

The King and Queen of Denmark.

BY MARY SPENCER-WARREN.



CHRISTIAN IX., King of Denmark, born on April 8th, 1818, married Louisa, daughter of the late Landgrave Wilhelm of Hesse, a niece of the late Christian VIII., and also of

the late Duchess of Cambridge, being born on September 7th, 1817. He succeeded to the throne on November 15th, 1863. Six children have been born to their Majesties: Frederick, the Crown Prince, the Princess of Wales, George I., King of Greece, the Empress of Russia, the Duchess of Cumberland, and Prince Valdemar. They were all born with more than the average share of good looks, and the fortunate way the King and Queen married off their children is proverbial. Our Princess of Wales has been with us so long now, and has so fully established herself in the hearts of the people, that anything appertaining to her early home cannot fail to be read with appreciative interest. Hence, I gladly undertook the somewhat tedious journey to Copenhagen, having the King's gracious permission to explore and photograph his palaces.

The present Royal residence, Amalienborg, consists of four small palaces, which were bought by King Christian VII., in 1794, after Christiansborg was destroyed by fire. One of these palaces contains what is known as the State apartments, two being occupied by the King and Crown Prince; the fourth being used as the Foreign Office.

Here I may say a few prefatory words concerning the King and Queen. They are no strangers to us, having visited London on several occasions, always receiving a deservedly hearty welcome. The genial, kindly nature of the King is well

known; and it is for this, quite as much as for the great strides his country has made under his rule, that he is so much beloved by his subjects. On account of his age he is now prohibited from the activity in public questions he formerly displayed, but though living a somewhat retired life, he is a familiar figure in the streets of the capital, and on several occasions I met him walking quietly along, quite unattended, looking with interest into the various shops, or stopping now and again to gaze at anything going on around him—always acknowledging the respectful salutations with which he was greeted. His Majesty shows a remarkable activity for his age—which age he carries so well that few would believe him to be between seventy and eighty. The eldest son of the Crown Prince is an expert bicycle rider, and nearly every day may be seen riding

to and fro to his duties connected with the regiment of Life Guards to which he is attached, clad in undress uniform.

Her Majesty the Queen is remarkably gifted in many ways. Of the extremely useful education which was imparted to her daughters all are familiar. The early days of our Princess and her sisters were not remarkably affluent ones, so that the training of necessity compelled very much of the useful. The Princess of Wales's good taste and remarkable needlework abilities seem to have been inherited, as Her Majesty the Queen is much gifted in that direction. She is also a skilful and cultivated musician, being a good pianiste, and a harpist of more than ordinary ability. Whenever she has the opportunity, her great delight is to take part in harp trios, either with professional players or finished amateurs. She is, of course,



THE KING OF DENMARK.
From a Photo. by Steen & Co., Copenhagen.



From a Photo. by]

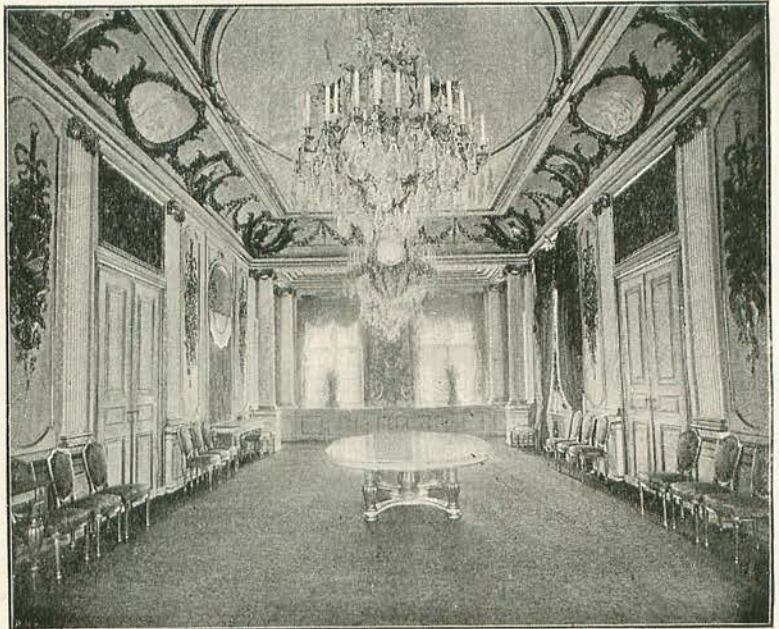
THE QUEEN OF DENMARK.

[Steen & Co.

considerably advanced in years, but, like her husband, her appearance would lead one to believe her much younger; and so extremely active are her movements, that when she attended the wedding of her grandson, the Duke of York, comments as to her youthful vigour were freely interchanged amongst the company present.

It is admitted on all sides that this King and Queen are a remarkable couple; they and their family being certainly destined to become prominent figures in the world's history. Two of their children occupy

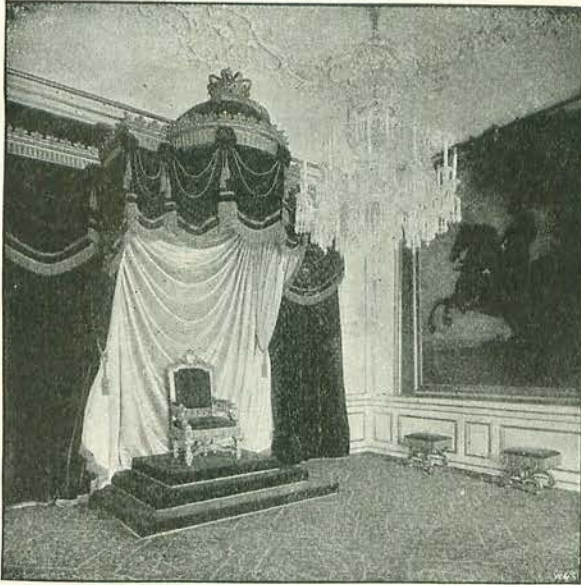
thrones; another is likely to do so in the future—although we hope that future may be far ahead; while still a larger number of their grandchildren will occupy similar eminent positions. If anything were wanted to show the universal popularity of these monarchs, the celebration of their golden wedding amply supplied the want. On that occasion congratulations and presents poured in from nearly all quarters of the globe. The festivities connected with the event lasted for one week; comprising audiences, receptions, State dinners, balls, and a public thanksgiving service at the church, to which all the Royal personages, Ambassadors, and Envoys went in procession. In the Palace, to which I shall presently draw your attention, may be seen many of the presents given at the time; perhaps one of the most highly valued would be the beautiful golden wreath, to which 100,000 school-children each subscribed one penny. A special feature of the celebration was the immense number of free dinners given to the poor all over the King's dominions, and the creation of one or two special charities from sums freely subscribed for the purpose.



From a Photo. by]

THE DINING-ROOM—AMALIENBORG.

[Gunn & Stuart, Richmond.



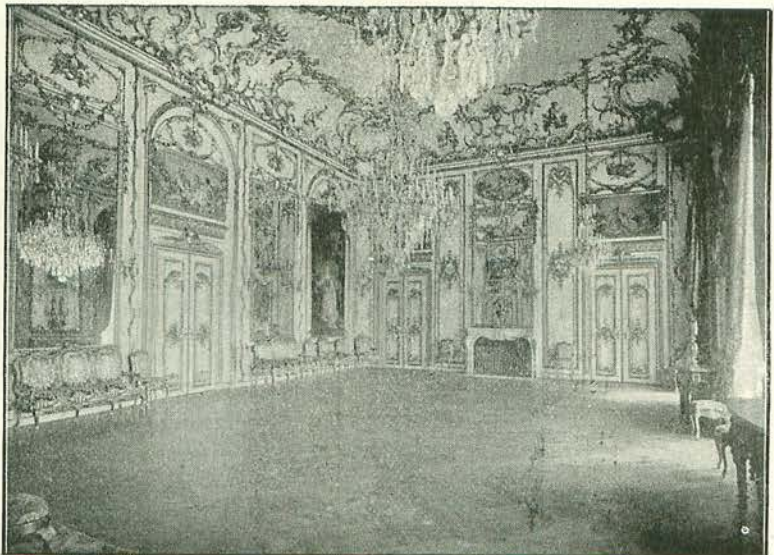
THE THRONE-ROOM—AMALIENBORG.
From a Photo. by Gunn & Stuart.

But the King allows us to see some of the rooms, so we enter the Palace of Amalienborg, and proceeding to the State apartments, commence with the Dining Room. This is a long and spacious apartment, beautifully decorated, and made brilliant with the electric lights lately introduced. The ceiling is cream with gold relief, and casts of plaster figures, the whole supported with Ionic columns. The panels of the walls have also beautiful gold relief ornaments. Over each of the doorways are paintings, some on porcelain, some on canvas. Three beautiful crystal and ormolu chandeliers are suspended from the ceiling, and at either end of the room are immense marble and gilt sideboards, the centre of each showing fountains supported with the arms in gold, and piscatorial decorations of the same. The furniture is in crimson and gold, with curtains of crimson brocade and Brussels lace alternate.

The Throne Room is quite small, and really is more of an audience chamber than a throne room proper, and is used by the King for such purposes. On a dais stands the chair in crimson velvet and gold, with a carved top surmounted by crown and "C. IX." The canopy is of crimson velvet lined with cream silk, the roof of which is profusely ornamented with gold crown and gold carving, cord, tassels, and fringe being of the same hue. On either side are beautiful paintings by old masters, with some similar ones in panels over the doorways. The decorations of this room are in cream and gold, the floor being covered with a costly Persian carpet.

Then I go through a corridor rich in old paintings, prominent amongst which is a full-length one of George III. of England in his coronation robes; and so on into the

Ball Room—a room more than ordinarily rich with artistic decorations. Indeed, so brilliant is its appearance, that although I have seen larger, I have seen none so beautiful in Europe. The matchless parquetry floor, the rich colours of the many paintings, the crystal and gold of the chandeliers, the cream with gold relief of ceiling and walls, the rich crimson and costly white lace curtains, with the added effects of marble-topped console tables and costly Sevres



From a Photo. by

THE BALL-ROOM—AMALIENBORG,

[Gunn & Stuart,

china, combine to make a scene of really fairy-like splendour.

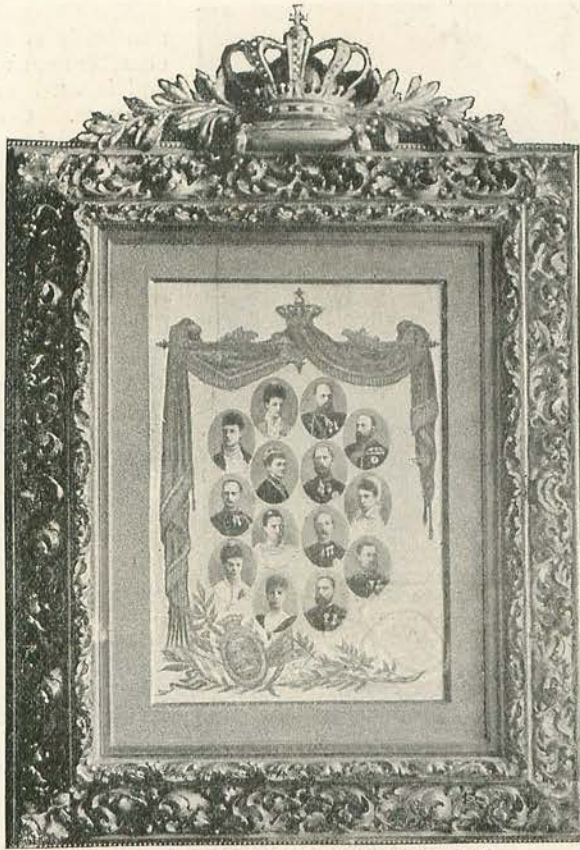
In a reception-room near at hand stands a framed group on an easel. It was a golden-wedding present to their Majesties, depicting themselves, their children, and their children's wives and husbands. The likenesses are all remarkably good, and the whole is what I deem to be worthy of reproduction.

From here I enter one of the State drawing-rooms, which has a ceiling in cream and gold, walls hung in crimson, and window and door hangings in gold and cream, with furniture of the same. On the walls are some very beautiful tapestry paintings. At one end of the room hangs a fine painting depicting the King watching the embarkation of the troops; and over each handsomely curtained doorway are panels with painted centres and gold carved outlines. I note two very costly cabinets in pebble relief; some ormolu and marble tables, and one or two with plush tops; on one of which stands a golden horn, one of the before-mentioned Jubilee presentations. Some Sèvres china is scattered here and

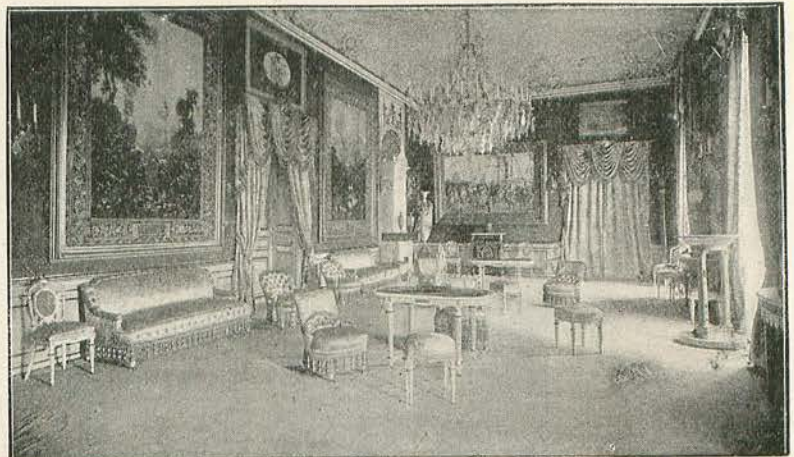
there, and in one corner stands a very large and valuable Dresden vase; also a wedding present.

One other room I must mention, known as the Rose. This has some fine paintings in the ceiling in representation of the feasts of Bacchus, and musical celebrations. On the walls are some valuable old paintings, some of which were brought from the Christiansborg Palace on the occasion of the last fire there. Torn down hastily, with neither time nor opportunity to remove the massive frames in which they were encased, the canvases only

were saved, hence their somewhat remarkable appearance of being stretched on ordinary deal, instead of the handsome gold carving one expects to see. One of these



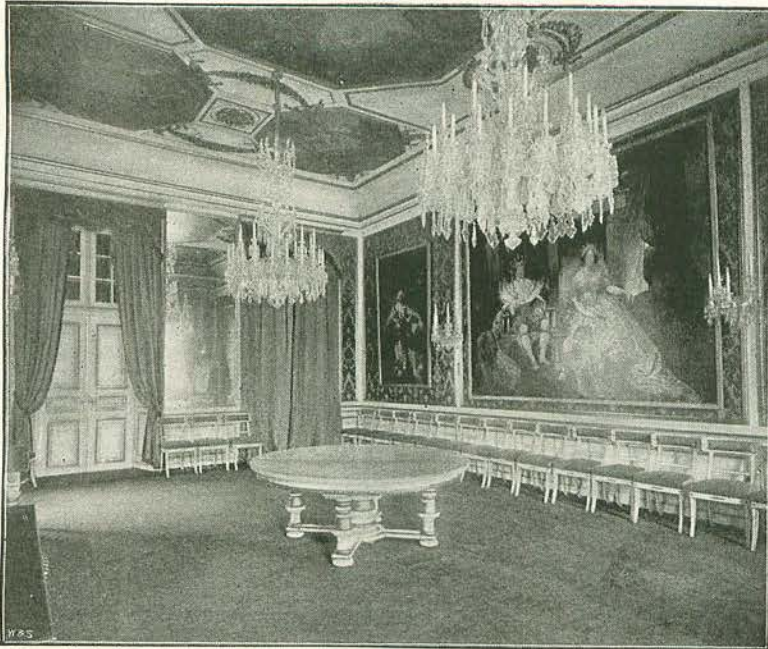
THE KING AND QUEEN AND THEIR DESCENDANTS.
(A Golden-Wedding Present.)



From a Photo. by]

THE DRAWING-ROOM—AMALIENBORG.

[Gunn & Stuart.



From a Photo. by

THE ROSE—AMALIENBORG.

[Gunn & Stuart.

now be seen at the Palace of Rosenborg.

We hear very much of Fredensborg, the favourite summer residence of their Majesties, situated in a magnificent park some few miles from the city, so must pay a brief visit to the same. Here, every autumn, the entire family are wont to gather, going from England, Russia, Greece, etc., to meet and spend a few happy weeks in an unconventional manner; putting on one side all State duties and cares, partaking in all man-

ner of outdoor exercises, and enjoying to the full all the ordinary indoor amusements of a happy family party. Just now Fredensborg

paintings is very large, and shows a former King and Queen seated on the throne chairs, with the silver lions in front, all of which may



From a Photo. by

THE KING AND QUEEN IN THE LIBRARY—FREDENSBORG.

[Steen & Co.



From a Photo. by]

THE QUEEN'S BOUDOIR.

[Steen & Co.

is dressed in brown holland, and but little can be seen of the many beautiful things contained in its rooms; but everywhere are evidences of thoughtful affection from various members of this large and united family. Here is the Library, well stocked with a careful and valuable selection from the best authors, past and present, a photograph of which room I am able to furnish you with, having also the additional value of showing the King and Queen standing at a table in the centre, looking at a favourite book. Here, too, is Her Majesty's boudoir, crowded with portraits of children, grandchildren, and great-grandchildren, and curios and articles dear for their associations, sent from many countries. Here you will observe the central figures of Her Majesty the Queen, the Czarina of Russia, and Her Royal Highness the Princess of Wales. Other portraits of the family I am also able to include in this article by special permission.

There is another and a third Palace, which the King permits me to see and photograph—Rosenborg Castle—to which we proceed the next day. It is, perhaps, the most interesting of all the Palaces which I had the pleasure of exploring; dating back as far as 1604, founded by King Christian IV., built in the Dutch Renaissance style, under the architecture of Inigo Jones. At that time it was really outside the city, and so had its own fortification and moats; but subsequently these were extended so as to inclose it.

It certainly is the most historical building in Copenhagen. Entering by a curious old gateway, you are directly faced by the Castle. Pass on through an archway, and up a flight of steps, and you are inside a quaint old corridor, crowded with curios of all descriptions.

Leaving here by a doorway at one end, we enter direct into the Audience Chamber: this being paved with marble, the walls are

finely panelled in oak, with a number of oaken Ionic pilasters to support the ceiling—these pilasters, as well as the spaces between, being adorned with choice paintings. A huge, old-fashioned chimney-piece is built at one end, composed of marble and sandstone, and from the ceiling depends a large brass chandelier. In glass cases may be seen the coronation dress of Christian IV. and his mantle of the Order of the Garter, and some parts of the suit he was wearing when wounded at the battle of Fehmern, in 1644, together with two curious relics of the battle, consisting of two tiny gold hands holding bits of metal by which he was wounded: these it is said were worn as ear-rings by one of his daughters in memory of the battle. There is a good and interesting collection of armour, swords, pistols, knives, and guns; some of the former being very costly; a very beautiful ebony cabinet, ornamented with some richly engraved metal plates—date 1580; a Stras-



From a Photo. by]

ROSENBERG CASTLE.

[Gunn & Stuart.

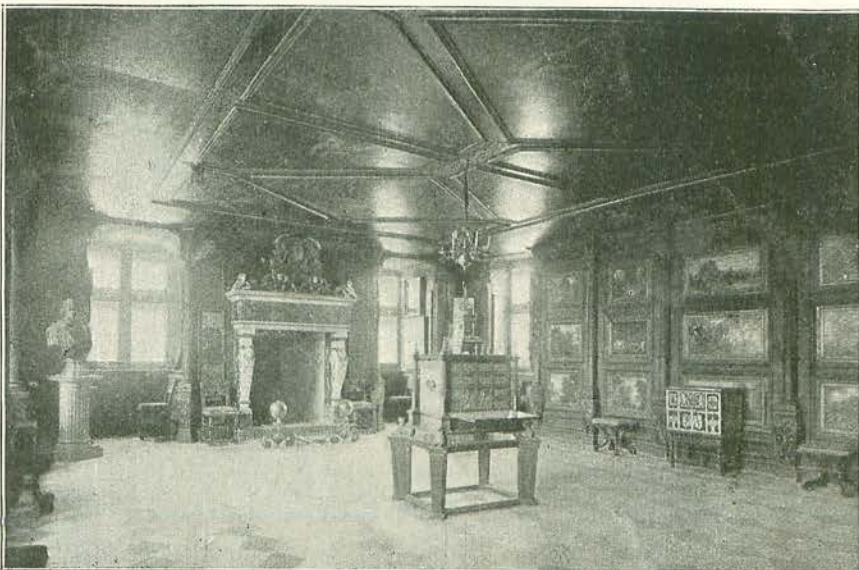
other, called the "Derision of the Redeemer," represents a dream he had at Rothenburg in 1625.

Next we enter the King's Study, also panelled in oak, the panels still faintly showing the original Japanese decorations. The ceiling is richly decorated in plaster relief, showing exquisite representations of fruit and flowers, with rich tracery of leaves; it also shows panels of mythological paintings. In a prominent position in the room stands the King's writing-table, on it being laid a documentary production bearing date 1633, in his own writing, a writing so wonderfully legible that it would be no discredit to a nineteenth century scholar. In front of the table stands the chair His Majesty usually occupied. Another prominent object in the room is a fountain in silver and ebony, 6ft. high; in the King's time used for perfumed water. It rests upon a base of ebony, which is beautifully

adorned with silver. This was made at Halle, and was the property of Queen Anne Catherine. Judging by two of these pictures, Christian IV. was much given to dreams, and also much given to having them perpetuated, for one represents a dream he had the night before the battle of Listerdyb, and the

adorned with silver. This was made at Halle, and was the property of Queen Anne Catherine.

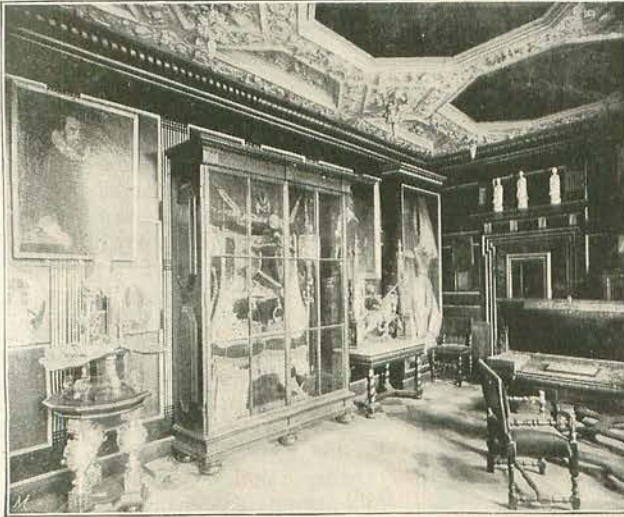
Next comes the Council Chamber of Christian V. This monarch was the first hereditary King, ascending the throne in 1670, reigning for nearly thirty years. In his apartments may be seen evidences of the warlike training imparted to him by his



From a Photo. by]

THE AUDIENCE CHAMBER OF CHRISTIAN IV.—ROSENBERG.

[Gunn & Stuart.



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CHRISTIAN IV.'S STUDY—ROSENBERG.

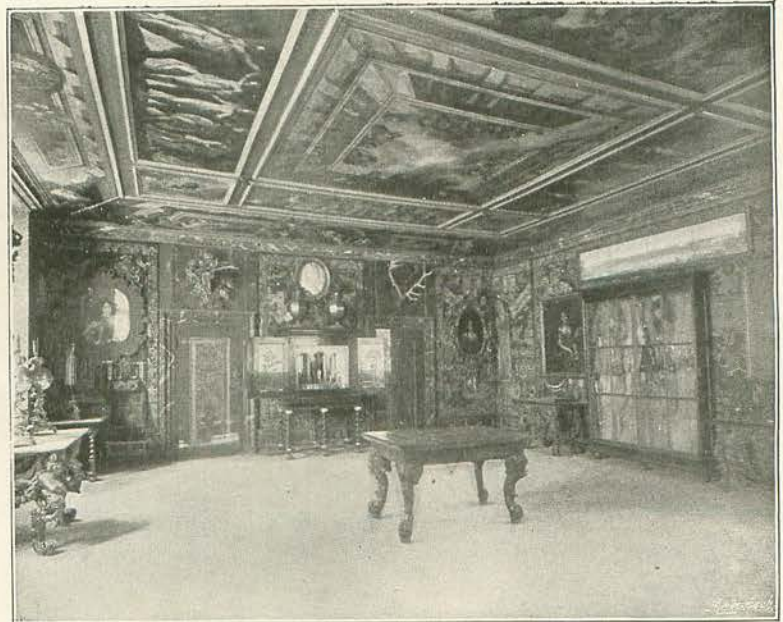
Gunn & Stuart.

father; his very playthings consisting of arms and armour, and small cannon. There is also a large collection which the King had used in *actual* warfare, both on sea and land. A small anchor, which is reported to have saved his life in a storm at sea, is suspended on the wall near the fireplace; this seems to have been formerly invested with some supernatural charms. Warrior as he was, he must also have been the possessor of a large amount of vanity, as I find several cases crowded with suits of the richest material handsomely embroidered in gold, and studded with precious stones; also a collection of swords of unusual beauty and worth.

Various paintings of himself and his Queen adorn the red haute-lisse tapestry of the walls. The Danish connection with the English Royal Family is here shown by a portrait of Prince George, husband of Queen Anne of England, and brother of the King of whom I

am now speaking. Like Christian IV., he does not appear to have been famous for his beauty, but was, however, also distinguished for the same beautiful penmanship, shown by some political papers written by himself, placed in a case on one of the tables in the room. The ceiling of this room is well worth notice, the centre painting representing an orchestra, the surrounding ones consisting of dancing genii. Several very choice cabinets contain a unique collection of ivory, glass, china, silver, and gold curios, and in various directions of the room are some very costly mosaic cabinets and tables, too numerous for detailed mention.

The Marble Hall is also descriptive of the reign of Christian V. The first thing which strikes one on entering this apartment is the very uncommon and beautiful ceiling. Christian, if you remember, was contemporary of Louis XIV. The decorations and furniture of that period were costly to an unusual degree. This ceiling is as fine an example as could well be imagined. It is in stucco, with figures in rococo, with painted panels; some of which show the Royal crown and family



From a Photo. by]

CHRISTIAN V.'S COUNCIL CHAMBER—ROSENBERG.

[Gunn & Stuart.



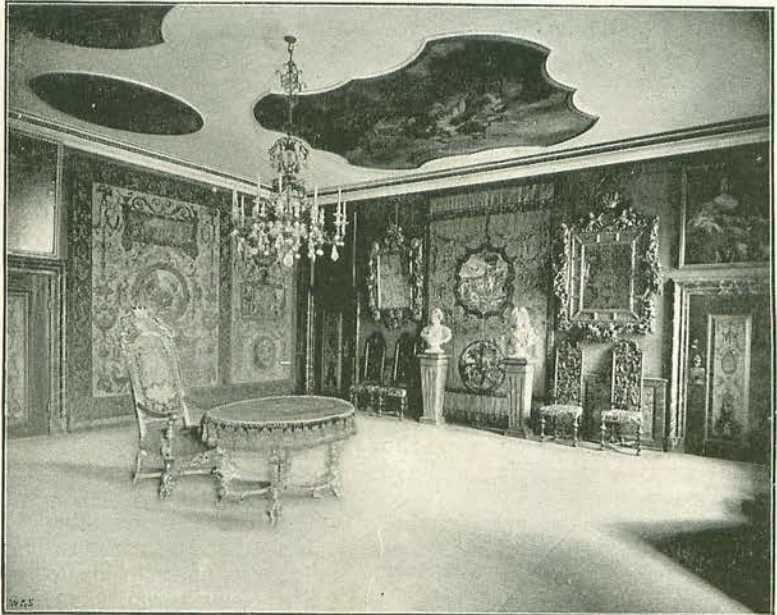
From a Photo. by]

THE MARBLE-ROOM.

[Gunn & Stuart.

arms. The whole is supported by numerous marble Corinthian pilasters, the walls being of the same costly material. The furniture and decorations are in the character of the period, and evidently the most costly that could be obtained: ebony cabinets, Florentine mosaic tables, and richly embroidered and carved furniture, all of them seeking, as it were, to outvie each other in splendour. Quantities of drinking horns and goblets, typical of remote periods, are found in nearly every room of the Castle. This apartment has no exception, these perhaps being more richly ornamented than are those which were the property of

some of the monarchs. Another feature of this room is the selection of very beautiful ivory carvings and figure-heads. In glass cabinets may be also seen the garments,



From a Photo. by]

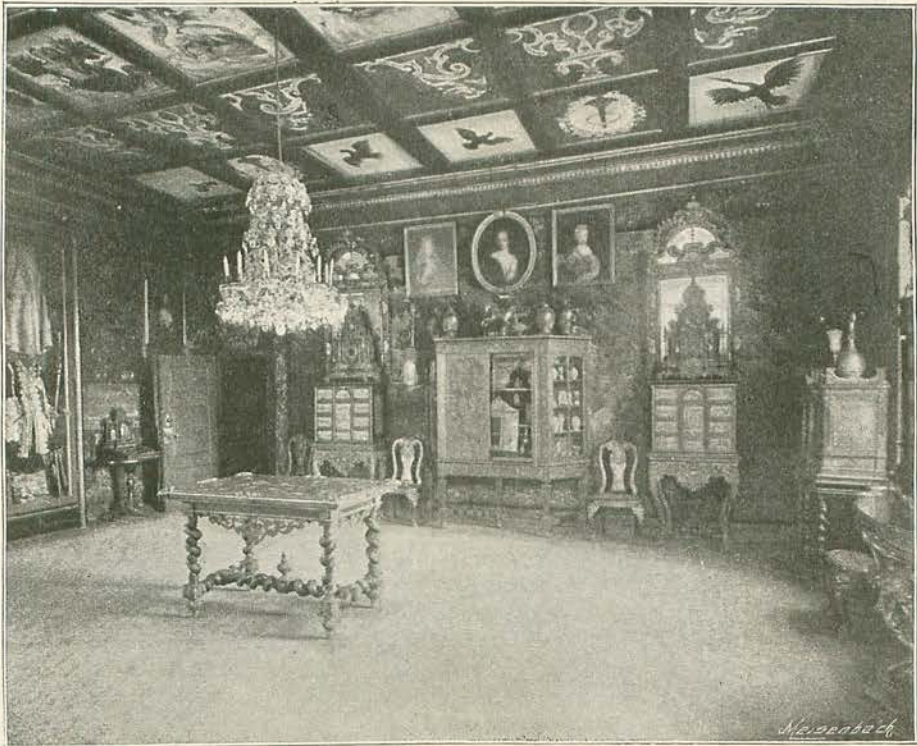
THE ROSE—ROSENBORG.

[Gunn & Stuart.

swords, and walking-sticks of the King. Also is here shown the famous "Wismar" cup, peculiarly wrought and composed of pure crystal. It is said to be the finest example of its kind to be found in Europe.

We now proceed by a winding staircase to an apartment called the Rose, which really combines the times of Christian V. and Frederick IV., although appertaining more especially to the latter. The walls are hung with Italian tapestry of the best Florentine workmanship, brought from Italy by Frederick IV. in 1709. The chair and table

oak. A beautiful rock-crystal chandelier depends from the centre of the ceiling. A large number of paintings of the Royal Family, together with several busts, are here displayed; also a painting of the famous Swedish General Magnus Stenbock, painted by himself for presentation to the King. A water-colour of very fine execution shows the coronation of Frederick IV. and Queen Louise (whose ante-chamber this was) in Frederiksborg Castle, and still another one showing the funeral of Frederick IV. I have called your attention to several very



From a Photo. by]

THE PRINCESS'S ANTE-ROOM—ROSENBERG.

[Gunn & Stuart.

shown in the accompanying illustration are of beautifully wrought silver: they were a birthday present to Frederick IV. from the lady who afterwards became his Queen, and were always used by him at the opening of the Session of the Highest Court of Appeal. The illustration also shows two marble busts of the King and Queen, by Jost Wiedewelt.

We now enter the ante-chamber of the Princess. The ceiling of this room shows some fine painted wooden panels. The walls are hung in woven woollen tapestry of fruit and floral designs. The floor is of polished

beautiful mosaic tables in various rooms of the Castle, but here is one which is perhaps more remarkable than any. It is said that it took four skilful men thirty years to complete it. It was presented to Frederick IV. in 1709 by the Grand Duke of Tuscany.

What is known as the Larger Room of Christian VI. has a ceiling painting by Coffre, representing "Flora Scattering Her Abundance Over Denmark." The walls are hung in haute-lisse tapestry, the floor being parquetry. Here you will notice a good collection of china, some of native



From a Photo. by]

THE LARGER ROOM OF CHRISTIAN VI.—ROSENBERG.

[Gunn & Stuart.

manufacture, some Saxon, the most costly being Japanese. In the windows are some models of battle-ships of the line, made of pearl, tortoise-shell, and amber. In one of the cabinets is placed the King's diary, nearly all in his own handwriting, and several articles which show the King's strong mechanical tendency—one being a box having thereon an amber rose turned by the King himself, and another a box of ivory entirely his own make. There is also a catalogue in the Queen's own handwriting, giving a full list of the jewels which belong to her. The love of the Queen Sophia for hunting is shown by the presence of stags' antlers and her hunting gun. There is also a turning-lathe, the property of the Queen, showing indications of having been much used. In the very centre of the room stands a washing-table with delf surface, upon which stands an antique glass wine cask. I had previously seen several remarkable cabinets, but one which I noticed in this room is of a most unusual type, both for shape and construction. It contains a beautiful peal of bells, and, as is customary, a large number of secret drawers, also some painted panels on the front. It was made by Lehmann, the Court joiner. On either side of this hang fine painted portraits of the King and Queen. Underneath,

some good miniatures and some antique chairs covered in tapestry.

Entering the room of Frederick V., we notice first of all the very beautiful Florentine gold and velvet tapestry on the walls. It, of course, shows signs of wear, but must originally have been of exquisite beauty. An amber chandelier, by Lorenz Spengler, hangs from the panelled ceiling, immediately under which stands

a marble-topped, burnished wood writing-table, formerly used by Queen Caroline Matilde, this having placed thereon an extremely precious lace collar which had been worn by Queen Louise. Various paintings and water-colours of the Royal Family, and of several officers in the Danish service, as well as some allegorical pictures, adorn the walls. In two or three glass cabinets is a collection of various objects in ivory, many of them made by the Princess of the then reigning family; others by the maker of the chandelier. The



From a Photo. by]

ROOM OF FREDERICK V.

[Gunn & Stuart.



PORTRAIT OF FREDERICK VI., WITH WIFE
AND DAUGHTERS.

From a Photo. by Gunn & Stuart.

wedding dress of Frederick V., with other rich attire, and some handsomely mounted gold pistols are also shown, together with a fine collection of enamelled boxes, one of which belonged to Catherine II. of Russia. It has a Roman mosaic lid, the design being the capitoline doves. Some of Frederick's orders are also here on view; one, the Russian Order of St. Andrew, in brilliants; and another, the Danish Order of the Elephant, in sapphires, rubies, and diamonds. Dresden china, together with that of native manufacture, a costly gold coffee service, and some fine crystal goblets, are a few other objects worthy of mention. One other curio must not be omitted: an article in monumental form, composed of ivory and lapis lazuli, made by Spengler, in commemoration of the Jubilee of the Sovereignty.

Going from this apartment, we proceed at once to that of his son, Frederick VI. Facing the entrance to his room you find a very fine painting of himself, his Queen, and

his two daughters, which we here reproduce. The painter was Eckersberg. Several other paintings of this monarch and his family are in various parts of the room, all of which is furnished in First Empire style.

This Schloss and its contents are so interesting, that I seem to have lingered almost indefinitely in their inspection, but the finish of this is the finish of my mission—as far as Palaces are concerned. During my stay I have met with much courteous kindness from the King's Private Secretary, and from the Master of the Ceremonies and other officials; also, I have had the opportunity of conversation with His Highness the Prince of Siam, who is an Attaché to the



THE QUEEN OF DENMARK, PRINCESS MARIE,
AND CHILDREN.

From a Photo. by Steen & Co.



From a Photo. by]

A ROYAL GROUP.

[Georg Hansen, Copenhagen.

Court. His father, the King, has been amongst us and is known favourably to us. The Prince has been educated in England, and speaks of it and its institutions in tones of warmest regard. When, in conversing on literature, he tells me that he is a subscriber to and

highly regards THE STRAND MAGAZINE, I think perhaps my readers would be interested in his photograph; and as he is so connected with the Court which I have been visiting, I ask and obtain the favour of a special sitting.



Siemens
From a Photo. by]

THE PRINCE OF SIAM.

[Gunn & Stuart.