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OSCAR II., KING OF SWEDEN.  
[Photographed by Selma Jacobsson, Stockholm.]

## THE BERNADOTTES.

**I**F the idea of all children, and of a few grown people, that to be a king is to be free, is to own a royal wand which brings all pleasant things, and to have nothing to do but to wave it, or even in extreme cases have it waved for you, and that *ergo* he who is a king need be nothing else—if this idea was shared by Prince Eugène de Beauharnais's little daughter Jose-

phine in the nursery of the royal castle of Milan, or by the French soldier's child, afterward crowned Oscar I. of Sweden—never has it been more thoroughly confuted than by the Bernadottes, who have truly graced the Swedish throne since 1818.

Sailors who knew from boyhood every part of a ship, every principle of naviga-



THE LATE DOWAGER QUEEN JOSEPHINE.

tion, every trick of wind and wave; soldiers acquainted with every grade of military service and command; artists whose paintings and modellings adorn public and private collections; singers competing even with the splendid native vocalism of the land of Nilsson, Arnoldson, and Lind; composers of rich love songs, grand religious anthems, and inspiring military measures; poets whose verse would be a laurel to any literature; novelists, essayists, and orators of excellent quality; protectors of art and friends of artists; statesmen of unusual poise, acumen, and courage; and gentlemen always—such have been the Bernadotte rulers of Sweden, of whom the present King Oscar II. is perhaps the most distinguished of all for aesthetic gifts and accomplishments.

In the little book entitled *Drottning*

*Josephine*, written by a Swede in memory of the beloved late Queen-Dowager of Sweden, who died the 7th of June, 1876, a favorable if not flattering account of the French family from which the present royal line of Sweden sprang might be expected. What it says of the character of Prince Eugène de Beauharnais has, however, a close and for several reasons not insignificant corroboration in the testimony of Madame De Rémusat in the *Memoirs* recently given to an astonished world by her grandson. For Madame De Rémusat, whose journal of the private life—if it can be said to have had any—of the first Napoleon's court must overthrow, if credited, the almost universal and wholesome faith in the goodness, self-abnegation, and pathetic griefs of the beautiful

Empress Josephine, without in any way mending matters for the great despot who put her away, portrays the character of Prince Eugène to incalculable advantage in the comparison, and with a convincing sincerity.

Eugène's imperial step-father, who loved him greatly, and with such good reason, having formally adopted him with the rank and title of Prince Eugène Napoleon of France, made him Arch-Chancellor of the Empire and Viceroy of Italy; and when in 1806 Prince Eugène took his bride, Princess Augusta Amalia, daughter of Maximilian of Bavaria, to Italy, they were received with enthusiasm; and in December of the same year Napoleon issued a decree making Eugène Prince of Venice and heir-presumptive of the Italian throne. Here in the royal castle of Milan,

on the 14th of the following March, was born Eugène's and Augusta's first child, concerning whom came Napoleon's first message from the snow-fields of Russia, "Call your daughter Josephine."

In the apartments of this same Josephine (late Queen-Dowager of Sweden), in the Stockholm Palace, is a fine painting, by the German artist Joseph Stieler, representing Prince Eugène's family. In the centre appears little Prince Auguste, then the baby. Evidently perplexed by the presence of the artist and the process of posing, the little fellow settles the point in a charming manner by drawing his sisters close to him with his dimpled arms around their necks. Eugénie on his right looks about her with an arch smile, while Josephine (baptized also Maximilienne Eugénie Napoleon) appears to the left and foremost, rich locks shading her rosy face and flowing down over her neck and shoulders, an absorbed and tender expression in her ear-

nest blue eyes.

After nine years of prosperity for Italy



PRINCESS AUGUSTA, DUCHESS OF LEUCHTENBERG.



PRINCE EUGÈNE DE BEAUHARNAIS, DUKE OF LEUCHTENBERG.

and honor for Eugène, during which happy period the Princess Augusta personally superintended the education of their children, and sustained her husband in every department of his cares and activities by the most intelligent devotion and sympathy, and just when all things pointed toward the establishment of Italian unity, the Fontainebleau convention removed Prince Eugène from this scene of his usefulness, and left Italy to the allies and partition.

Eugène's kindness to forlorn political and military refugees and unfortunates from all lands never abated; they found in him an untiring, compassionate friend, and in the ducal palace of Leuchtenberg a home. This quick and large humanity has strongly characterized the career of his daughter Josephine, and of his granddaughter the Princess Eugénie, whose names are precious household words in Sweden.

After the loss of Finland and the consequent deposition of Gus-



CARL (JOHAN) XIV.—BERNADOTTE.

tavus (Adolphus) IV., the old Prince Carl, under the title of Carl XIII., became regent; but his weak administration, the war with Russia, and the untimely death of the beloved Prince Carl August, heir-apparent of the Vasa line, combined to divide the Swedes in their opinions as to the next proper recipient of the Swedish crown. Some, supported secretly, it is said, by Napoleon himself, favored the King of Denmark; others desired Prince Frederic Christian Augustenberg, brother of the deceased heir-apparent, in which choice both King and State Council concurred, and a courier was sent to inform Napoleon. This courier, Lieutenant Baron von Mörner, wanted, like many other young Swedes, a French general to take the throne and re-energize Sweden. Turning his back, therefore, alike on old King Carl, his State Council, and his own mission to Bonaparte, young Von Mörner waited with all dispatch on Marshal Bernadotte, a soldier and gentleman of shining qualities, and coolly tendered him the Swedish crown. Finding Bernadotte willing, Von Mörner hurried back to Sweden to work in his cause. Offended at Von Mörner's action, the Swedish government conti-

nued to press the claims of the Prince of Augustenberg, but when the Riksdag for election convened at Orebro in the summer of 1810, Baron von Mörner proposed Bernadotte for the throne with such eloquence, in a plea of such consummate ability, that his proposition was instantly and warmly applauded by the representatives of the army; and as the rumor, though false, had been spread, that Napoleon approved this choice, the majority in favor of Bernadotte was so great the government yielded, and Bernadotte was unanimously elected, August 21, 1815. In the autumn of the same year he arrived in Sweden, and became at once the real leader of its destinies.

As heir-apparent he took the name of Carl Johan. In the full endowment of manhood, his powerful figure, the well-moulded aristocratic head, the eagle nose and sharp commanding eye, the fire and grace of his movements, all proclaimed him born to rule. In February, 1818, the old King, Carl XIII., died, and Bernadotte, as Carl (Johan) XIV., was crowned without opposition. His accession introduced a new etiquette. The cloak and sword and the *chapeau bas* vanished, as also the

white gala plumes from the hats of high civil and military officials. The funereal black court dress was replaced by a handsome satin costume, and both little and great court uniforms were fashioned in easier and more suitable styles. Official dinners and the banquets of the marshals, cavaliers, and ladies were dispensed with. Pages were no more, and even the chamberlain's duty as carver at the royal board was abrogated, but plenty of good meats and plenty of guests remained. Musicians and artists were especially honored and forwarded in their careers.

Bernadotte's administration was conducted with great ability and energy and the firmest patriotism, but he was exceedingly sensitive to the least comment upon it, while his total ignorance of the Swedish tongue led to many and sometimes serious misapprehensions. His reforms were mostly interior, but he sturdily maintained Sweden's independence against the great powers; as, for example, when they meddled in the dispute over Norway's part in Denmark's state debt, and sent from their Congress at Aachen, in 1818, a summons to Bernadotte to satisfy Denmark's claims, the King decisively refused, and effected instead a compromise, with English mediation.

The following story was told me as an instance of Carl (Johan) XIV.'s spirit: A Russian man-of-war was seen passing the fort of Waxholm *en route* for Stockholm without having given the customary salute. The orders of the fort commandant were distinct that in a case like this two warnings were to be given. The first, that of firing a ball in the rear of the vessel. If this were unheeded, another was to be sent in advance of its bow. In case both warnings were disregarded, a ball was to be sent into the most vulnerable part of the ship. In the present instance both warnings had been given without response, and the commandant, a young beardless lieutenant, though shaking in

his boots, cried out to the cannonier, "Do you see the wheel-house?"

"Yes."

"Send a ball into it, in God's name!"

This had effect. With crushed wheel-house, the Russian stopped perforce. A moment later two boats were seen setting out for Stockholm; one with the frightened young commandant in it from Waxholm, and one from the disabled man-of-



PRINCESS JOSEPHINE, AFTERWARD QUEEN OF SWEDEN.

war, each rowing with utmost speed in hope of reaching the royal presence first. The Swede arrived just enough in advance to obtain the first audience. He gasped out his story.

"Well," said the King, "it seems she wouldn't salute, and you fired?"

"Yes."

"Where did you hit her?"

"Oh, your Majesty, be gracious!"

"Did you hit the wheel-house?"

"Ye-es."

"Good! You're a major."

The Russian was permitted to rebuild its wheel in Stockholm.

Toward the latter part of his reign he



FRANZ GUSTAV OSCAR, DUKE OF UPLAND.

encountered a tremendous opposition. His court chancellor, Hartmansdorff, had incensed the public by attacks on the press, and had arrested a prominent editor for comments on the King. The excitement and insurrectionary feeling culminated in 1840, and necessitated the removal of the chancellor, and at the next Riksdag an effort was made to compel the King's abdication. This was averted by the resignation of the ministry, and its recomposition on a more liberal basis. The four succeeding years were peaceful, during which the King enjoyed many proofs of his people's love. He died in 1844, aged eighty, and his son Oscar I. was therefore forty-five years old when he came to the throne. As a boy of fifteen Oscar had taken the oath of allegiance to the aged Carl XIII., and had been carefully educated to justify his adoption by the last of the Vasas, and from the age of nineteen had taken capably a large share in the administrative and military affairs of the kingdom.

In May, 1822, Oscar, then twenty-three years old, went to Bavaria for his bride. He was met at Eichstädt by Prince Eugène, Duke of Leuchtenberg, and his son Auguste, and taken at once to the ducal palace, where the family were gathered to receive him. Among these as yet entire strangers to him was one whose features at least were not unfamiliar, the Princess Josephine, whose lovely face in the Stockholm Palace Stieler portrait had so often charmed him; and on the 15th of November, 1822, his betrothal to Josephine was celebrated with great magnificence at Eichstädt. Prince Eugène, had he not chosen to decline the honor, might have been himself in the place of Oscar's father on the Swedish throne, as it was offered to him in 1810 by Napoleon, and the Swedes themselves were at one time accustomed to think of him as their future sovereign; it was

therefore curiously appropriate that it should await his daughter. Oscar's marriage with Josephine took place in the chapel of the Leuchtenberg Palace on the 22d of May, 1823; and just a month later, all Stockholm, with the Crown Prince himself at the head, had gone to the fortress of Waxholm to meet the gallant ship of the line *Carl XIII.* bringing to her new home the young Crown Princess. There were great festivities and bridal travels through the realm, and the love then born in the hearts of the Swedish people for this good and beautiful woman has endured like a new-kindled fire to this day. On the 3d of May, 1826, their first child was born, Carl Ludwig Eugène, Duke of Skåna. In her joy over her first-born, Josephine thought with new compassion of less fortunate little ones. She founded an institution entitled, "The Society for the Encouragement of Tender and Moral Motherly Care."

Their second child, Prince Franz Gustav Oscar, Duke of Upland, born June 18,

1827, was one of the most lovable princes the world has ever known. His temperament, something like that of Thomas Hood, blended a deep interior seriousness with the most sparkling cheerfulness. His form, though full of grace, the beauty of his spiritual face mingling both delicacy and fire, indicated from childhood a certain fragility, which was further strained by his close studies at the Upsala University. His life seemed composed of two strands—one, an earnest, even fervid, enjoyment of life; the other, a calm, glad conviction of early death. He was almost ascetically severe with what he considered his own short-comings, but showed unmingled generosity toward others, and would accept just reproof from anybody with expressions of gratitude. His private journal, full of fine meditative passages, touches on personal experiences with the brevity of a child that is shy of itself. Of an illness he writes: "After two months passed in the sick-bed, I am again restored to health. God grant that I may use it rightly!" At another time: "Several of my friends were at the court with me this New-Year's Eve. When the clock struck twelve we wished each other a good new year, and sang the Psalm 452."\* Prince Gustav's voice was a rich tenor, of great compass and admirably cultivated. Those who knew him tell me that when singing his favorite songs his face became transfigured with a look that could never be forgotten. He died September 24, 1852, when his sister and most intimate companion, the Princess Eugénie—Josephine's fourth child—was twenty-two years old. This sister, though still living, and though her whole life has been one of unflagging activity in good works, has never been well since this beloved brother died.

In his short life of twenty-five years Prince Gustav had become a writer of unusual power, and ranked among the foremost musical composers of Sweden. His song, "I rosens doft" (the music and words of which are given on pages 10 and 11), composed when he was in his nineteenth year, is the best known and most loved; but all his music is popular, and the "Christmas Carol," "Christmas Clocks," "New-Year's Hymn," and

"New-Year's Night" are lyrics of much beauty.

Josephine's third child, Oscar Frederic, Prince of Oestergötland, is the present occupant of the Swedish throne, and her fifth child, Nicolaus August, Duke of Dalarna, born August 24, 1831, is dead.

The Princess Josephine was at first the warmth and life of social Stockholm. But she withdrew from society after a time because of her five little royal highnesses. She did everything in her power to please and content them. In the National Museum are carefully preserved some playthings, among them a sofa and some chairs which the Crown-Princess made with her own hands at the command of her imperious babes.

But this devoted mother was a devoted wife and citizen as well. In 1829 she placed herself at the head of a charitable society which did a really grand work for the capital during the years of famine and epidemic diseases which ravaged the country at about that time. The primal object of this society was the maintenance of invalid women, poor widows, and destitute children. With the energetic co-operation of the Crown Prince, she also started a society for the home cultivation of silk.

Experiments in France had shown that this labor was sufficiently easy to render it practicable for aged women and even feeble children to engage in it profitably. The experiment of the Crown Prince succeeded well, the white mulberry-trees stood the Swedish winters bravely even at Stockholm, and there are plantations at the royal castle Haga, at Djursborg, Gripsholm, Wisingsöe, on the isles of Oeland and Gottland, and many in Skåna. This society has received medals and diplomas for its productions at expositions in Paris and London, and in the Scandinavian expositions at Copenhagen.

Several of the late Queen-Dowager's rooms are ornamented with the silks of this society. But Josephine's health failed, and she was at last forced to stop and consider herself.

In 1835 she went to the lovely watering-place Medevi. Here she lived with extreme simplicity. No court etiquette, no gold broideries, nor star-glittering chamberlains, nor gentlemen-in-waiting, perplexed the royal couple. They rode about in a simple carriage. The Crown Princess spent her time among the sick,

\* This psalm is in the collection known as *Hæffner's Hymn-Book*, which is used in churches throughout Sweden, and is a treasure-house of noble music.

## ROMANS.

COMPOSED IN HIS NINETEENTH YEAR BY PRINCE GUSTAV OF SWEDEN.

Andante.

Words by SÄTHERBERG.

1. I ro - sens doft, .. i blomsterlundens göm - ma, der fri - den  
 1. In ros - es' breath, in blooming glades' retreat, Where peace a -  
 frå - ga ej: ... hvad är att lycklig va - ra, o frå - ga  
 ques - tion not... what hap - piness may be, O ques - tion

bor e - mel - lan berg och .. dal, I ro - sens doft, i blomsterlundens  
 bides between the hill and .. dale, In ros - es' breath, in blooming glades' re -  
 ej: hvad är att va - ra nöjd, O frå - ga ej: .... hvad är att lyck - lig  
 not what is it to be blest, O ques - tion not.... what is it to be

göm - ma, der fri - den bor e - mel - lan berg och dal. Låt oss ..... för -  
 treat, Where peace a - bides between the hill... and dale, Let us..... life's  
 va - ra, O frå - ga ej: hvad är att va - ra nöjd; Blott hör ..... na -  
 glad, O ques - tion not what is it to be..... blest; On - ly..... to

drömma lifvets vår, ... låt oss ..... för - glömma hjertats sår, .. och låt ..... oss  
 morning dream away, .. Let us..... for - get our wounded hearts, And let ..... us  
 tu - rens e - gen röst, ... och göm ..... dess ord u - ti ditt bröst, .. och sök ..... att  
 nature's voice attend, .. and keep ..... her message in thy breast, .. And seek ..... to



verl-den glöm - - - ma... låt..... oss verl-den glöm - - - ma! Låt  
*the world for - - - get... let..... us the world for - - - get! Let*  
 dem för-klä - - - ra... sök..... att dem för-klä - - - ra! Blott  
*un - der-stand..... her... seek..... to un - der-stand..... her! On-*

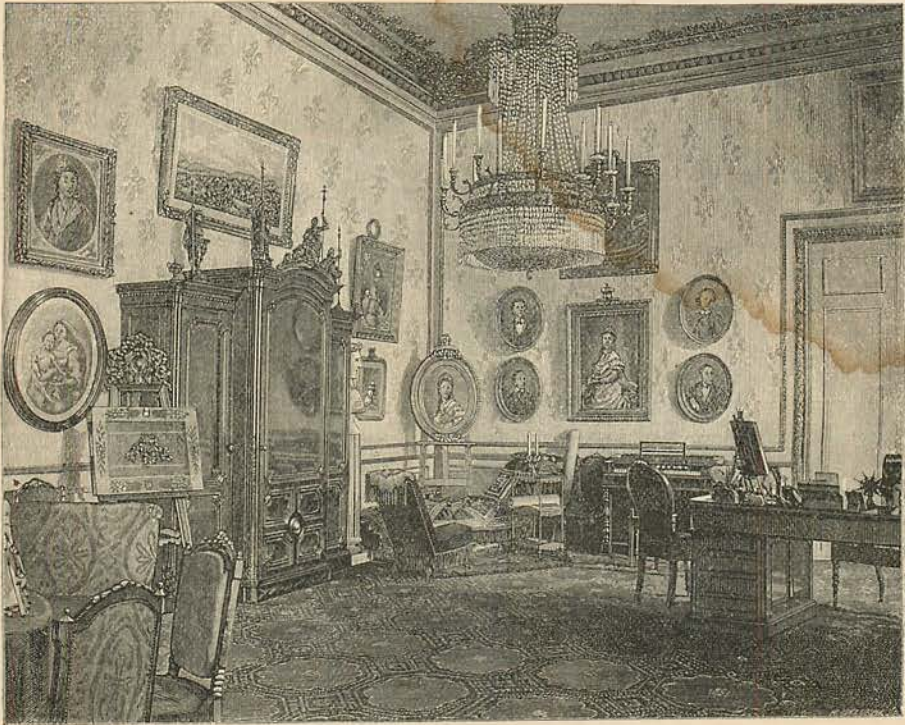
oss..... för-dröm-ma lif-vets vår,... låt oss..... för-glöm-ma hjer-tats  
*us..... life's morning dream a-way,... Let us..... for - get our wounded*  
 hör..... na - tu-rens e - gen röst,... och göm..... dess ord u - ti ditt  
*ly..... to nature's voice at - tend,... And keep..... her mes-sage in thy*

sår,... och låt..... oss verl-den glöm - - - ma... låt..... oss  
*hearts,... And let..... us the world for - - - get... Let..... us*  
 bröst,... och sök..... att dem för-klä - - - ra... sök..... att  
*breast,... And seek..... to un - der-stand..... her... seek..... to*

verl-den glöm - - ma!  
*the world for - - get!*  
 dem för - kla - - ra!  
*un - der-stand..... her!*

1st time. *f* 2d time.

2. 0  
 2. 0



THE KING'S WRITING-ROOM IN THE ROYAL PALACE.  
[Photographed by Johannes Jaeger, Stockholm.]

maimed, and poor, making it glad and hopeful for them continually. She purchased the work of the poor of every kind, for presents, for playthings for children, for her own, or for domestic use. Her children studied and played as other children, no other signs marking their rank than exquisite kindness and lovely manners. Their teachers were their only guardians, their cloth caps and simple suits of blue-striped linen their only adorning. Indeed, their life at the capital had been almost the same. Their father also took an active part in their education, bringing them himself to the cots of the poor, to the hospitals, and prisons. He gave special care to improvements in the prison system, and in the condition of the poor and sick. His share in the literary gifts of his family appeared in his able works on military science and political economy. He was also a fine painter. The "Frigate Eurydice in a Storm," and other of his paintings ornamenting the Queen-Dowager's private apartments, are highly estimated by connoisseurs. Among his musical compositions, "The Song of the

Stars," "Chanson de Pirates," and "Songs of Ryno," written in 1831, and "Enken an Deutschland," in 1837, were, and are still, very popular. He wrote also, in 1843, a grand feast march for fête occasions, and two marches for his troops. For the Riksdag of 1840 Oscar prepared a work on punishment and penal institutions, in which he pleaded most eloquently, appealing to the moral sentiment of the community for the establishment of reformatory institutions in behalf of those who had entered upon a criminal career.

If the criminal is to be converted into a good citizen, he argued, instead of closing him in with other criminals, in which association mutual hardening, and degradation must go on, he should be kept apart, and kindly led to accept honorable labor, and to seek and hope for spiritual improvement. This plea resulted in an appropriation by the Riksdag of 1840-41 for private prisons, which have since increased in number; and it is universally conceded that the Swedish prison system is considered the most enlightened in the world.

Oscar was of middle height, but strong-

ly developed. His features were fine, his hair rich black, and his dark eyes both brilliant and mild, and he was called the handsomest man in Sweden. He spoke fluently Norwegian, German, French, and English, and was well versed in Italian and Latin. He had so retentive a memory of persons he had once met that at the military camp of 1819, at Bonasp, he could present by name to his father seven hundred officers from different regiments.

Next to his wife, his most intimate friend was his only daughter, the Princess Eugénie.

After the death of his father, in 1844, both Norway and Sweden cordially welcomed Oscar I. and his beloved Queen Josephine to the throne. His faithful study of his people's characteristics and of his country's possibilities and needs, his ardent labors for the development of its institutions in a liberal spirit, his attention to the general progress of the age, had gained for him in advance the love and confidence of his people. In his inaugural speech he said: "I promise you, good gentlemen and Swedish men, to support justice and truth, to encourage the progress of enlightenment, to further the development of those noble and genuine qualities which distinguish the serious and powerful sons of the North. From you I expect, in return, sincere co-operation with me to this great end, and the confidence which pure intention and unremitting care for the weal of the country can count upon from a high-minded nation."

One of his first acts was to annul the prohibition of 1812, which forbade communion with members of the former royal family, the Vasas. This act was the more generous, as the Prince of Vasa had just issued a manifesto declaring that though he should not oppose Oscar I.'s accession, he should nevertheless not relin-



OSCAR I.\*

quish his own and his family's claims to the Swedish throne. Oscar also at once proposed a new criminal code, the abolishment of slavery in the isle of Martinique, then a Swedish possession, and a large appropriation for a general system of popular education. He worked day and night, taking special thought about Norway. He strove to remove the occasions of discord between the brother nations, and to establish mutual confidence through bringing their interests into such close contact that powerful co-operation

\* The portrait of Oscar I. here given is reproduced from the fine painting by Staaf, now in the "Salle des Contemporaines," in the castle of Drottningholm. The crowns of Norway and Sweden are on the table at his side, and behind him, hidden by his draperies, is the silver throne presented to Queen Christina by De la Garde.

should be an absolute condition for the material and political welfare of both. He conceded to Norway her wish that in governmental affairs she should be mentioned before Sweden, and that the Norwegian arms and colors should be set before the Swedish.

The grateful Norwegians received him, his Queen and family, when they visited Christiania the next year, with the most cordial devotion.

His reforms were all humane as well as brave. He secured the citizenship of women after the age of twenty-five, and the injustice by which a daughter inherited less than a son was removed at his instance. He released the charcoal-makers from their previous slavery, which had compelled them to offer their coal to the nearest manufacturers at whatever price they might choose to give. With a new sea law, a new ground-rent law, a new church law, a new civil and a new war law, he turned the whole country into the broad tide of a high civilization. He travelled from one end of his realm to the other to find out for himself the actual condition of things; in a word, he fulfilled his inaugural pledges. When the Prussian troops, representing the German Bund, marched into Holstein to aid the insurrectionary population against Denmark, Oscar sent a declaration to the cabinet at Berlin, to wit, that in case the German troops entered other provinces of the Danish kingdom, he would be compelled to send an army corps thither for defensive purposes. Sweden and Norway sustained him in this, and a Swedish-Norwegian corps was collected in the south of Sweden, a part of them dispatched to the isle of Fyen, and their occupation of the southern port of Slesvig ended the German invasion. Another instance of Oscar's firmness occurred during the Crimean war of 1856, when the Western powers were about to declare war against Russia. A Russian ambassador arrived in Stockholm to inquire into Sweden's intention during the pending war.

"I intend to remain neutral," said Oscar.

"But what if my sovereign should not consent to your neutrality?"

"I declare myself against any power which attempts my neutrality," was Oscar's response.

"But suppose," insinuated the gracious ambassador—"suppose my sovereign

should then send one hundred thousand men?"

"Be pleased to say to your sovereign that in such case he would do well to send one hundred and fifty thousand more, eight days after, to inquire into the fate of the first hundred thousand."

Oscar's neutrality was not attempted, and he was called, and justly, "Oscar the Peaceful." He died in the summer of 1859. The following paragraph from his will harmonizes perfectly and truthfully with the spirit of his noble inaugural:

"Lastly, when I am dead, may these pages preserve the expression of my gratitude for the tender and devoted love with which I have been hedged around by my beloved wife; for the happiness and the splendor which her rare virtues and high intelligence have spread over the life of palace and kingdom; for the obedience and confidence my precious children have shown me; for the patriotic ardor with which my sons have supported me in the midst of my government cares; for the devotion and unity that have bound them together; for the honor and faithfulness with which officials and servants have fulfilled their duties; for the love and indulgence with which my faithful people have embraced me. May the blessing and grace of the Highest rest over palace and kingdom perpetually! Such is my prayer at this moment; such will be my last sigh."

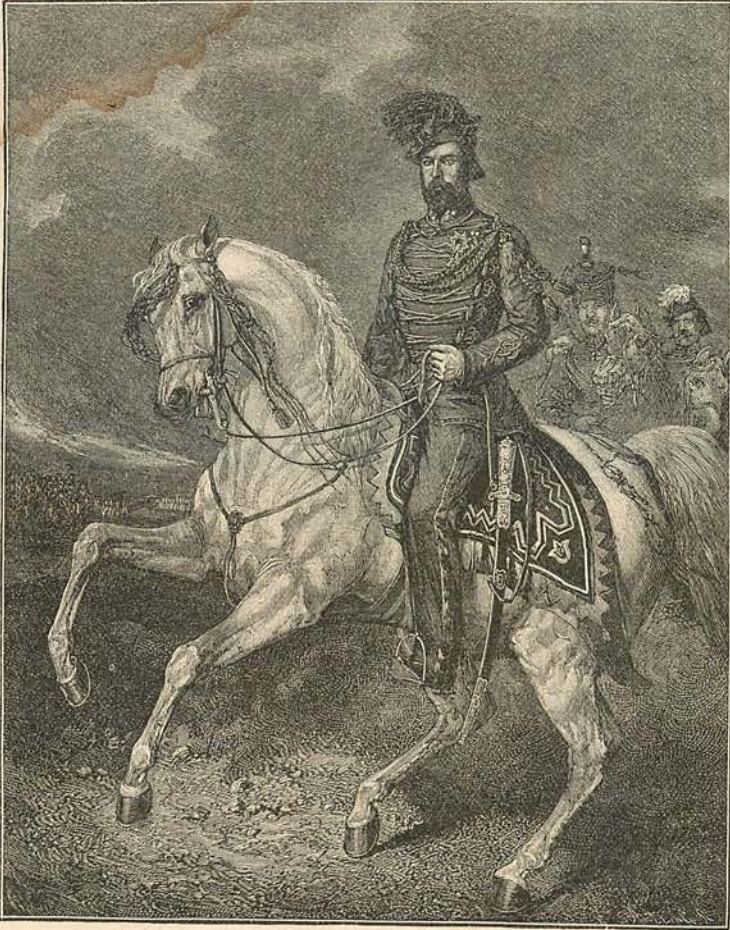
The reign of Oscar I. was little distinguished for the erection of magnificent buildings, but he has the prouder memorial *that in almost every county of Sweden there is now a prison cell from which the convicted ones step out better men than when they went in.*

Oscar's oldest son was crowned Carl XV. at Stockholm May 3, 1860, and at Trondhjem, in Norway, on the 5th of August. He had been already ten years married to Princess Louisa of the Netherlands. The accounts of the celebration of their wedding, which was unusually brilliant, show that the costumes of the ladies—"gold brocade, purple velvet, silver cloth, thickly embroidered superb trains, and heavy diadems"—almost rivalled in splendor the toilets of the White House receptions of to-day.

Carl XV. was a soldier, loved almost idolatrously by every wearer of a sword in Sweden, or indeed in Norway. As a boy he went riding over the country, following the troops one day, the laborer in the field the next, often springing from his horse and practically demonstrating how a furrow should be ploughed. He was a

model of manly beauty, with a powerful figure and a flashing eye. His bearing was full of dignity, but so simple and cordial that he won every heart. Everybody might know him, and almost everybody did, he was so easy of approach, for

able as Carl XV.; and he spoke of Sweden with enthusiasm as having been the birth-place of such a man. M. De Keyser also spoke very highly of the artistic gifts of Carl XV., whose talents in this direction are so well known as hardly to need



CARL XV.

[Photographed by Johannes Jaeger, Stockholm.]

he permitted no artificial barriers between him and his people, and liked nothing better than to cast off the royal purples and be like anybody else. Yet no man could have been more difficult to insult. I have talked with many who knew him well, and not one can speak too warmly or too proudly of him. And while in Antwerp, the greatest living Flemish painter, Nicaise de Keyser, told me that he had rarely if ever met a man so brilliant and lov-

ment. He had an open ear, open heart, and open hand for every one of his people. If any wish was expressed to him which he could not grant, he suffered, and they saw that he did so. He was careless in his giving, bestowing by his own hearty inclination quite as much as in response to importunity. His perceptions were quick, and his judgment remarkably swift and clear. He had many gifts, and his genius was of that liberal order that accompa-



"VIEW FROM VERMDON," PAINTED BY CARL XV.  
 [Photographed by Johannes Jaeger, Stockholm.]

nies a genial disdain for mere popularity. Straight to the point in word and deed himself, he hated long-winded orations and heavy paraphernalia and circumlocution of all kinds, and when it was possible, very adroitly escaped them.

On one occasion when a great concourse had gathered to welcome him on his return to Stockholm, he slyly exchanged places, caps, and mantles with the coachman of the first carriage, and thus disguised, and indicating by a motion of the whip that the King was to be looked for several coaches to the rear, he drove himself unmolested through the unheeding crowd. At another time when the King was expected to arrive in Lund, the burgomaster with a deputation prepared to receive him with a half-hour oration. Carl XV., dressed in a plain suit, alighted at the station, and seeing what was intended, answered the burgomaster, who begged him to point out the King, "Oh, he'll be along a little later, but I advise you, my good man, to begin your excellent oration now, so that when the King arrives there need be no delay." Then the merry King slipped quietly off.

His wit was as quick as his kindness.

A certain clergyman was in the habit of preaching terrific sermons, in which the preponderating power of the devil as an agency in human affairs was the engrossing theme. He was at length made a bishop, and sought an interview with the King to thank him for this new honor. "No, no," said Carl XV., "you mustn't thank me, you must thank the *devil*, for that."

He was a strong and brilliant writer. *The Foster-Brothers*, appearing in 1848. *Weidi, the Daughter of Silfe*, in 1853, *A Viking Saga*, in 1855, *Poetic Moments*, in 1862, besides *Military Thoughts in Brief*, 1863, and *Notes on Sweden's Army Organization*, 1865, are among his most important works. A poetic vein ran through his whole being, and the old Northern music was especially dear to him. Like the rest of his family, he was also an active and generous protector of art and artists.

It was only to himself that Carl XV. was not kind. Early in July, 1872, he was forced to go to Aachen for his health. Here he remained till near the middle of September, but his strength continued to fail, and further urged by exceeding

homesickness, he started to return to Stockholm. The steam-frigate *Vanadis* awaited him at Kiel, as he had desired to go by sea to Malmö, and having overstrained himself in boarding the frigate, he was much worse during the trip. Immense numbers had gathered in the harbor of Malmö to receive him, but his emaciated figure and haggard face stopped the spontaneous shout of welcome on their lips. They kept silence, on every face an expression of sincere grief. He, who was usually received with thundering huzzas, felt this silent homage. "Ah!" said he, feebly, "I see indeed that I am loved, and God be thanked that I am back in Sweden once more!" But he could go no further, and died at Malmö September 18, 1872. In Sweden they said he was the first Swede; in Norway, that no one could be a more perfect Norwegian.

Sweden's present King, Oscar II., was born to the sea as well as the throne. He was but eleven years old when, in 1840, he made his first sea-voyage in a Swedish man-of-war; two years later he went as cadet in the Norwegian corvette *Ornen*, and in 1844 with the frigate *Josephine* to Gibraltar. Making yearly expeditions and studying navigation, he passed examination as a naval officer in July, 1845, and was commissioned second lieutenant of the royal navy in the same month. At the age of twenty he was made commander of a ship, and cruised in the Baltic, where a large squadron had been prepared on account of the Danish war. The next year he was chief commander of a squadron, and in 1853 was flag-captain of the only combined squadron of Swedish, Danish, and Norwegian ships that ever manoeuvred together. In 1854 he was flag-captain of the Anglo-Norwegian squadron which had been organized on account of the Crimean war. In 1856 he trav-

elled through Europe, visiting most of its courts, his good taste and graceful manners winning for him admiration and friendship everywhere. It was during these travels that he first met the Princess Sophia Wilhelmina Marianne Henrietta,



QUEEN SOPHIA WILHELMINA.

[Photographed by Gosta Florman, Stockholm.]

born at Biebrich July 9, 1836, daughter of Duke Wilhelm of Nassau and Princess Pauline of Würtemberg. They were married at Biebrich the 6th of June, 1857. At the wedding Oscar appeared in admiral's uniform, and the princess in white silk with silver-lace, the waist and train of purple velvet with ermine border, and the bust outlined by a band of immense jewels. The winter of 1861-62 Oscar passed at Nice with his family, and travelled all over Northern Italy, and in 1863 visited Germany and Hungary. He was



HERD OF REINDEER, TROMSÖE.

chief of a Norwegian-Swedish squadron in 1864, because of the German-Danish war, and in a few weeks' time had made this squadron one of the most effective the Swedes ever had on the sea. During all this time he was a devoted friend of Denmark. He remained at home during 1865 and 1866, but attended the World's Exposition at Paris in 1867, and in 1869 again travelled in Germany, making after his return a long trip through Norway. He travelled to the northernmost point of Sweden in 1870, and in 1871 visited England, where he made many and warm friends. In 1872 he represented his royal brother at the Thousand Years' Fest, at Haugesund, Norway. In the year of his coronation, 1873 (May 12), he journeyed to the northernmost point of Norway. This was a triumphal march, in which the Norwegian people showed the King every possible demonstration of their love. The women, dressed in white, pelted him with roses, and everywhere during the tour they manifested the liveliest affection and veneration for his mother, the aged Queen Josephine, the fame of whose loving good works had reached the remotest and humblest of the realm. By the city committee of Tromsøe he was invited to the Tromsøe Valley to witness a scene which can be beheld nowhere else.

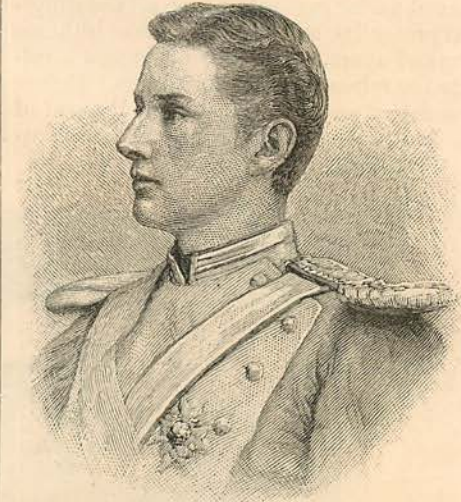
During the summer months some six or seven mountain Finn families migrate from Karasuando in Sweden to the beautiful Tromsøe Valley, bringing with them large herds of four or five thousand deer. These are gathered in inclosures of about two thousand. When the season is advanced, a deer festival is held, under the direction of a committee from Tromsøe, cannons are fired, the beautiful old Northern music played, and a sumptuous dinner served. The trained dogs of the Finns control the deer almost as perfectly as a school-master his flock of boys. One feature of the festival is to allow a deer to escape, that the manner of the dogs' recapture of it may be seen. These deer were driven in long files by the open tent of the King to their inclosures. On his desiring to see one of the deer in particular, the Finn deer-herder, loosening his lasso, let it fall unerringly among the two thousand upon the right pair of antlers, and drew the deer to hand for the royal inspection. Afterward the whole mass were let out to bound through the green valley, in charge of the dog shepherds, which never lose one.

Some portions of this romantic journey were accomplished on foot, and the King was the best walker of his whole company, whom he would have left quite behind





PRINCE OSCAR CARL AUGUST.  
[Photographed by Gosta Florman, Stockholm.]



PRINCE OSCAR CARL WILHELM, DUKE OF WESTERGÖTLAND.  
[Photographed by Gosta Florman, Stockholm.]

had he not restrained his natural pace. One old burgher of his party, stout and fat and profusely perspiring, trudged steadily on at the King's heels, now tumbling and rolling over, and now losing his wig, but always righting himself with undisturbed serenity, and pushing on again.

Hereached the bleak and stately cliff of Nordkap, which defines the Norwegian north boundary, on the 2d of July, 1873, and presided over the inauguration of its monument, delivering a stirring oration. The King is a remarkable public speaker, epigrammatic and logical, with an exceedingly eloquent delivery. His throne speeches are masterpieces of that class of oratory. His literary career has also been active and brilliant. His love of the navy has led to his publica-

tion of several works, among them the *Debarcation of the Archipelago Fleet*, in 1849, and another upon the proper manner of landing troops from the royal navy.

The same theme inspires some of his fiction and poetry. The Swedish Royal Academy of Art examines and awards prizes to only anonymous contributions. In 1857, Prince Oscar's poem "Svenska Flottans Minner" ("Memories of the Swedish Fleet") was thus submitted, and

received the prize.

"A fresh sea-breeze pervades this poem," said Professor B. E. Malmström, the president of the Royal Academy, when bestowing the prize; "the soul of the singer is so incorporated with the scenes he depicts that the true son of the sea is easily recognized in these lively and independent outlines." Besides original poetic works of much grace and beauty, King Oscar has made fine translations of the "Cid" after J. G. von Herder, and Goethe's

five-act play of *Torquato Tasso*. It is reported that he is intimately connected with the *Kölnische Zeitung*.

Queen Sophia has the merit of having



PRINCE EUGÈNE NAPOLEON NICOLAUS, DUKE OF NERIKE.  
[Photographed by Gosta Florman, Stockholm.]

joined under one committee all the different protective societies which had hitherto worked apart. She also organized a refuge for released female prisoners. Before her departure from Sweden on account of ill health, the royal family were accus-

Duke of Nerike, born August 1, 1865. This young prince was very ill of scarlet fever at the time of my visit to Stockholm in December, 1880, and the King spoke of his condition with deep feeling, as also of the Princess Eugénie, then also confined to



PRINCE OSCAR GUSTAV ADOLF, DUKE OF VERMLAND, AND CROWN PRINCE.  
[Photographed by Selma Jacobsson, Stockholm.]

tomed to dine together with the lords and ladies of honor, and the evenings were passed *en famille*, or in the company of a few intimate friends, with song, reading, and music, the royal family taking part. King Oscar has four children: Prince Oscar Gustav Adolf, Duke of Vermland, born June 16, 1858; Prince Oscar Carl August, Duke of Gottland, born November 15, 1859; Prince Oscar Carl Wilhelm, Duke of Westergötland, born February 27, 1861; and Prince Eugène Napoleon Nicolas,

her bed. Since then the latter is better, and the young Eugène has recovered; and in March of this year (1881), the Crown Prince Oscar Gustav, now twenty-three years old, has become engaged to the Princess Victoria of Baden, granddaughter of Emperor Wilhelm of Germany. Prince Oscar is tall and dark like the Bernadottes, yet with a likeness to his mother. His education has been acquired at the Swedish public schools and the Upsala University. He was admitted to the State

Council at the age of eighteen, has served in the army, and made the tour of Europe. His *fiancée* was born on the 7th of August, 1862. At the time of Queen Josephine's death, in 1876, the second prince, Oscar Carl, as midshipman on board the Swed-

“ UNITED STATES LEGATION, STOCKHOLM,  
March 6, 1881.

.....“The cabinet meetings with his Majesty are generally in the mornings, I believe. In the winter he is always out walking after lunch, when it is too cold or too bad weather for skating. The King and the princes are all



PRINCESS VICTORIA OF BADEN, FIANCÉE OF CROWN PRINCE OSCAR.

ish frigate *Nordköping*, was travelling in America, and the death of his grandmother prevented his taking part in any festivities except those of the Fourth of July at Philadelphia. The following extracts are from a letter written by the charming and exceedingly intelligent daughter of our American minister to Sweden, Miss Grace Stevens, in answer to some queries I had occasion to make after my return from Stockholm:

very fond of the Skating Club, and are as free and unrestrained there as the simplest of his subjects. When Christmas-time comes, his Majesty may be seen making the round of the shops, purchasing himself the presents he intends for his family and the servants, choosing dresses and toilet articles for the maids-of-honor to the Queen, etc. The Crown Prince is very fond of dancing, and is called the best waltzer in Stockholm.....There are no ladies' dinner parties now given at the palace, and at the other dinners the Mistress of the Court re-



PRINCESS EUGENIE.  
[Photographed by Gosta Florman, Stockholm.]

ceives the guests. Owing to ill health and absence, the Queen has, I think, been visible only on one public occasion during the last four years, and then she formed a prominent part of a very pretty scene. A year ago last May it was announced that on Ascension-day the King, Queen, and court would ride out as they do in fairy stories, and give the people a view of them in all the pomp of royal grandeur, according to an old Swedish custom, not observed for some years. All society, including the diplomatic corps, put on their best dresses, white bonnets, white cloaks, and with the best carriages that could be obtained drove in all possible state to the Djurgården, where, and on the road leading to it, all Stockholm, literally, had gathered. The people from the country had also swarmed in, making such a crowd as is rarely seen, and never before by me. After waiting—as one always must for royalty—more than an hour, the police cleared the way, and amid immense cheering, the King, in full-dress uniform and floating feathers, rode through the lines of carriages, bowing right and left. He was attended by the Princes Oscar and Carl, also in uniform, and an escort of thirty or forty officers, making a very brilliant little band. Then followed half a dozen open barouches, each containing two chamberlains, very gorgeous, each carriage having four horses; then the carriage of the Countess Piper and the Queen's first lady-in-waiting, both looking lovely in snowy white draperies; two more carriages with ladies-in-waiting similarly dressed; then came the

Queen's carriage, drawn by six horses. At her side sat the youngest prince, Eugène. Her Majesty wore a white bonnet, and a long white mantle covered her dress. Before we saw her the amount of flowers that had been thrown into her carriage as she passed testified to the happiness of the people in seeing her again. She was smiling, and a great shout of welcome greeted her all along the line.....You know now we are quite without King, Queen, or princes, except the young Prince Eugène. The King is expected back from Norway to-morrow. As soon as he returns we are to have a grand fête at the Skating Club, having waited only for him, as he likes these informal festivities so much."

Soon after the King's return he was taken ill, and the Queen and princes came flocking home to

Sweden as soon as the news reached them. The Queen, whose health is much improved, arrived on the 19th March, 1881, in Helsingborg, and stopped but for an hour or two before setting out for Stockholm, where she arrived late on the 20th, to find the King already recovering.

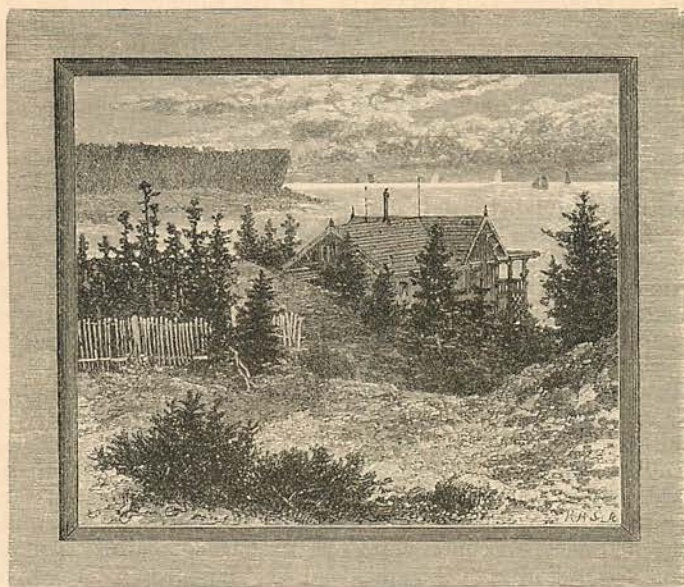
King Oscar grants a public audience weekly, generally between the hours of 12 M. and 2 P.M., at which guests are received in the order of their coming. The Crown Prince has also begun to give audiences.

The King impressed me very agreeably as being a kind-hearted, scholarly gentleman of the simplest grace of manner. He converses easily, speaking English so well that I quite forgot he was a Swede. He showed lively interest on all literary topics, as also upon matters of special American interest. He is tall, with the head set somewhat forward on the shoulders. His head is nobly shaped and large, his eyes are blue, dark lashes and brows making them appear a shade or two darker than they are. His smile lights up his whole face, and lends it also an element of humor wanting to it in repose. He is decidedly better-looking than any of his portraits. His hands are fine, with the firmness and mobility of outline which express so much to those who divine char-

acter by this very subtle and expressive member. He sings admirably, and plays both the piano and organ with skill and feeling. His motto is, "The welfare of the brother countries."

King Oscar's only sister, the Princess Charlotte Eugénie Augusta Amalia Albertina, usually spoken of as the Princess Eugénie, was educated in the evangelical Lutheran faith. In character and disposition she is the true daughter of the noble Queen Josephine, and true sister of the lovable and gifted Prince Gustav. A lover of music, a musical proficient, and later a musical composer, she gathered around her even in youth eminent musicians, and drew from obscurity such poor young children as had musical talents. One of Sweden's prominent sing-

her grandmother on her father's side has been used in this kind and all kinds of help-giving, so that at sick-beds, in the homes of distress, and by defenseless children's lips, her name is spoken only with blessings. She even went so far as to sell her diamonds, and with the money they brought she built a hospital for the sick. She had first to gain the consent of her brother, the King, which he gave. Afterward, when the hospital was built and in working order, the princess one day visited it. As she drew near the bedside of one of the patients, he recognized her, and wept with pleasure at seeing her. As the grateful tears rolled over his wan cheeks, the princess said, gently, "Ah, now I see my diamonds again!" In early girlhood her health was good, but wheth-



FRIDHEM, OR HOME OF PEACE, NEAR WISBY.

ers, Mlle. Amalia Réego, daughter of a poor acrobat, owes to Princess Eugénie her rescue from a wandering life, and the education which fitted her for her subsequent artistic success. Artists, and poor writers, and people pressed with poverty but endowed with gifts for becoming something to themselves and the world, have been helped and protected by Princess Eugénie with a kindness and earnestness which made the heart light rather than heavy with gratitude. A great part of the immense fortune she inherited from

er it was her rapid growth—for she is very tall—or her profound grief over the untimely death of her brother Gustav, which sowed the seeds of a "breast-sickness which slowly gnaws her life away," it is only by observing the greatest care as to weather changes, and by a most careful diet, that she can hold her sufferings somewhat in check. She passes the summer months on Gottland, an island famous for its mild and strengthening climate for the sick. The visible benefit to her health on her first visit, and the

hearty kindness of the island people, induced her to make it her permanent summer home. For her dwelling she selected a charming spot covered with high fir and spruce trees along the Baltic border, two English miles from the town of Wisby, near a beautiful rock called Högklint. This rock rises perpendicularly from the sea. Here she laid out a park with winding paths, grottoes, and little inviting resting-places, and built a simple Swiss cottage, and called the place Fridhem, or Home of Peace. Near Fridhem she has founded asylums and educational institutions called Fridtorpen, or Cottages of Peace; one for orphans or extremely poor girls, and another for boys, each having sixteen or twenty children. Their lodgings, school-rooms, and school materials are exceeding well arranged. The teachers live in the same houses with the children, for whom they care tenderly, educating them not only in books, but in handiwork. All these places are surrounded by lovely parks and gardens. Nearer to Wisby stands a superb building of her erection, the Home of the Incurably Sick.

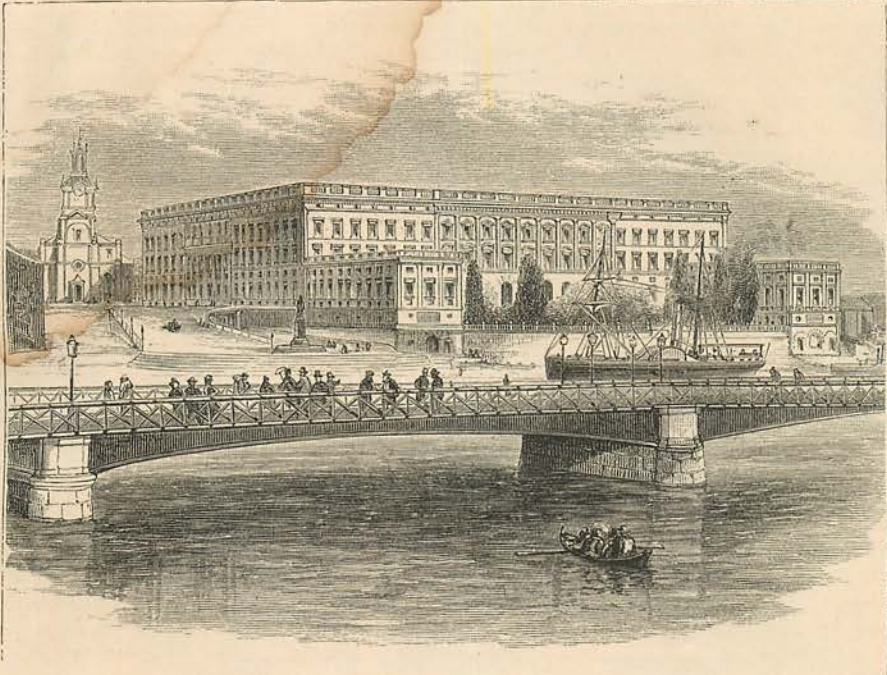
It was originally intended only to admit island patients, but she could not resist appeals coming from the Swedish mainland. She devotes herself to these institutions, arranging and directing the greater part of their affairs, leaving the rest to some prominent ladies of Wisby, who cordially assist her. But it is not only for the Fridtorpen children and the invalids of the Sick Home that she cares. The Wisby Ladies' Society for furnishing poor people with work, and generally assisting them in their struggle with poverty; the School of Domestic Economy, for the instruction of young girls in the practical art of service and housekeeping; and Queen Desideria's School, where girls are taught all kinds of feminine occupations—are institutions which richly enjoy Princess Eugénie's benevolence and attention. She visits these schools often, and talks with the young girls as they sit at the looms or spinning-wheels, or in the store-rooms, or at household work at the stoves, kindly encouraging them, and even assisting them at their tasks. She is extremely hospitable. Ordinarily fifty persons eat at her table, almost all of them poor people, who have been invited to enjoy the calm beauty and fresh climate with her. On Sundays, when divine service is

held at Fridhem, the number of visitors is very great. The rooms at Fridhem are not large, but very comfortable and home-like. The reception-rooms, which open on the sea, are simply but artistically decorated. The rooms and the walls are adorned with mementos and souvenirs of beloved ones who are dead. Among other things are two fauteuils, writing-table, and chair that belonged to Queen Josephine; a fine picture in oil of the whole royal family, from its founder Bernadotte down; an equally fine crucifix, which belonged to Prince Gustav; a little bouquet, painted and given by Queen Josephine to her sister, the Empress Amalia of Brazil, after whose death it was returned to the daughter of the giver. She has hung up photographs of all the children educated thus far in her schools.

In the summer-time she is surrounded by eminent women—artists, singers, and writers—with whom she maintains intimate relations. She loves children dearly, and as she wishes to have them around her, Fridhem's beautiful grottoes echo all summer long with children's happy voices. In September she leaves her Home of Peace with regret, and longs all winter for the coming of June, when she can sail again for Gottland. She is warmly loved by the royal pair and the princes, who, when she is in Stockholm, visit her daily in her apartments at the palace.

The old *Slott*,\* called simply *Adelshuset*, or "House of the Nobility," founded by Berger Jarl in 1251, was a beautiful castle, far more picturesque and imposing than the present Stockholm palace. In 1330 it was burned down, was rebuilt, and in 1475 was partly burned again. In 1675 the tower, called "Tre Kronor" (three crowns), had been carried to the height of 254 feet, and the castle was defended by 400 heavy cannon. Some notion of its magnitude and strength may be gathered from the statement of an English ambassador, that in 1654 he saw, in one room only, complete armament for 10,000 infantry, and in another the same for 5000 cavalry, together with 800 standards taken from Sweden's enemies. Another fire raged in this castle in 1641, again in 1642, and again in 1646; and finally a fire-prophet appeared in the person of an eccentric discontent named Lars Ekerot. He had been a constable, and

\* *Slott* signifies palace.



STOCKHOLM PALACE.

a lieutenant in the navy, whence he had been dismissed, as he affirmed, without reasonable cause. He also further complained that the committee on liquidation had unjustly cancelled his claims against the crown, and a suit had been lost to him because he would not bribe the judges. Charles XI. granted Ekerot several personal interviews for preferring his complaints, but at last wearied of him, making him, however, a present of 250 daler. In 1695 Lars Ekerot began sending to the court-chaplain Wallin a series of writings, in which he bemoaned the country's misfortunes and sufferings, the oppression of the poor, the injustice of the court, and the pride of the great. On Christmas-eve of 1696 he began to write and speak in oracles of the terrible manner in which the splendid impregnable royal castle would be destroyed, pretending to be a continual witness of its doom in dreams. The priests drew the attention of the court to this, and the servants throughout the castle were especially charged to tend the fires with exceeding care. So passed the winter into the spring of 1697, when one night, not to be outdone by Ekerot, the King had a vision of different and more extended augury, the following remark-

able description of which, it is stated, still exists in his own handwriting, and signed by himself and the officials who witnessed it with him:

"I, Charles the Eleventh, had on this night of the 2d of April, 1697, a vision. I was more than usually sad, and at midnight, turning in my bed, I saw the windows of the Riksalen shedding a clear light as of candles, and I said to Chancellor Bjelke, 'What shines in the Riksal?'

"'That is the moon, your Majesty.'

"I was silent, but I was not eased, and seeing again the same light, I said, 'Nay, that can not be the moon.'

"Bjelke persisted, and at this moment another entered to ask after my comfort.

"'Is there not a fire in the Riksal?' I asked.

"And he also, but after a silence, said, 'It is the moon.'

"This contented me, but only for a moment. I rose and went to the window, and could see the Sal not only bright, but as if filled with moving people.

"'Here must be something wrong,' I exclaimed. 'In the fear of God will I go and seek the meaning of it.'

"Having sent for the Riksal keys, we went thither by a secret passage; but when I bade the guard to open the door, he could not for fear. I passed the order to State Councillor Oxenstjerna, who answered, 'I have pledged



BURNING OF STOCKHOLM CASTLE, MAY 7, 1697.

[Photographed by Johannes Jaeger from painting by J. F. Höckert.]

my life to your Majesty, but not to open this door.'

"Then I opened it myself; and as we entered the antechamber we saw it was draped even to the floor in black. Crossing in silent amazement to the Sal, its door also had I to open for myself, none daring to do it for me. I asked my companions if they would enter with me, and they agreed, trembling. As we passed in, we all saw, seated around a table, fifteen honorable-looking men, all with great books before them, and in their midst a young king, seventeen or eighteen years old, wearing a crown and holding a sceptre. . . . It was strange that when the young king shook his head, the men who sat with him struck hard on their books; and then we saw beyond them a group of miserable ones, and several blocks, with a headsman at each block with bared arms, and these cut off the heads of the miserable ones one after another, so that the blood flowed in streams over the floor. God is my witness, I was affrighted. I looked at my sandals, but could find no stain on them. Those beheaded were mostly young men. Looking further, we saw behind a table in the corner a throne that was almost overturned, and beside it a man who looked as a regent, about forty years old. I trembled, and receding to the door, I asked, 'What is the word of the

Lord, that I may hear it? O God, when shall this happen?'

"I received no answer; only the young king shook his head, and the men struck their books, and I cried out, 'Shall this happen in my time?'

"Then said the young king, 'No, it shall not happen in thy time, but during the sixth regency after thee.' . . .

"All vanished, and we stood there with only our own candles. Returning much moved to my chamber, I wrote this down, calling upon my companions for corroboration, and I take solemn oath of the truth of what I have here written."

A few days later the King died, and at the close of April the court-chaplain Wallin received another letter from Ekerot, stating that the castle would be destroyed by fire within eight days. Such letters he sent through the entire week, and he came personally to Wallin, who finally would neither receive Ekerot nor his letters. The persistent prophet then thrust his notes under the closed ports, but Wallin never looked at them. Thorough restoration and fine embellishments of the castle were at this date in good progress. On



the 7th of May, at 11 A.M., Ekerot sent in his last note of warning. The King's body was lying in state in his chamber; two hours later the fire broke out, and swept with such fury and swiftness that nothing could be saved.

The Queen-Dowager and princesses were rescued with the greatest difficulty,\* and at the risk of his life a faithful body-servant bore the body of the dead King from the flames to a stable, where it lay for two hours before more royal arrangements could be made. Just after, the immense tower, armored with thirty heavy guns, toppled and plunged into the burning ruins with a tremendous crash. The invaluable library and legal and military archives were lost. Ekerot was searched for vainly, but came forward himself. The closest investigation could bring no proofs whatever against him. And how such a fire could begin at mid-day in a palace, with its unbroken cordon of officials and guards in every room and passage, remains an unsolved mystery.

The new or present Slott, Italian in its style, was planned by Nicodemus Tessin, and begun in 1697, but progressed slowly, and it was not until the 7th of December, 1754, that the royal family took possession, the so-called "great squares" being then ready. The handsome "Lejonbacken" terrace was not finished till 1830. The cost of the building and furniture was estimated at about 10,500,000 kronor. The number 7 has played an interesting part in its history. On the 7th of May, 1690, Charles XI. ordered the erection of the northern façade. On exactly the same date, seven years later, this façade, with the entire old castle, burned down, and fifty-seven years and seven months later, on the 7th of December, 1754, the royal family entered the new Slott.

Europe has many great castles more beautiful than Stockholm's royal house, but none of more simple grandeur, and none more splendidly situated or of more imposing access. In selecting its site old



NICODEMUS TESSIN, ARCHITECT OF THE STOCKHOLM PALACE.

Berger Jarl thought of it not only as a palace, but as a fortress and warder of the inland sea. The building is really lofty, but its great area detracts from this effect at a distance; it is only when standing under its walls that one feels its real height. About sixty high church towers placed side by side would no more than fill the square of its main building, omitting the wings. It is built of brick, with an outer wall of sandstone, and a flat copper-plated roof. The main building forms an almost even square. The northern and southern façades are nearly 419 feet long; the eastern and western are 390 feet. The width of the northern section is  $56\frac{1}{2}$  feet, the southern  $73\frac{1}{2}$  feet; the eastern and western are each 65 feet. From each corner of the main building project minor buildings; of these the northwestern and northeastern and southeastern are 165 feet each in length, and 51 feet wide; but the southwestern is only 44 feet in length, and 68 feet in width, the length of the entire castle being 700 feet. Four immense arcades lead into the castle yard, and that is  $301\frac{1}{2}$  feet long by  $261\frac{1}{2}$  feet wide. The façades are adorned with huge bronze lions (erected in 1714)—hence the name "Lejonbacken"—statues, hewn granite balustrades, Swedish arms of three crowns borne by the goddesses of fame, in bronze. The cupolas are supported by superb colonnades, and the bass-reliefs of remarkable incidents of Swedish history are in gypsum. A magnifi-

\* The celebrated artist Höckert was a witness of the scene of the escape of the royal family from the burning castle, and made a noble painting of it from memory, of which the accompanying engraving is a good copy. The portraits of Charles XII. and his aged mother in the centre of the piece are excellent likenesses. The dark smoke-hidden group to the right and top of the picture are the bearers of the corpse of the dead King. The cinders can be plainly seen sifting down in the open space of the foreground.

cent stairway, adorned with columns of shining agate and different marbles, leads to the royal apartments. In its niches are precious porphyry urns, landscape paintings, and medallions of older Swedish kings. Bronze genii hold the gas lamps which light this stairway, and in the portico is a colossal marble statue of Charles XI. A beautiful pillared stairway in the eastern façade also leads to the royal apartments. The present King and Queen occupy apartments together, being the first royal couple, or even Crown Prince and Princess, of Stockholm's Slott who have shared the same apartments, those of the King having been hitherto above those of the Queen.

The castle consists properly of ten stories,\* comprising 583 rooms, of which 415 are warmed, 100 are without fire, thirty-two are devoted to the cuisine, and thirty-six to the guards. The cellar story is the largest of all, containing not only 104 immense cellars, but 130 vaults, which are partly entries, partly water conduits, and partly partitions and supports; the whole forming a net-work of meeting and crossing vaults, with iron doors to right and left, into which it would be dangerous to venture far, but for the clew-lines arranged along the walls, which enable the servant or explorer to return. Some of these cellars belong, it is believed, to the old Berger Jarl castle, and are notable for their fine proportions. One of them, having a pillar in the middle, is supposed to have been the dungeon of the brave and heroic Christina Gyllenstjerna and her fellow-prisoners in the time of Christian the Tyrant. The ground story formerly held the great royal library of 100,000 volumes and 5000 MSS., but these are now in the fine Kongl. Bibliotheque in the Stora Humlegård, opposite the residence of Mr. John L. Stevens, the present American Minister. The King's and Queen's gala rooms are on the north side of the first great story, while the King's private apartments, the court chapel, and the Riksal occupy the east, and the rooms of the late Queen-Dowager Josephine the south.

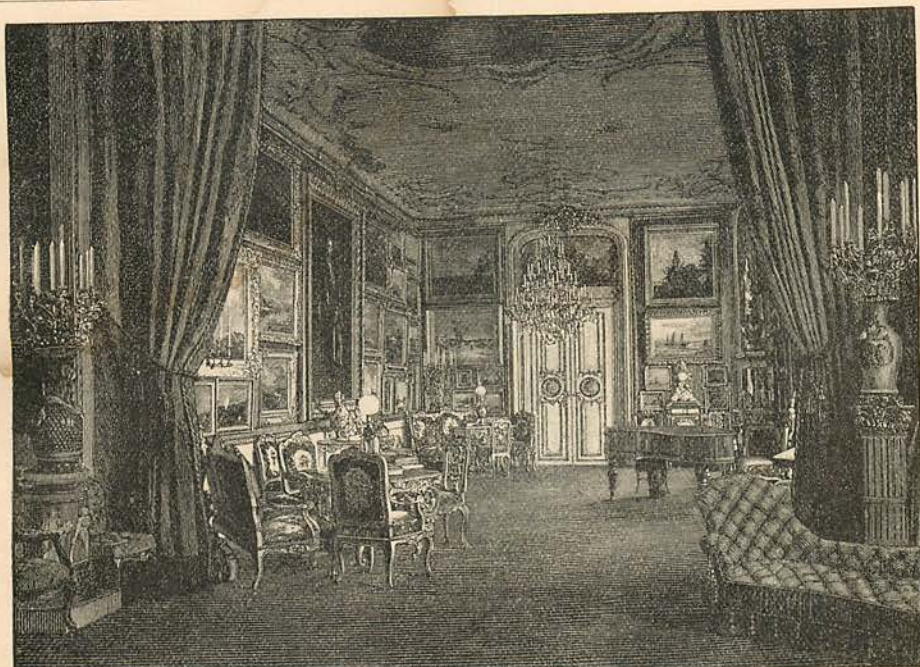
The Victoria Salon is a renovation, but that the original style is preserved to the minutest details is owing to the high ar-

tistic appreciation and care of Oscar II. Its ceiling is a bass-relief of gold coronets on white ground; the four corners have medallions of Queen Lovisa Ulrica's royal monogram. The decorations are white and gold, but the walls are tapestried with deep crimson silk velvet in sections, separated by elegant pilasters formed of mirror panels overwrought with gold arabesque. These tapestry sections are embroidered in gold, finished at the base with crowns and medallions, while at the tops thick wreaths of gold throwing to each other interlacing sprays compose a border for the entire room. Eight very large mirrors are set in borders of gold arabesque; the largest of these, of immense expanse, was made in Belgium and presented to Oscar I. Crimson upholstery with gold trimmings, three massive chandeliers of mountain crystal, and a moss-like carpet of large white floral medallions set in a crimson ground, complete the color dream of this truly regal salon.

The Pillar Salon, a large square room in one corner of the castle—where the conspirators for the dethronement of Gustav (Adolf) IV. met on the 13th of March, 1809—was entirely renovated by Carl XV. The room and its sixteen graceful pillars are decorated in white and gold, the furniture of gilded woods is covered with yellow silk and damask, with which the windows are also draped; four huge mirrors, each a single piece of glass, repeat the beauties of the salon and its gala scenes, for here the King's small balls and parties are given, and here also those who call on him are first received, writing their names in the order of their arrival, and in that order being passed by the aides-de-camp into the Victoria Salon, and thence by the chamberlain in to the King, who sometimes awaits them in a reception-room, and sometimes for special audiences receives more informally in his *Skriftrum*, or study. This is a quiet room, elegant without splendor. On the lounge to the left the King is used to lie down in the evenings, and either reads or is read to by his chamberlain or a friend. On the table to the right\* are laid all the papers and documents which have come up during the day, and which the King signs every night—unless there are causes for reconsideration—no matter how tired he

\* These are called, respectively, cellar, archive, under, ground, ground entresol, half, first great, first great entresol, upper great, and upper great entresol stories.

\* Where in the foreground of the picture a chair back is seen.



THE QUEEN'S GALLERY IN THE ROYAL PALACE.  
[Photographed by Johannes Jaeger, Stockholm.]

may be, that nothing may be left over for the morrow.

The Queen's Gallery, where the royal pair receive, and which was formerly Carl XV.'s picture-gallery, has undergone the greatest change of all. The King, wishing it for daily use, has decorated it with family paintings and precious china-ware, and divided it by a heavy curtain. The first room contains fifty-four oil-paintings, marine and landscape, among them five by Carl XV., and portraits. The walls of the central section of the gallery, called the Porcelain Salon, are covered with large and small pieces of exceedingly costly Sèvres china, presents for over a century from the Bonapartes to the Kings and Queens of Sweden. The third section of the gallery is adorned chiefly with royal family portraits, life size, among others those of Eugène de Beauharnais when he was Viceroy of Italy, his wife, his sister Hortense, Oscar I., and the late Queen Josephine. The room is in Saxon style even to the mantel-piece.

The Queen's Toilet is draped in fine woollens of a light red, edged with white lace, and arranged in groups of stretched

and folded at certain distances from each other; her bedroom is in dark blue, and her other rooms, simply furnished, with light French wall-papers, are very comfortable, without being luxurious.

The Hvita Hafvet, or White Sea, is 118 feet long by 38 feet wide. The ceiling is one superb mythological Olympian painting, which was admirably restored in 1847 by the great master N. M. Mandelgren. The walls of this salon are almost entirely mirror. The richly sculptured and gilded music dais is supported by consoles representing beautiful female forms. The whole is lighted by fourteen huge chandeliers and ten high candelebra; and when the grand ball, which occurs during the Diet, brings into this room its two thousand guests, the white marble, the gleaming pillars, the gay colors and sparklings given back by the mirror walls, compose a scene of magical beauty.

Upon the castle roof is a balustrade inclosing a delightful aerial promenade of about 900 paces, and affording a view rivalling an Arabian Night's dream. When the flag usually to be seen floating from the castle battlements is gone, so is the King.