castle had been reared which was worthy of its builder. It was in the style of the Dutch Renaissance, of red stone, with bands, projecting bays, and other embellishments of grey sandstone, and three great towers, above whose slender pierced spires the gilded weather-cocks gleamed in the sun. Here dwelt Denmark's hero-king, except when he was at sea fighting Denmark's foes, and many were the mementoes preserved in the old castle of the monarch. In a single night all splendour vanished. Towards Christmas-time in 1859, when King Frederick VII. and his consort, the Countess Danner, occupied the castle, an unfortunate fire broke out which completely destroyed the building, leaving only the charred outer walls standing. All Denmark, however, was unanimous in favour of rebuilding Frederiksborg Castle, and a national subscription was started. Money poured in, and, as the ground-plans of the Castle had luckily been saved from the flames, it was possible to re-erect it exactly in its original form. To *Meldahl*, the architect, and *Heinrich Hansen*,

FREDERIKS-
BORG CASTLE

the architectural painter, fell the honour of carrying out this work.

Once more the slender spires and red walls of Frederiksborg Castle were reflected in the waters of the castle lake, but as yet it was only an empty shell.

One of Denmark's greatest art-patrons, the late *J. C. Jacobsen*, the brewer, came to the rescue. On condition that the castle should be used as a National Historical Museum, he gave one donation after another, amounting in all to about 600,000 Kroner (about £ 33,330) towards the furnishing and decorating of the interior. The chapel and the two large halls — the Knights' Hall and "Rosen" (the Rose) — were successfully re-produced as they existed in the time of Christian IV. The so-called "Oratory" of the chapel is now adorned with 23 exceedingly fine sacred pictures by the celebrated Danish artist, *Carl Bloch*; and the old organ is prized by connoisseurs as a perfect work of art. The new peal of bells which ring out over the silent woods replacing those which were melted by the flames, were the gift of J. C. Jacobsen. It was the same munificent donor who presented the successful reproductions of the two fountains, Neptune's well in the inner courtyard, and The Lion's well in the outer.

The various apartments and halls of the castle now accommodate the collection of the National Historical Museum; but such a museum is not formed in a day, and least of all in a country like Denmark, whose most important historical memorials are already collected at Rosenborg Castle (see pg. 68).

Nevertheless the foundation has been laid of a collection which, in the course of time, will be of great importance to national history. Paintings and portraits by Denmark's best artists perpetuate the memory of all the great events and important personages in Denmark's recent history. There are scenes from the struggle for Schleswig from 1848 to 1850, and again in 1864, and excellent portraits of Danish men and women whose fame has spread throughout the whole world — artists, poets and scientists — Ørsted, Madvig, Worsaae, Hans Christian Andersen, Niels W. Gade and others.

Ferd. Bauditz.

FREDENSBORG CASTLE.

There are about five English miles and one hundred years between Fredriksborg and Fredensborg. It is but a walk from the one castle to the other. Coming from the magnificent royal residence to the white summer-palace, a two-storied



FREDENSBORG
CASTLE

building surmounted by an elegant cupola and four slender towers, one notices the hundred years more than the five miles. — The Palace was begun by Frederick IV. in 1720, and was called Fredensborg in honour of the recently proclaimed peace, which had, above all else, united Schleswig to the kingdom of Denmark "for ever", upon the guarantee of the Great Powers.

For long Fredensborg was neglected. The magnificent park laid out in the English style, with the wonderful avenues, where the mighty old trees whisper so many secrets to each other; the "Marmorhaven" (Marble Garden) with its small Italian canals, bridges, and shrubberies; the beautiful Lake Esrom, with Nøddeboskoven's and Gribskoven's deep romantic shades and the ruins of the monastery of Esrom, rich in tradition — all this peaceful, half melancholy idyll, only a few miles distant from the busy capital, seemed to be forgotten like the palace of the Sleeping Beauty — only artists and poets found their way there. But one fine day the white palace became the Royal summer-residence, not merely of Denmark but of Europe. In the hall under the cupola, which is over 80 feet high, there assembled the Sovereigns of Denmark, Russia, and Greece, with the Heir Apparent of Great Britain and his consort. Thither came too the King of Sweden and Norway. In the silent avenues and on the great lawns there was life and gaiety. There the lovely Princess Alexandra walked arm in arm with her sister, the Czarina Marie — always known as Dagmar in Denmark; there the Grand Duke Nicholas, the present Czar, wrestled with his cousin the Duke of York; there the tall, broad-shouldered Czar Alexander strolled through the wide avenues, surrounded by his young kinsfolk; thither came newspaper-correspondents and journalists from all parts of the world, to get hold, if possible, of any thread of the secret web of European politics.

The tiny shining waves of Esromsø beat softly against the shore. The old trees in the avenues whisper about these great doings. Round about in the quiet little town and in the fore-

sters' cottages stories are told over and over again of the tall Czar, of the gentle Czarina, and of the beautiful Princess of Wales. Palace and forest and lake are, as before, the beautiful, melancholy idyll — beloved of artists and poets and all who care for Nature in her gentler, sadder moods. For a more peaceful and charming spot than Fredensborg is hardly to be found in the world.

Ferd. Bauditz.

ROSKILDE.

Roskilde, the former Royal residential town of Denmark, is situated about eighteen English miles from Copenhagen, and the half-hour's railway journey there is well worth taking. The town has about 6000 inhabitants. It has a striking situation, high on a hill, at the foot of which lies one of those Fjords so frequently mentioned in Scandinavian literature.

The surrounding scenery is of the soft, characteristically Danish type. It will interest the tourist to pay a visit to the little fishing quarter at the foot of the hill. Wooded paths lead down to it, and everywhere water gushes from the springs (Kilder), to the abundance of which Roskilde owes its name. In the stony interior of the largest spring, the "Maglekilde", you can see the water working its way up from the deep-lying rich veins at the rate of 300 gallons a minute.



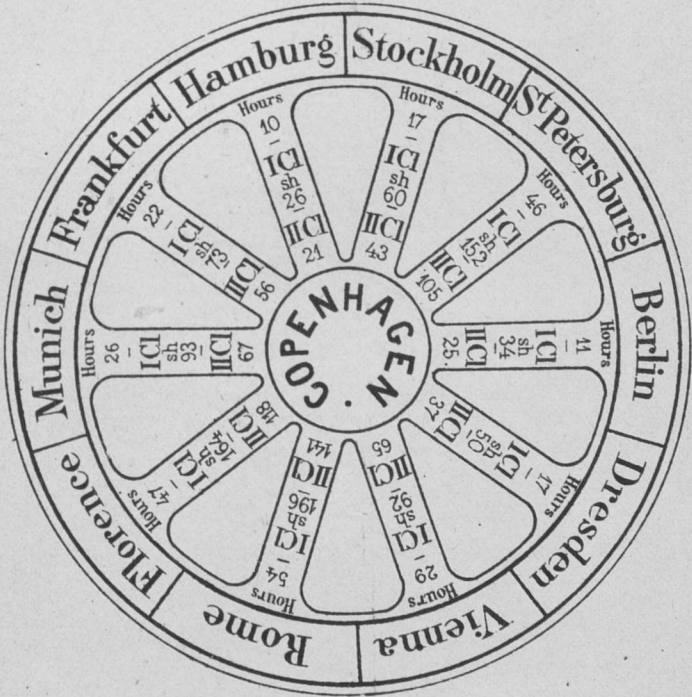
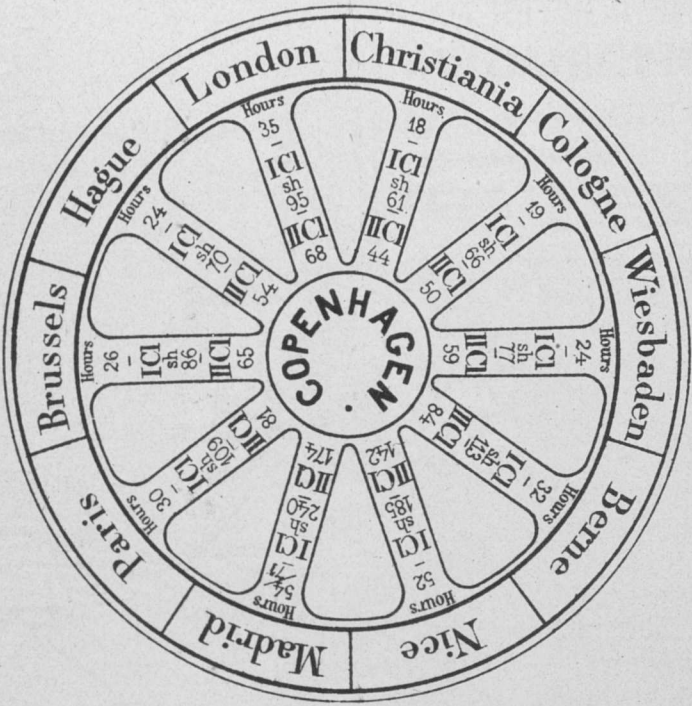
THE
ROSKILDE
CATHEDRAL

But of still greater interest to the tourist is the magnificent *Roskilde Cathedral*, finished towards the end of the eleventh century, whose two mighty towers rise above the houses of the town like giants amongst a crowd of dwarfs. It has several times suffered by fire, but has always been restored, and now its massive stone walls are practically fire-proof. In its numerous chapels rest all the Kings and Queens of Denmark from the tenth down to the present century. The decoration of the Cathedral is very fine, especially in the chapel of Christian IV., the king who built the Exchange and the Round Tower of Copenhagen. The altar of this chapel is a masterpiece of sculpture, and the organ has a finer tone than any other in Scandinavia.

Every year, when the Danish Royal family are entertaining their numerous guests, a visit is paid to Roskilde. This seems to be an old established custom, for on a stone pillar in the chapel of Christian I. the visitor will find marks indicating the height of Peter the Great, as well as that of Alexander III., of the Emperor Nicholas, and of many members of the present Danish Royal family.

Carl Muusmann.



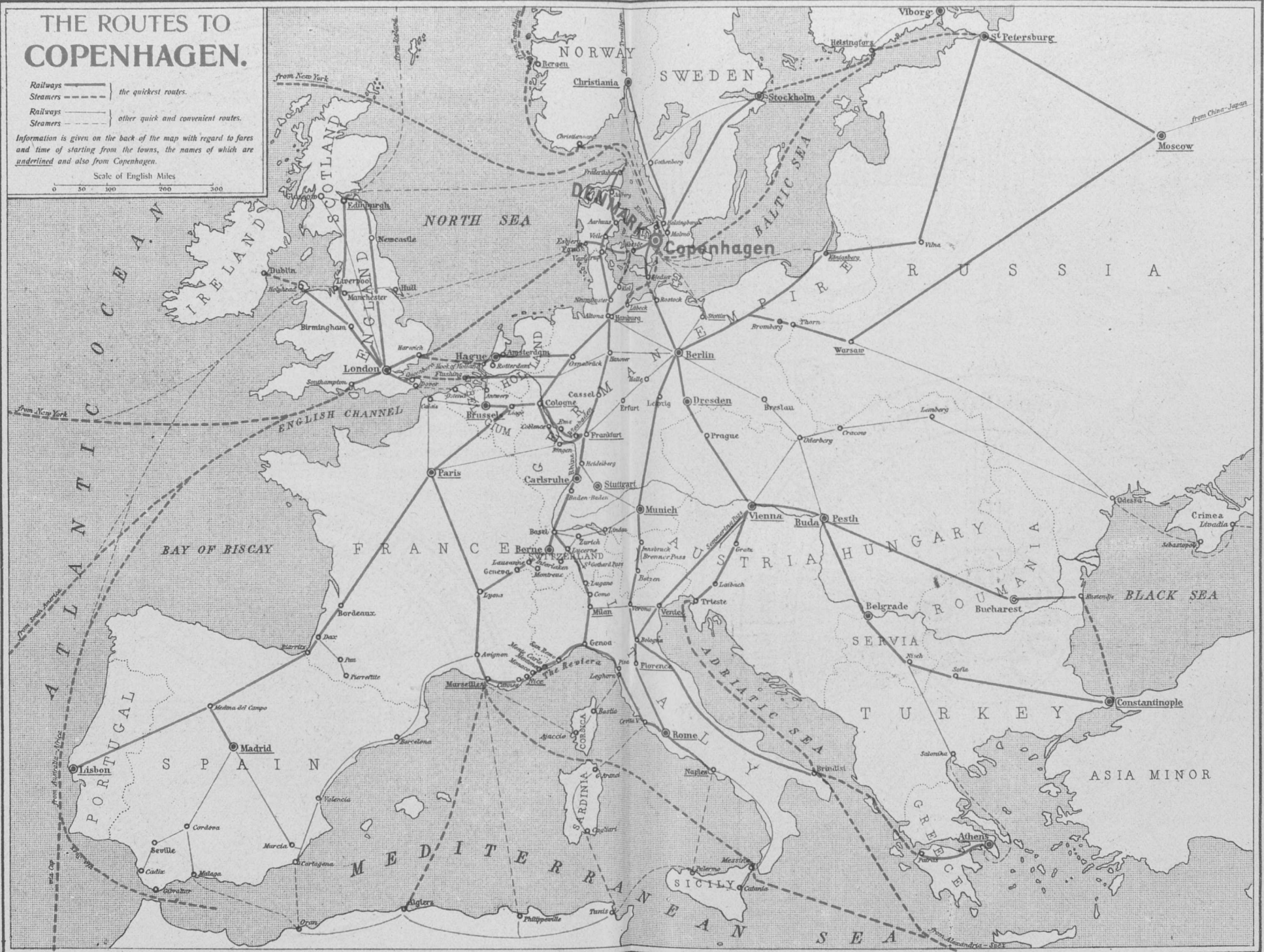


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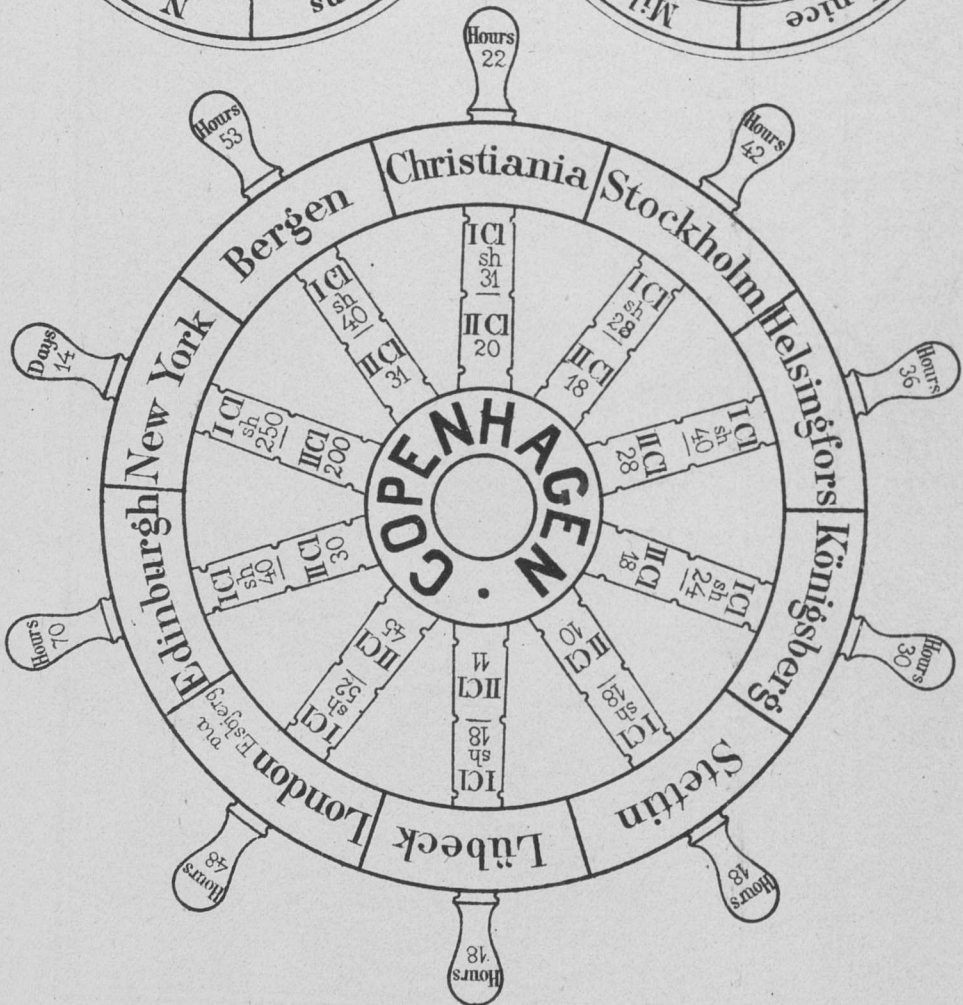
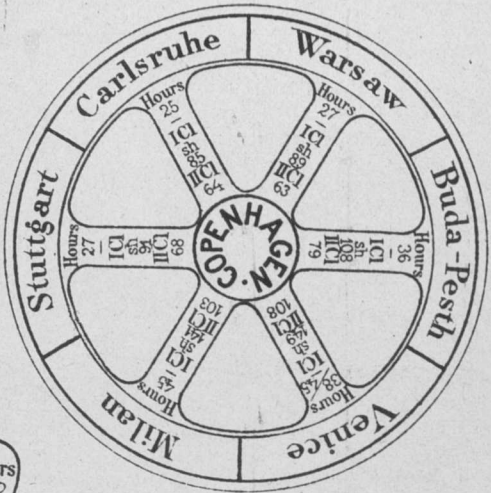
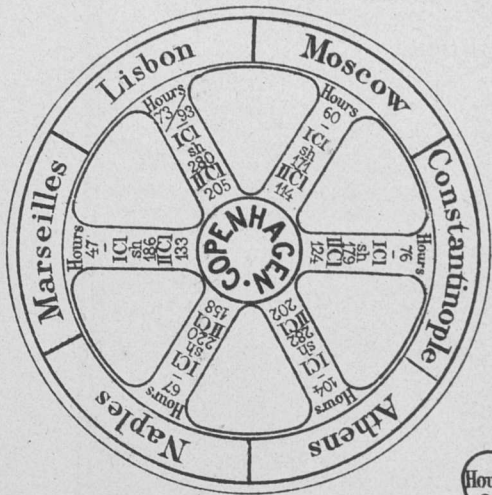
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