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INDUSTRI-  
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061.4(100) Chicago

World's Columbian exposition 1893

Danmark: Official catalogue ...  
[ca.1893]







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The World's Columbian  
Exposition  
Chicago, U.S.A. 1893

Official Catalogue with illustrations  
issued by the

Royal Danish Commission

INDUSTRI-  
FORENINGEN.

Summary











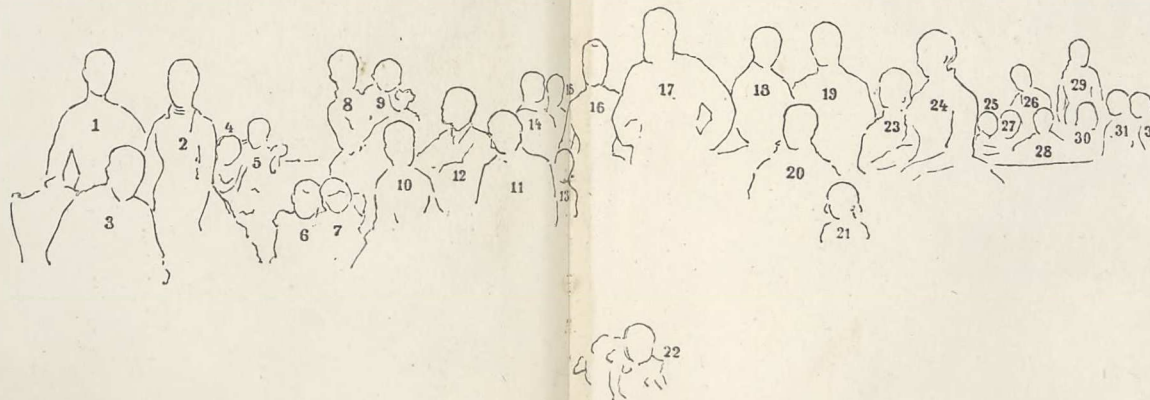
# KING CHRISTIAN IX AND HIS FAMILY IN THE GARDEN HALL IN FREDENSBORG CASTLE 1882

PAINTED BY PROFESSOR L. TUXEN

1. Albert Victor, Duke of Clarence and Avondale.
2. Alexandra, Princess of Wales.
3. Albert Edward, Prince of Wales.
4. Ingeborg, Princess of Denmark.
5. Harald, Prince of Denmark.
6. Prince Georg of Cumberland.
7. Princess Marie Louise of Cumberland.
8. Princess Thyra, Duchess of Cumberland, with her youngest daughter.
10. Louise, Queen of Denmark.
11. Christian IX, King of Denmark.
12. Valdemar, Prince of Denmark.
13. Michael Alexandrowitch, Grand Duke of Russia.
14. Christian, Prince of Denmark.
15. Nicolas Alexandrowitch, Grand Duke Heir apparent of Russia.
16. Maria Feodorowna (Dagmar), Empress of Russia.



17. Alexander III, Emperor of Russia.
18. Frederik, Crown Prince of Denmark.
19. Georg, King of Greece.
20. Louise, Crown Princess of Denmark.
21. Thyra, Princess of Denmark.
22. Olga Alexandrowna, Grand Duchess of Russia.
23. Alexandra, Princess of Greece.
24. Olga, Queen of Greece.
25. Marie, Princess of Greece.
26. Carl, Prince of Denmark.
27. Louise, Princess of Wales.
28. Georg Alexandrowitch, Grand Duke of Russia.
29. Victoria, Princess of Wales.
30. Maud, Princess of Wales.
31. Xenia Alexandrowna, Grand Duchess of Russia.
32. Louise, Princess of Denmark.









# The World's Columbian Exposition



## Denmark



INDUSTRI-  
FORENINGEN.

[ca. 1893]



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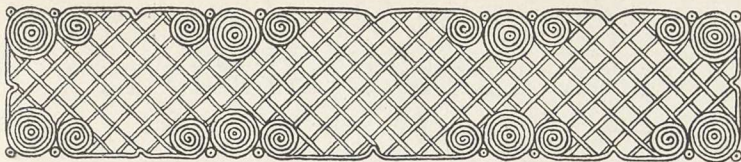
ORNAMENTAL DESIGNS BY HANS TEGNER

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THE ILLUSTRATIONS EXECUTED

BY  
F. HENDRIKSEN





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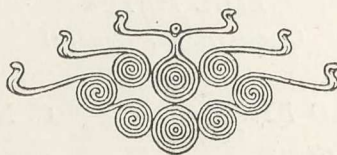
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# Agriculture





All exhibits named in this division (Departments A—C) are placed in the Danish court in the Agricultural Building.



## INTRODUCTORY NOTES

*The Kingdom of Denmark consists of the following parts:*

	Area	Population
Denmark proper. . . . .	38.340 km <sup>2</sup>	2.172.380
The Faroe islands . . . . .	1.325 »	12.955
Iceland . . . . .	104.785 »	70.927
Greenland. . . . .	— »	10.516
The Danish possessions in the West-Indies	310 »	32.786

Denmark proper lies between 54 and 58 N. Its average temperature is between 14° and 16.5° C in summer and between ÷0.5° and 1.5° C in winter. The yearly rain-fall is from 45 to 75 cm. Of its area about 75 per cent. are cornfields, pastures and meadows; 5 per cent. are woodland, and 3 per cent. are moors and bogs, a fact that shows to evidence that the Danes are mainly an agricultural nation; and so it is: nearly fifty per cent. of the population are subsisting on agriculture. But whilst formerly the main object of the farming was the production of breadstuff, stress is nowadays laid on live stock and animal produce.

The economic importance to Denmark of agriculture is shown by the fact that of the total export of the country in 1891, amounting to



a value of 249 000 000 kr.<sup>1)</sup>, somewhat above 200 000 000 kr. worth was due to agriculture. In 1891 Denmark exported 85 500 000 kr. worth of butter, 29 000 000 kr. worth of bacon and ham, 21 500 000 kr. worth of horned cattle, 13 750 000 kr. worth of swine and pigs, 9 250 000 kr. worth of horses and foals, etc.

As a matter of course great efforts are made to further develop agriculture. The Royal Veterinary and Agricultural College of Copenhagen disposing of a large yearly budget teaches all branches of agricultural knowledge with a staff of forty professors and teachers, to say nothing of a highly developed Experimental laboratory and the great number of consulting agriculturist, appointed by the State, and spread all over the country and abroad, and whose business it is to promote Danish agriculture in furthering its production of butter and live stock, enlarging its markets abroad, etc.

Not only the State, however, is very active in that respect. A number of private societies are working to the same end, as, f. i., the deserving Royal Danish Agricultural Society, founded in 1769, operating, in connection with ninety Farmer's Societies spread all over the country, by means of agricultural shows and expositions, lectures, prizes for well cultivated cottage allotments, the publication of periodicals, etc.

Danish agriculture is in a state of great animation having taken, these last years, an enormous step from breadstuff production to the raising of live stock and butter making. During the period 1876-80 Denmark still maintained a surplus exportation of breadstuff amounting to about 28 000 000 kr. a year; during the years 1881-85 the value of this exportation dropped to 3 000 000 kr., and to-day the country is sooner importing than exporting breadstuff whilst, at the same time, the exportation of live stock and animal produce has increased reaching the large amounts quoted above. At this sudden and violent change of the Danish agriculture the farmers have displayed a great deal of energy;

1) 1 kr. = 26 to 27 cents.

they have had able leaders, and have been well supported. Among all others we must name the man who, at that time, was at the head of the above mentioned experimental laboratory of the Veterinary and Agricultural College, Mr. N. J. Fjord (1825-1891). A competent savant he has by thorough-going experiments examined every phenomenon of importance connected with the making of butter as, f. i., the influence of fodders on the produce of milk, the influence on the creaming of the use of ice refrigeration, the produce of butter with the different dairy systems; and the conclusions he arrived at were at once placed at the disposal of the Danish dairies in small pamphlets, that were eagerly asked for, with the result that Danish butter is now in greater demand than any other in the market of the world; this is worth pointing out here, and the more so as unfortunately Danish agriculture participates in this Exposition to a very small extent only.

The revolution in agriculture referred to above has not been restricted to the produce only in substituting butter and meat in the room of breadstuff. It has also altered the process of producing. The smaller farms finding it difficult to supply what is now wanted in the way of suitable room, machinery and rational supervision when the same first-rate brand of butter is continually to be supplied, a number of »joint« and of »co-operative« dairies have been formed, in which the milk produce of more farms is treated jointly. And exactly in the same way a great number of »joint« and »co-operative« pork butchering establishments have been formed of late that change the swine of the agriculturers into a merchandise suitable for exportation, and in great demand.

Danish agriculture is worked on entirely scientific principles, a fact which has made it yield an increasing profit to this country, as is seen from the steadily increasing enormous export of butter.

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## DEPARTMENT A.

AGRICULTURE, FOOD AND ITS ACCESSORIES, FORESTRY AND FOREST  
PRODUCTS, AGRICULTURAL MACHINERY AND APPLIANCES.

## GROUP II.

*BREAD, BISCUITS, PASTES, STARCH, GLUTEN, ETC.*

## CLASS 12.

I. SCHRØDER & JØRGENSENS EFTERFØLGER (Schrøder & Jørgensen's Successor), engineer and implement maker, 7 & 9 Værnedamsvej, Copenhagen: Dough-dividers, for use in bakeries.

Works founded in 1833. Specialities: breadmaking machinery and coffee-grinders. Awarded 12 medals at expositions. — See Gr. 79 cl. 497.

## CLASS 16.

KJØBENHAVNS ALBUMIN-MALTOSE OG GLUTEN-FABRIK (The Copenhagen Albuminous Maltose & Gluten Manufactory), 36 Bredgade, Copenhagen: Dietetic food preparations for invalids (Patent Albuminous maltose with or without iron, food for infants), Diabetic food preparations (Gluten-flour, Gluten-biscuits, prepared Bran-biscuits).

Works established 1886. Owners Messrs. *A. Leerbech & J. Holm*, pharmacutists. The infant's food of the manufactory is made from milk controlled by medical men and supplied by the Copenhagen Milk Supply Comp. Lim. Their albuminous maltose is patented in the States.

## GROUP VI.

*PRESERVED MEATS AND FOOD PREPARATIONS.*

## CLASS 39.

DANSK MÆLKE EXPORT COMPAGNI (The Danish Milk Exporting Comp.), Glorup, Nyborg: Condensed milk in cans.

Started in 1892 by Mr. *H. Abel*, tenant farmer.

## GROUP VII.

## THE DAIRY AND DAIRY PRODUCTS.

## CLASS 41.

ROED, PAUL, manufacturer, 12 Vesterbrogade, Copenhagen: Milk controller, hand-apparatus for testing milk and cream; similar Controlling apparatus fitted for the De Laval's cream separator; Indicator.

Determining the contents of fat in the milk the apparatus allows of ascertaining which cows are giving the best milk and are thus most suitable for feeding. — Prize at the Agricultural Show at Göteborg (Sweden).

## CLASS 42.

HEYMAN, PHILIP W., tit. councillor of state, butter-packer, 11 Strandvejen, Copenhagen: Danish butter in tins.

Established in 1858. Awarded a number of Gold medals, in, among other places, Paris 1878 and 1879, Antwerp 1885, Barcelona 1888 and Kimberley 1892.

## CLASS 44.

ANDERSEN, CHR. (Svendborg Works), Svendborg: Butter-workers; Milk-pumps.

Established 1884. Speciality: dairy and agricultural machinery. Awarded prizes at, among other expositions, those of Copenhagen 1888 and Göteborg 1891.

LARSEN, C. F., late miller, 21 Havnegade, Copenhagen: Centrifugal cream separator, moved by hand (novel construction).

May be placed loose on a table as an ordinary sewing machine, and put in motion by means of a crank-handle. By one rotation of the crank the separator will make 225 rotations.

MÜLLER, C. F., 2 Kort Adelersgade, Copenhagen: Milker, Malta-Müller's patent, constructed according to the rules for milking as laid down by Mr. H. Goldschmidt, professor at the Royal Veterinary and Agricultural College.

NIELSEN, JENS, manufacturer, 9 Bülowsvej, Copenhagen: Milker.

The machine was awarded a Silver medal, in October 1892, at the



Dairy Show in London. The Exhibitor is the inventor of a separator moved by centrifugal force, and which is in general use. See Gr. 89 cl. 557.

NIELSEN, P., manufacturer, Hillerød: Model of a Dairy churning-machine,  $\frac{1}{4}$  natural size.

The establishment, *Hillerød Iron-foundery*, was founded in 1872; the present head of the firm joined in 1877. Among about fifty exposition medals First class medals from the Northern Exposition Copenhagen 1888 and the Agricultural Show at Göteborg (Sweden) 1891. See Gr. 16 cl. 86.

PAASCH, W., manufacturer, Horsens: Feed-heater for heating the milk before skimming; Pasteur apparatus for skim milk; Controlling apparatus with tinned brass tubing; cylindric Refrigerator; upright Cream refrigerator with stand.

The three first-named appliances are constructed according to the *Fjord* system. — The exhibits have been awarded prizes several times at agriculturist meetings at Göteborg, Christiania and Copenhagen.

## GROUP VIII.

*TEA, COFFEE, SPICES, HOPS, AND AROMATIC  
AND VEGETABLE SUBSTANCES.*

### CLASS 45.

CLOETTA, BRØDRENE (Cloetta Brothers), manufacturers, purveyors by appointment to H. M. the King, Chocolate Works, 22 Niels Hemmingsensgade, Copenhagen: Chocolates and Cocoa extracts.

The business, established in 1862, opened a branch at Malmö (Sweden) in 1872. Awarded 11 First class medals at expositions at home and abroad.

## GROUP XI.

*WHISKIES, CIDER, LIQUEURS AND ALCOHOL.*

### CLASS 67.

MICHELSSEN, H., exporter, S. Thomas, W. I.: Bay-rum and Bay-salt.  
RIISE, A. H., druggist, S. Thomas, W. I.: Bay-rum and Bay-oil.

## CLASS 69.

HARTZ, CARL, wine-merchant, 28 Østergade, Copenhagen: Arrack liquors.

## GROUP XII.

## MALT LIQUORS.

## CLASS 73.

DE FORENEDE BRYGGERIER (The United Breweries, Lim.), 18 Vestergade, Copenhagen: Genuine *Crown* Extract of malt.

*The United Breweries*, Lim., are a joint-stock company established 1891 by the junction of 12 formerly independent breweries; capital Kr. 12 000 000.

Yearly sale: 500 000 hectolitres of beer. The oldest of the joint breweries, *Kongens Bryghus* (The King's Brew-house), dates from 1443; the exhibited extract of malt has been made there. The joint breweries have been awarded a number of medals at expositions in Stockholm 1866, Copenhagen 1872, Philadelphia 1876, Paris 1878, Antwerp 1885, Edinburgh 1886, Copenhagen 1888, etc.

TUBORG FABRIKKER (Tuborg Works, Lim.), Hellerup, Copenhagen: Beer.

The Company (limited) was established in 1873. A First prize has been awarded to their beer at the expositions at Copenhagen and Barcelona 1888.

## GROUP XIII.

MACHINERY, PROCESSES AND APPLIANCES OF FERMENTING,  
DISTILLING, BOTTLING AND STORING BEVERAGES.

## CLASS 74.

JENSEN, W. E., coppersmith, 107 Vesterbrogade, Copenhagen: Yeast propagation apparatus constructed by Prof. E. Chr. Hansen, P. D., of Old Carlsberg Laboratory and Brewery.



The world-famed Old Carlsberg Brewery, founded by the late Mr. J. C. Jacobsen, P. D., has deserved well of the beer-brewing all over the world by basing its activity on entirely scientific principles. A laboratory has thus always been connected with it. Under the direction of Prof. *E. Chr. Hansen*, P. D., a great number of most important discoveries have been made at this laboratory, among others an absolutely pure cultivation of yeast that was produced in 1883. The Exhibitor has made the appliances used for that purpose as indicated by Prof. *Hansen* and the director Mr. *Kühle*, and which from Denmark have been sent to a great number of breweries in the Old and New World.

## GROUP XVI.

### *FARMING TOOLS, IMPLEMENTS AND MACHINERY.*

#### CLASS 86.

NIELSEN, HANS, cottager, Rønnebæk: Rakes, scythe handles.

NIELSEN, P., manufacturer, Hillerød: Model of a patent Broadcast sowing-machine; model of a patent Paring-plough; both models  $\frac{1}{4}$  natural size. See Gr. 7 cl. 44.

## GROUP XVIII.

### *FATS, OILS, SOAPS, CANDLES, ETC.*

#### CLASS 94.

SVENDBORG MARGARINEFABRIK (Jes Jensen & Søn) (Svendborg Margarine Works), Svendborg: Margarine.

Established 1889. The shape of the casks has been fixed by statute.

#### CLASS 98.

PRIOR, ADOLPH, manufacturer, 23 Nørrefarimagsgade, Copenhagen: »Codan» oil; Hoof grease.

Established 1886. The business also embraces leather blacking. — See Gr. 88 cl. 552.

RASMUSSEN, C. M., & SPIES, manufacturers, 7 Østerbrogade, Copenhagen: Cart-grease; Harness blackings.

Established 1876. Awarded a prize at the exposition at Copenhagen 1888. — See Gr. 87 cl. 548 and Gr. 88 cl. 552.

## GROUP XIX.

*FORESTRY, FOREST PRODUCTS.*

### CLASS 116.

HANSEN, CARL, lecturer at the Royal Veterinary and Agricultural College, 2 Mynstersvej, Copenhagen: Map, hand-painted, showing the extension of the coniferæ over the earth.

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## DEPARTMENT B.

HORTICULTURE, VITICULTURE, POMOLOGY, FLORICULTURE, ETC.

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## GROUP XXI.

*POMOLOGY, MANUFACTURED PRODUCTS,*

*METHODS AND APPLIANCES.*

### CLASS 143.

PETERSEN, JACOB, manufacturer, 143 Gammel Kongevej: Fruit liqueurs and fruit wines.

Established 1879. Medal at the exposition at Copenhagen 1888.



## GROUP XXIII.

*CULINARY VEGETABLES.*

## CLASS 177.

HOLMBLAD & CO.'S EFTERFØLGER (Holmblad & Co.'s Successor),  
manufacturer, 38 Sølvgade, Copenhagen: Mustards in glass, tins and tinfoil.

The business, established 1853, passed in 1893 to its present chief Mr.  
*L. Friis, C. E.*

## GROUP XXIV.

*SEEDS, SEED RAISING, TESTING, AND DISTRIBUTION.*

## CLASS 179.

JENSEN, N., florist and nursery-man, Sølyst, Frederikssund: Cauli-  
flower seed.

Established 1878; speciality: cultivation of plants for seed, particularly  
cauliflower seed. Medals at a number of agricultural shows.

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DEPARTMENT C.*LIVE STOCK, DOMESTIC AND WILD ANIMALS.*

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## GROUP XXVII.

*HORSES, ASSES, MULES.*

## CLASS 203.

SIVERSLETH, H., editor, 160 Gammel Kongevej, Copenhagen: Hippo-  
logisk Tidsskrift (Hippologic Review) I—IV.

Review founded 1888.

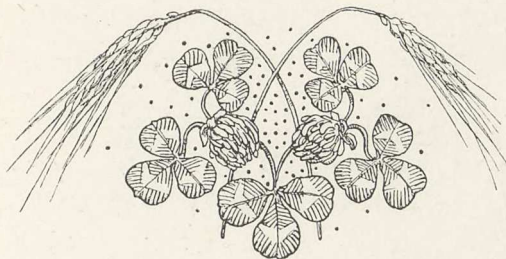
# GROUP XXXIV.

## POULTRY AND BIRDS.

### CLASS 232.

MØLLER, O. CHR., master carpenter, Randers: Patent egg testers.

The apparatus exhibited makes it possible to ascertain whether an egg is sound or not; a frame with 100 eggs may be fixed at a time in the apparatus and examined.

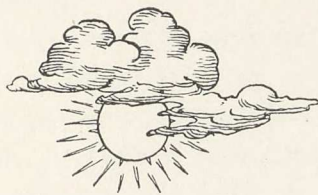






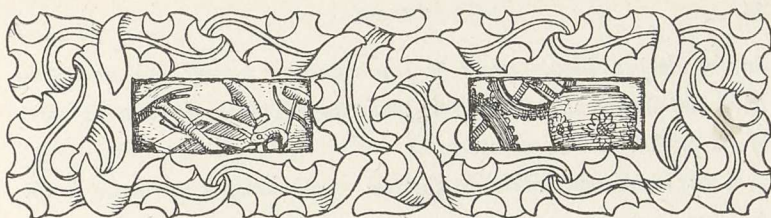
Manufactures,

Book Work  
and  
Domestic  
Exhibits.





All exhibits named in this division (Departments E.—J., L. and M.) are placed in the Danish court in the Manufactures Building, with the exception of a few objects whose place is specially noticed.



## INTRODUCTORY NOTES.

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*As stated above (p. 7) one half of the population of Denmark is living by agriculture. But as agriculture is making a constantly more extensive use of machinery, and is concentrating itself more and more in joint concerns such as joint dairies establishments, etc., it becomes evident that a smaller number of regular labourers is required all the year round, a fact that increases the town population for the benefit of industry. The population of the 75 towns and boroughs of this country amounts now to 722 000 persons or one third of the whole of its population; but it must be kept in mind that of that number 312 000 are staying in the capital, Copenhagen, all the other towns being small places only. One fourth of the population of Denmark is living by industrial pursuits.*

*Already in 1790 the first steam-engine was put in motion in Denmark, but the country did not know then, nor does it know now of any real manufacturing system. The total number of steamboilers in Denmark was, in 1890, 4 416 with in all 47 432 HP.; and this means an increase of 60 p. cent. since 1883, and is due mainly to the joint and co-operative dairies and pork butchering establishments. Statistics show that in the industrial employments of the country there are only*



80 (regular) assistant persons by 100 managing persons, whence it follows that the Danish industry is conducted mainly by handicraft; most of its products are hand-made.

In accordance with this fact no small demands are made to the training of mechanics.

Whilst the higher education is supported by the University (founded in 1480), the Academy of Fine Arts (founded in 1754), the Conservatory of music (founded in 1866), great Public libraries and excellent museums, the industrial education is provided for by the College of engineering (founded in 1829) and no less than 85 technical schools, spread all over the country; the largest of these schools is the Technical school of Copenhagen (established in 1843). These technical schools are voluntary secondary schools, whereas, on the contrary, education in the board-schools is compulsory. Every child in Denmark is bound to go to school from its seventh till its thirteenth year.

It follows naturally from what has been stated here that the Danish industry has been greatly affected by the technical arts, though by the fine arts as well. At the close of last century the artists *Wiedewelt* (1731—1802), a sculptor, and *Abildgaard* (1742—1809), a painter, began trying to make art gain an influence upon industrial products; and in spite of the fearful economic calamities that befell Denmark at the beginning of our century greatly checking the development of the country, *G. F. Hetsch* (1788—1864), an architect, proudly displayed the same colors. A pupil of *Percier*, *Lebas* and *Rondelet* of Paris he cherished the Empire style, as it's called, and through his authority that style was for a long time predominant in Denmark. Other artists, more profound, were looking to true classic models; others still were turning to the so-called Northern Renaissance (the style of Christian IV); but the principal character of industrial art in Denmark remained for a long time quietness and restraint with a tendency towards the antique, as may be seen distinctly at the works of the goldsmith *J. B. Dalhoff*

(1800—1890), to take a most prominent instance; and not before the modern international movement has it been infused with fresh blood. A number of younger artists, more or less affected by the fine and pensive art of Japan, are trying to give Danish works of art industry an individual stamp.

From olden time the Danish industry of artistic furniture has been conspicuous by its able working out of even the smallest particulars. Trustworthy and reliable to the utmost it has identified itself with the above-named quiet antiquarian Renaissance style, and, as shown at the International Exposition in Vienna in 1873, fine results have been obtained in that direction. It, too, has been affected, however, by the more modern development, as is still more the case with the Danish jeweller's art. This was evident, *f. i.*, last year at Denmark's great celebration of the golden wedding of its popular Royal Couple. Among the large number of gifts that were presented on that occasion, was a mighty silver centre piece with corresponding candelabra illustrating the legend of the arrival of king Skjold to Denmark. The ship that carries him, surrounded by exulting sea-gods, and the dashing waves contribute in a most effective way to rendering the work stylish, as is seen particularly in the candelabra. The huge work has been executed, after the design of professor A. Krog, by Mr. A. Michelsen, jeweller to H. M. the King. A special mention is due to the name who, at nearly all international expositions, has, with the greatest honor, represented Danish jewelry, *viz.*, V. Christesen. He has known how to make his industry rest upon artists like C. Peters, H. Olrik and N. Fredstrup, and the efficient results attained have been greatly acknowledged. He as well as Danish goldsmiths generally have made a fine speciality of the production of ornaments in the Old Northern style as created by the models at the National museum at Copenhagen.

That branch of Danish industry which is considered the most advanced, and especially so in foreign countries, is, no doubt, Danish ceramics. The terra-cotta ware from P. Ipsen's Enke is famous, and



at the International Exposition in Paris 1889, *Den kgl. Porcellænsfabrik* (The Royal Copenhagen Porcelain Manufactory) attracted the attention of all connoisseurs. French critics placed its products on a level with those of their own country which means the highest praise they know of. The artists of this manufactory have been able to reproduce impressions from the shores of Denmark, from its animal and vegetable worlds by the use of soft and harmoniously combined glazing tints, each object being a separate work of art individually appertaining to the personality of the artist. It is under the management of Mr. Philip Schou, *lit. councillor of State*, as its director, that the manufactory has arrived at its present flourishing state, and has got a staff of skillful artists as its assistants, men as professor A. Krog, Messrs. C. J. Liisberg, G. Heilmann, etc. The first named has been appointed artistic director of the Works. The Danish ceramics are continually developing, as shown, *f. i.*, by Mr. Herman Kähler of Næstved.

Unfortunately the development in that direction, as in many others, is too often checked by the smallness of our country. Still further advancement is eagerly worked at, as is evident from the gilt embossed leather work, exhibited by Messrs Bernh. Schrøder, Nielsen & Hansen, and from Mr. Doberck's artistically hammered work. We shall especially call attention to the efforts lately made in the province of the trades connected with Danish book-matters. The tendency nowadays of producing something beautiful in that line, too, has been taken hold of by Mr. F. Hendriksen, xylographer, who founded, in 1888, a Society for promoting book-works. This association has been zealously at work, supported as it is by artists like Mr. H. Tegner and Mr. Th. Bindesbøll, and has already conferred no small benefit on the trades in question. This year it has started a school for the book-making trades. It has arranged a collection of Danish book-work, to be seen at this exposition, and has for that reason been kept apart below p. 65 as a section by itself.

The same proceeding has been used with respect to the works exhibited by Danish women. They, too, are to be found below p. 75 as a section of their own, it having been deemed desirable that special attention should be called to these products, as various circumstances have rendered it impossible to gather a somewhat large exposition of female work in the Women's Building. They are exhibited in the Danish section in the Manufactures Building, a small loan collection only having got room in the Women's Palace.

From olden time a large and extensive female domestic industry has existed. The manufactory work of modern times, however, has restrained it greatly. A peculiar and beautiful remnant is the so-called »Hedebo-syning», peasant embroidery named from the Hedebo country, situated between the two Sealand towns of Roskilde and Kjøge. This embroidery has now been artistically revived, and the efforts that have been made to call forth interest in artistic needlework have proved successful.

The painter the late Mr. P. C. Skovgaard and Mrs. Skovgaard are highly deserving of this work; and at her death in 1868 Mrs. Skovgaard left behind numerous pupils. A School of design for Women, established in 1877, is working for the general development of art industry of women. It originated with Dansk Kvindesamfund (The Danish Women's Association), founded in 1871, that is working for the general social improvement of women, and thus also for their training to independency of profession and livelihood. The movement has now reached the acme of art: from 1888 the Royal Academy of Fine Arts of Copenhagen has established a special School of Art for women.

It will be seen from the above that strenuous efforts are at work in many ways in order to bring into existence a Danish art industry, and it is to be hoped they will succeed. The last step in that direction is the foundation of a Danish Museum for Art Industry (1890) which will not, however, be in activity till next year.



## DEPARTMENT E.

MINES, MINING AND METALLURGY.

## GROUP XLIV.

*BUILDING STONES, MARBLES, ORNAMENTAL STONES  
AND QUARRY PRODUCTS.*

## CLASS 296.

NIELSENS MEKANISKE STENHUGGERI (Nielsen's stone-cutting Works), 44 Nørrebrogade, Copenhagen: Polished green granite Font with unpolished hewn ornaments, framed by golden lines; polished red granite Vase. Established 1820.

## GROUP XLVII.

*LIMESTONE, CEMENTS, AND ARTIFICIAL STONE.*

## CLASS 309.

FAXE KALKBRUD, Aktieselskab (Faxø Lime-quarry, lim.), Faxø: Raw limestone.

The quarry has been worked for more than 400 years; on a larger scale, however, for the last forty years only. The lime is a fine and pure coral-rag containing about 99 p. c. carbonate of lime. It is used for lime-burning, building material and in chemical Works, especially in all the sulphite paper-pulp manufactories of the Scandinavian countries. Yearly export about 90000 tons of lime-stone. Highest prize at the exposition at Copenhagen 1888.

STEVNS KLINT (Stevns cliff) represented by the *Joint agency for Faxø-Linhamm lime-quarries*, 51 Studiestræde, Copenhagen: Obelisk of chalk stone with samples of common chalk, grey chalk for manufacturing purpose, whitening, flint, and flint pebbles.

Chalk stone from Stevns cliff was used as building material already during the early Middle ages; nowadays it is used mainly for the embellish-

ment of buildings; it is easily worked with joiner's tools. The grey stone is used in cement works, aerated water manufactories, etc.; the whitening in paint manufactories; the flint is exported to be used for glazing in china-manufactories, etc.

CLASS 313.

ORLANDI, V.'s EFTERFØLGER (Orlandi, V.'s Successor), plasterer by appointment to H. M. the King, 34 Bredgade, Copenhagen: Plaster-casts of figures by *Thorvaldsen*: Venus, Hebe, Mercury, and the Shepherd boy.

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DEPARTMENT F.

MACHINERY.

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GROUP LXXII.

*MACHINERY FOR THE MANUFACTURE OF TEXTILE  
FABRICS AND CLOTHING.*

CLASS 446.

SØRENSEN, FREDERIK, boot- and shoe-maker, Esbjerg: Patent automatic Bottoming and Soling machine for handmade shoes.

The machine, invented by the Exhibitor in 1892, facilitates the most important operations of boot-making: bottoming and soling. A pair of gentleman's and a pair of lady's boots at the making of which the machine has been used illustrate the working of the machine.

GROUP LXXV.

*LITHOGRAPHY, ZINCOGRAPHY AND COLOR PRINTING.*

CLASS 469—470.

A COLLECTIVE EXPOSITION, arranged by the *Society for Promoting Book-Work*, see p. 65.



## GROUP LXXVI.

PHOTO-MECHANICAL AND OTHER MECHANICAL PROCESSES  
OF ILLUSTRATING, ETC.

CLASS 471—479.

A COLLECTIVE EXPOSITION, arranged by the *Society for Promoting Book-Work*, see p. 65.

## GROUP LXXVII.

MISCELLANEOUS HAND-TOOLS, MACHINES AND APPARATUS  
USED IN VARIOUS ARTS.

CLASS 486.

PETERSEN, P. T., consul, Randers: Cards (placed in the Danish court in the Agricultural Building).

Establishment, founded in 1870, includes saw- and planing-mills, wood turning machinery, furniture manufactory, card manufactory, etc. — See Gr. 104 cl. 656, Gr. 108 cl. 680.

CLASS 489.

DAHLSTRØM & LOHMANN, machine makers, 6 Kristianshavns Kanal, Copenhagen: Patent automatic lubricator for bearings in motors as well as in shafts.

Established 1866. The exhibited patent apparatus »Multiple« has been awarded prizes at a number of expositions.

JØRGENSEN, G. H., engineer, 35 Vesterbrogade, Copenhagen: »Admonitor«, system *Agerskov*, thermo-allarm apparatus for machines whose sliding surfaces are exposed to improper heating.

The apparatus is acting at 75° C.

LARSEN, F. OLAF, manufacturer, 4 Ryesgade, Copenhagen: Henrik Wang's Insulating substance and silicious marl composition for insulating steam-engines, steam-pipes, etc.

The insulating substance, made by Mr. *Henr. Wang* C. E., since 1888 is supplied to a great many public and private industries. — See Gr. 85 cl. 534.

## GROUP LXXIX.

*MACHINERY USED IN THE PREPARATION OF FOODS, ETC.*

## CLASS 497.

LINDVED PETERSEN, manufacturer, 5 Raadhusstræde, Copenhagen: Patent Roasting and Cooling machine combined, free of vapours, provided with gas-heater for coffee, etc.

Established 1876. The patent coffee-roaster is supplied in 4 seizes for roasting 16 $\frac{1}{2}$  lb, 27 $\frac{1}{2}$  lb, 44 lb and 66 lb (7 $\frac{1}{2}$ , 12 $\frac{1}{2}$ , 20 & 30 kilos) respectively.

SCHRØDER & JØRGENSENS EFTERFØLGER (Schrøder & Jørgensen's Successor), machinery maker, 7 & 9 Værnedamsvej, Copenhagen: Coffee grinders.

See Gr. 2 cl. 12.

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## DEPARTMENT G.

*TRANSPORTATION, RAILWAYS, VESSELS, VEHICLES.*

## GROUP LXXX.

*RAILWAYS, RAILWAY PLANT AND EQUIPMENT.*

## CLASS 501.

BECK, J. A. O., instrument-maker, Randers: Coupling apparatus for railroad cars.

## GROUP LXXXIII.

*VEHICLES AND METHODS OF TRANSPORTATION  
ON COMMON ROADS.*

## CLASS 520.

MÜLLER, J., manufacturer, 3 Tullinsgade, Copenhagen: Patent Stand for cycles; Hometrainer.



The Exhibitor attended the Stanley Exposition in 1891, the Cycle Exposition of Copenhagen 1892, and the National Cycle Exposition in London 1893 when his exhibits were everywhere highly commended. Prizes were not distributed.

#### CLASS 523.

BARTH, S. CHR., colonel, Hørsholm: Open patent saddle with elastic pads.

This saddle, patented in the States, gives to the rider comfort and security, as well as a firm and extended seat, enabling him to close round the horse with ease and force, and affording him a straight seat. It gives the horse a firm and quiet saddle-rest, a girthing as mild as secure, and an equal distribution of the pressure of the saddle.

### GROUP LXXXV.

*VESSELS, BOATS; MARINE, LAKE AND RIVER TRANSPORTATION.*

#### CLASS 534.

THE COPENHAGEN FREE PORT COMPANY, Lim., Copenhagen: Model of the Free Port of Copenhagen.

The Copenhagen Free Port is to be opened for traffic in the course of the year 1894. Unrivalled geographical position. A central emporium for the commodities of Western Europe and America. Owing to the absence of tides in the Sound the C. F. P. affords an easy and convenient access at any time, whether by day or by night. Vessels entering the port will be exempted of the payment of any dues to the Danish State and be charged only with a moderate pierage ( $2\frac{1}{4}$ d. pr. R. T.), thus they will find one of the least expensive ports existing. The depth of water will be from 25 to 30 English feet. The Free Port will be furnished with most perfect mechanisms for loading and discharging cargoes, and with excellently constructed warehouses and waresheds. A depot of English coals will be kept fully provided, and supplies furnished at the lowest rates. Merchandise imported to and warehoused at the Free Port will be exempt from any duty. The charges for warehousing and for the use of stores will be regulated by a tariff sanctioned by the Government, and dock warrants

will be issued for goods so warehoused so as to facilitate their sale or mortgage. Transatlantic lines will find it profitable to make the Copenhagen Free Port their terminus leaving the distribution of their cargoes amongst the ports of the Baltic to be effected by their agents.

LARSEN, F. OLAF, manufacturer, 4 Ryesgade, Copenhagen: Patent Wave-subduers.

The business, that manufactures life-saving apparatus of every description, was established 1885. The wave-subducer was awarded medals at the international expositions in Paris and Brussels. — See Gr. 77 cl. 489.

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## DEPARTMENT H.

### MANUFACTURES.

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#### GROUP LXXXVII.

##### *CHEMICAL AND PHARMACEUTICAL PRODUCTS. DRUGGISTS' SUPPLIES.*

##### CLASS 548.

RASMUSSEN, C. M., & SPIES, manufacturers, 7 Østerbrogade, Copenhagen: Lacquers (placed in the Danish court in the Agricultural Building).

See Gr. 18 cl. 98 and Gr. 88 cl. 552.

#### GROUP LXXXVIII.

##### *PAINTS, COLORS, DYES AND VARNISHES.*

##### CLASS 552.

PRIOR, ADOLPH, manufacturer, 23 Nørrefarimagsgade, Copenhagen: Self-acting leather blacking (placed in the Danish court in the Agricultural Building).

See Gr. 18 cl. 98.



RASMUSSEN, C. M., & SPIES, manufacturers, 7 Østerbrogade, Copenhagen: Shoe and leather blackings (placed in the Danish court in the Agricultural Building).

See Gr. 18 cl. 98 and Gr. 87 cl. 548.

## GROUP LXXXIX.

*TYPEWRITERS, PAPER, BLANK BOOKS, STATIONERY.*

### CLASS 557.

NIELSEN, JENS, manufacturer, 9 Bülowsvej, Copenhagen: Fireproof roofing board (placed in the Danish court in the Agricultural Building).

See Gr. 7 cl. 44.

### CLASS 560—562.

LEVISON, L., JUN., manufacturer of stationery, 50 Kjøbmagergade, Copenhagen: Fancy-paper, Letter-paper, Stationery; Christmas', New-Year's, and other congratulatory cards.

The establishment is aiming at the production of series of small works of art in the shape of congratulatory cards. The originals are all drawn or painted by the most prominent artists of Denmark, and at the reproduction all new improvements are taken advantage of in order to obtain delicate, artistic products. At the make up and arrangement of note-papers, too, artistic assistance is resorted to.

A COLLECTIVE EXPOSITION of books and bindings, arranged by the *Society for Promoting Book-Work*, see p. 65.

## GROUP XC.

*FURNITURE OF INTERIORS, UPHOLSTERY,  
AND ARTISTIC DECORATION.*

### CLASS 565.

LEIFER, WARNICK & MØLLER, manufacturers, Horsens: Chair, Old Northern style (solid oak).

See cl. 567, Gr. 110 cl. 695, Gr. 117 cl. 738.



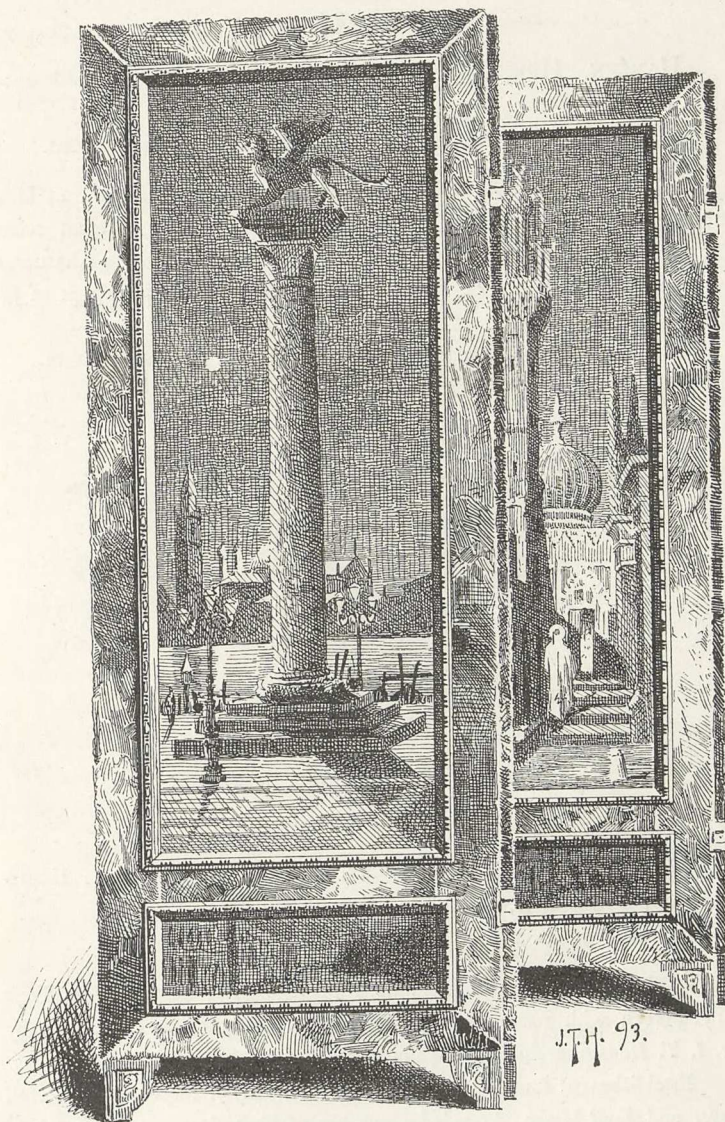


Fig. 1. Folding screen (E. Meyer).



## CLASS 567.

HANSEN, HENNING, cabinet-maker, Odense: Press, Renaissance (solid oak).

Established 1866. Awarded a number of medals at expositions.

LARSEN & ANDERSEN, cabinet-makers and wood-carvers, 14 Lille Strandstræde, Copenhagen: Two presses, Renaissance, of different seize. The panels of the larger one show scenes of the history of king Ahasuerus and queen Esther, those of the smaller one the Fleeing into Egypt of Joseph and Mary.

Established 1876. Speciality: the restoration of ancient furniture.

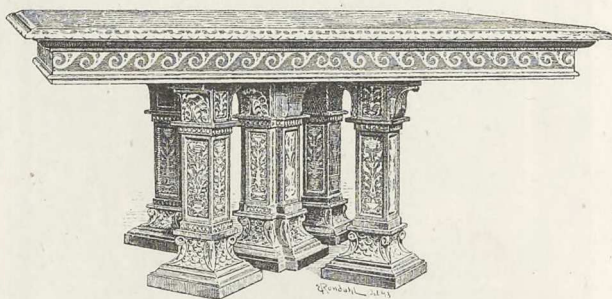


Fig. 2. Table (Chr. & Vald. Plum).

LEIFER, WARNICK & MØLLER, manufacturers, Horsens: Household altar, Gothic style, worked in oak with real gilding.

See cl. 565, Gr. 110 cl. 695, Gr. 117 cl. 738.

MEYER, E., manufacturer, 26 Kjøbmagergade, Copenhagen: Four Panel Screen with nacre enamel (see Fig. 1), designed and executed by Mr. I. T. Hansen, architectural painter.

Establishment founded 1836. Owners Mrs. N. J. Meyer, Messrs. Axel Meyer and Emil Meyer. Awarded a number of First class exposition prizes. — See Gr. 110 cl. 695; Gr. 115 cl. 730; Gr. 117 cl. 738.

PLUM, CHR. & VALD., cabinet-makers, 7 Tordenskjoldsgade, Copenhagen: Dining room furniture, Italian Renaissance (see Fig. 2).

Established 1879. Awarded a First class prize at the Northern Exposition at Copenhagen, 1888.

TOPP, J. VILH., cabinet-maker, 18 Holbergsgade, Copenhagen: Book-case, Italian Renaissance (walnut), drawn by Mr. *H. V. Brinkopff*, architect. Established 1875, greatly extended in 1880.

TOPP, N. CHR., cabinet-maker, 21 Møntergade, Copenhagen: Large Book-case, Greek style (walnut), drawn by Mr. *H. V. Brinkopff*, architect. Established 1879. Awarded a number of exposition medals.

VINTHER, HARALD I., furniture manufacturer, Fredensborg: Gentleman's writing-table and chair (solid mahogany), drawn by Mr. *I. T. Hansen*, architectural painter.

Established 1887.

#### CLASS 571.

ANDERSEN, KR., & CO., mechanical Works for joinery, planing, saw-mills, 6 Herluf Trollesvej, Copenhagen: Drawing-room wall, Italian Renaissance (wainscot in oak with two doors), drawn by Mr. *Erik Schiodte*, architect.

Establishment founded in 1882, owned by Messrs. *Kr. Andersen & K. L. Müllen*. Some of their products, awarded prizes at the Northern Exposition at Copenhagen in 1888, were bought by the Industrial Museum (Gewerbemuseum) of Stuttgart (Germany).

SPENNER, NICOLAI, 'S EFTERFØLGER, (Nicolai Spenner's Successor) (*E. Plesner Jacobsen*), painter and decorator, 5 Admiralgade, Copenhagen: Painted and decorated glass ceilings, drawn by Mr. *I. T. Hansen*, architectural painter, and others.

Establishment founded in 1838; the present chief joined in 1885.

#### CLASS 572.

HANSEN, C. B.'S ETABLISSEMENT, (C. B. Hansen's Establishment), furniture manufacturers by appointment to H. M. the King, 4 Holmens



Kanal, Copenhagen: Furniture for a gentleman's room, (see Fig. 3 and 4), executed in oak, Northern subjects, drawn by Mr. *A. Beune*, draughtsman.

Establishment founded in 1830, passed 1867 into the hands of the present owners, Messrs. *Ch. Hansen* and *L. Larsen*, furnishers to H. M. the King. Awarded a number of medals at expositions in Copenhagen, London, Paris, Philadelphia, etc. — The tapestries designed for *C. B. Hansen's* exposition have been woven by Mrs. *E. Fischer* (see p. 82).

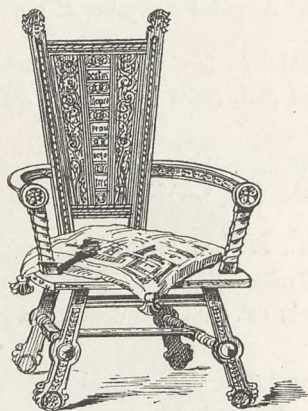


Fig. 3. Chair (*C. B. Hansen's Establishment*).

SCHRØDER, BERNH., NIELSEN & HANSEN, painters and decorators by appointment to H. M. the King, 10 Peder Skramsgade, Copenhagen: Tapestries, imitated Gobelins (see Fig. 5), real and imitated Gilt and Embossed leather. Several of the exhibited patterns are from designs by the artist painter Mr. *C. N. Overgaard*.

Establishment founded in 1858, passed in 1886 to its present owners, Messrs. *Vilh. Hansen* and *H. C. Nielsen*, furnishers to H. M. the King. A number of medals at expositions in Copenhagen, Vienna, Paris, etc. — See Gr. III cl. 705.

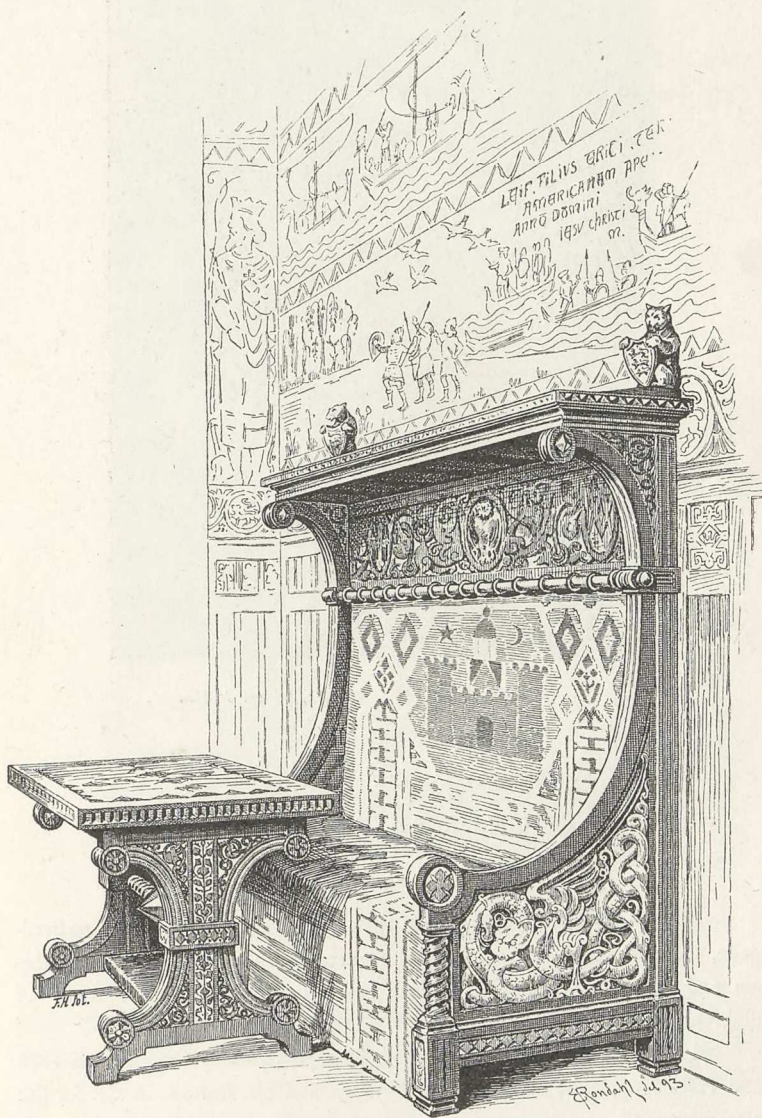


Fig. 4. Furniture for a gentleman's room (C. B. Hansen's Establishment).





*Fig. 5. Imitated Gobelins (Bernh. Schroder, Nielsen & Hansen).*

## GROUP XCI.

### CERAMICS AND MOSAICS.

#### CLASS 574.

BUDDE-LUND, CARL, artistic terra cotta ware manufacturer, 10 Bredgade, Copenhagen: Vases, Cups and Figures (from the works of *Thorvaldsen* and others) among which black burnt figures and figures made of different clays.

Established 1878. Awarded prizes at expositions in Copenhagen 1888 and Paris 1889. The sculptors Mr. *Heydorn* and Mr. *Braconi* model for the establishment.

HANSEN, V. V. C., artistie terra cotta ware manufacturer, Godthaab, Brønshøj, Copenhagen: Vases, Figures, etc., in terra cotta. The figures are reduced copies of works by Danish and French artists.

IPSEN P.'S ENKE, (P. Ipsen's widow), manufacturer of artistic terra cotta ware by appointment to H. M. the King, 33 Bredgade, Copenhagen:

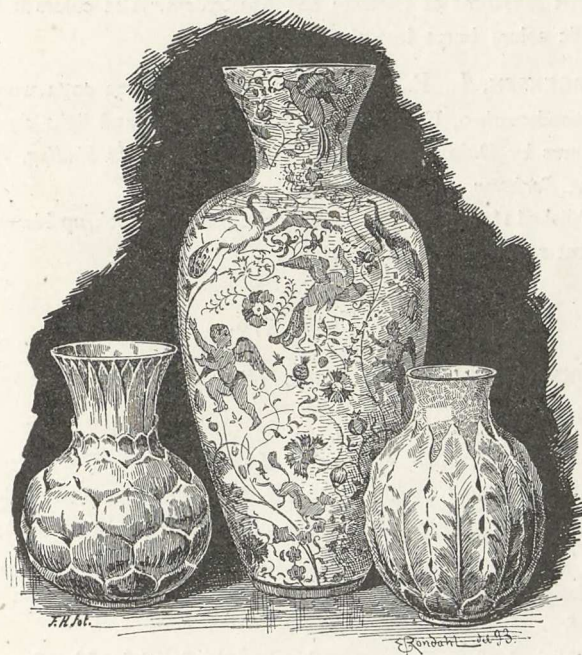


Fig. 6. Vases (P. Ipsen's widow).

Collection of Vases (see Fig. 6) and vessels, Greek, Archaic, Trojan, Persian, Egyptian and Moresque; Majolica; Leaves and Fruits, cast from nature; Figures from the works of different artists, black burnt, poly-chrome (specially must be pointed out the Frieze in bass-relief representing the Triumphal



procession of Alexander the Great by Thorvaldsen, half-size, copied by the sculptor Mr. *Georg Jensen*).

The establishment, founded in 1843, is now completing its fiftieth year. It has been awarded not only First prizes at a large number of expositions in Stockholm, Copenhagen, Vienna, Philadelphia, Amsterdam, Paris, Boston, Antwerp, Barcellona, etc., but also special marks of honor. Thus at Amsterdam 1877 it won the Highest Prize offered to the finest vase in Greek style; in 1883 it was elected a honorary member of the Industrial Art Museums of Harleem and Amsterdam. The colors it uses are all metallic colors burnt into the material.

JØRGENSEN, L. P., manufacturer of artistic terra cotta ware, 5 Vej til Raadmansmarken, Copenhagen: Figures in black and light clay, copies of sculptures by *Dubois, Delaplanche, Gautherin, Stephan Sinding, V. Bissen, Hasselberg, Borjesson*, etc.

Established 1879. — From 1887 only the Exhibitor took up his speciality: black burnt reproductions of sculptures.

#### CLASS 576.

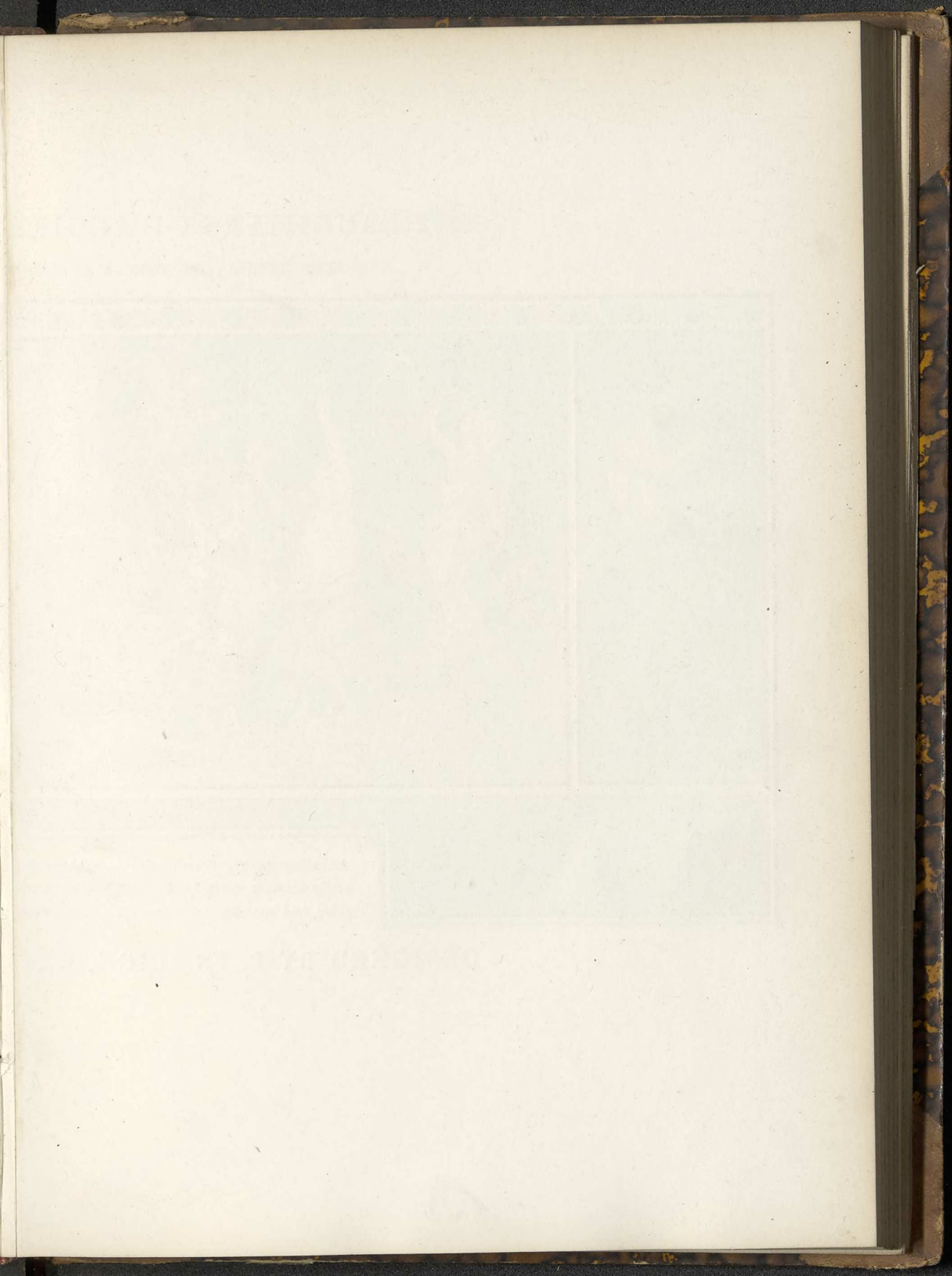
KONSTANTIN-HANSEN, ELISE, Miss, 6 Amalievej, Copenhagen: See p. 75.

KÄHLER, HERMAN A., maker of artistic pottery, Næstved: Decoration dishes, decorated by the artist Mr. *K. H. Reistrup*; Luster decorated vases; Urn for preserving ashes, designed by professor *L. Frølich*; Frieze burnt in clay: Ægir's family drinking to his health (height 10 ft., length 24 ft.), designed by professor *L. Frølich*, drawing reproduced on the annexed leaf.

Established 1844; the present head of the firm joined in 1871; medals from a number of expositions in Paris, Copenhagen, Malmø, Odense, etc.

SKOVGAARD, SUZETTE C., Miss, 13 Gefionsgade, Copenhagen: See p. 75.

DEN KONGELIGE PORCELLENSFABRIK (The Royal Copenhagen Porcelain Manufactory), Amagertorv 10, Copenhagen: Objects of art and Services of plate, the former being free compositions that will not be repeated,





# THE DAUGHTERS OF AEGIR DRINKING TO THEIR FATHER

CERAMIC DECORATIVE WORK IN THE DANISH COURT IN THE MANUFACTURES BUILDING



DESIGNED BY L. FRÖLICH, EXECUTED BY HERMAN A. KÄHLER







almost all of them are decorated beneath the glaze (see Fig. 7). Among the services a great splendid service which will never be reproduced. The other services are specimens of what the Works undertake to deliver regularly through any china store in the States.

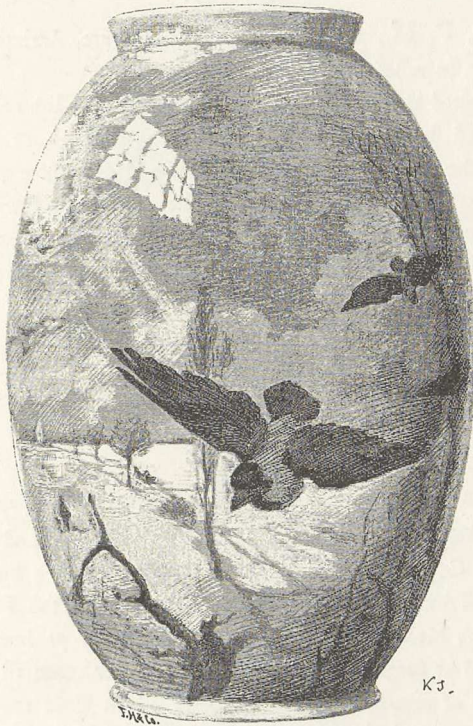


Fig. 7. Vase (Royal Copenhagen Porcelain Manufactory).

The establishment was founded in 1779; it belonged to the Danish State till 1867 when it was sold to a private gentleman; in 1882 it passed into the hands of a company. Managing director Mr. *Philip Schou*, tit. councillor of State; artistical director Mr. *Arnold Krog*, professor of arts.

## GROUP XCII.

MARBLE, STONE AND METAL MONUMENTS,  
MAUSOLEUMS, MANTELS, ETC. — CASKETS, COFFINS AND  
UNDERTAKERS' FURNISHING GOODS.

## CLASS 581.

FISKBÆK, P. M., manufacturer of marble ware, Aarhus: Monumental marble plate in relief.

The exhibited marble plate has been treated by a litho-electrographic process invented by the Exhibitor and which will be of the greatest importance to the production of architectonic and decorative marble works. It enables a single person to carry out, in the course of a few minutes, the work which generally requires several weeks for its performance. By this treatment a composition is formed which renders the marble resistant to fats, filth, mosses, etc.

## GROUP XCIII.

ART METAL WORKS, ENAMELS, ETC.

## CLASS 585.

BIRK, DAGMAR, Miss, 5 Nikolajgade, Copenhagen: See p. 76.

CHRISTESEN, V., jeweller, manufacturer of gold and silver ware, 11 Amaliegade, Copenhagen: Centre-piece, bronze, (9 ft. 3 inch. long) representing the Triumphal procession of Galathea, and the Elopement of Agnete with the Mernian, composed and modeled by professor C. Peters.

Established at Slagelse 1846, removed to Copenhagen 1856; awarded a great number of exposition medals, among which Gold medals in London 1870, Paris 1878, Malmø 1881, Paris 1889. — See Gr. 96 cl. 601, Gr. 97 cl. 604—5; Gr. 98 cl. 612.

DALHOFF, H., & SØN (H. Dalhoff & Son), braziers by appointment to H. M. the King, 22 Store Kongensgade, Copenhagen: Bronze-works, Altar candlesticks in cast polished brass, design by Mr. K. Arne Petersen, architect; Altar candle-sticks, one pair designed by Mr. N. G. Henriksen, sculptor; pair of Sconces from old models at Fredensborg Palace.

Established 1815.



DOBERCK, F. W., & SØN (F. W. Doberck & Son), artistic forges,  
9 Store Strandstræde, Copenhagen: Two candelabra (see Fig. 8); Bouquet  
with chiseled roses and leaves; large Leaf; all hammered in iron.

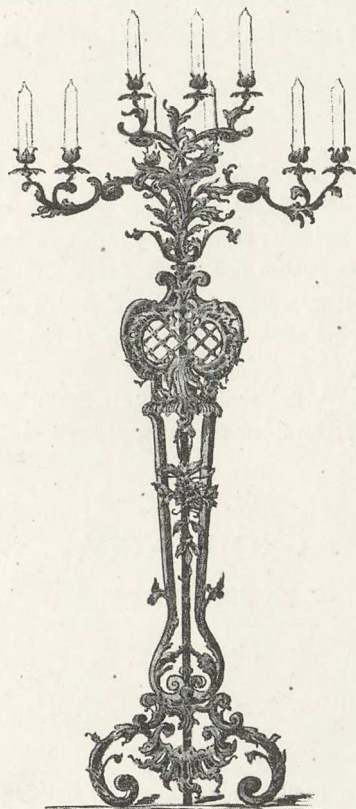


Fig. 8. Candelabra in iron (F. W. Doberck & Son).

Established 1843; the present chief, Mr. A. Doberck, joined in 1885;  
with him the artistic forging made its entry into the business; awarded a  
First class medal at the Northern Exposition at Copenhagen 1888.

RASMUSSEN, LAURITZ, zinc and metal Works, furnisher by appointment to H. M. the King, 78 Nørrevoldgade, Copenhagen: The Panther hunter copied from *Jerichau*; Bust copied from Mr. *Gelert*; Lion, copied from Mr. *Lauritz Jensen*; three Bass-reliefs; Thorvaldsen and the Hope; at the close of the Exposition this group will be put up in a parc at Brooklyn. All exhibits cast in bronze.

Established 1853; awarded a number of medals at expositions; also a Gold medal.

#### CLASS 587.

HERTZ, PETER, jeweller, manufacturer of gold and silver ware, 34 Kjøbmagergade, Copenhagen: Enameled Cups, Beakers and Frames in transparent and other enamels; enameled Spoons, including Memorial spoons with likenesses of *Thorvaldsen* and *H. C. Andersen*.

Established 1834; awarded a number of medals at expositions, also a Gold medal at Liverpool 1886. — See Gr. 97 cl. 604—5; Gr. 98 cl. 612.

JENSEN, RASMUS, goldsmith, Horsens: Enameled Spoons, etc.

Established 1867; awarded several exposition medals. — See Gr. 97 cl. 604.

### GROUP XCIV.

#### GLASS AND GLASSWARE.

#### CLASS 593.

BENDZ, MATHILDE, Miss, 141 Vesterbrogade, Copenhagen: See p. 76.

ELKJÆR, P. M., painter and decorator, 25 Linnésgade, Copenhagen: Table top in glass painted on its under side, imitated mosaic (see Fig. 9).

This table top is the copy of a mosaic table at the Rosenborg Palace collection, and which was presented in 1709 to king Frederik IV by the grand-duke of Toscana; four workmen are said to have spent 30 years in making it. — The Exhibitor was awarded a First class medal at the Northern Exposition at Copenhagen 1888 for his copy of it.



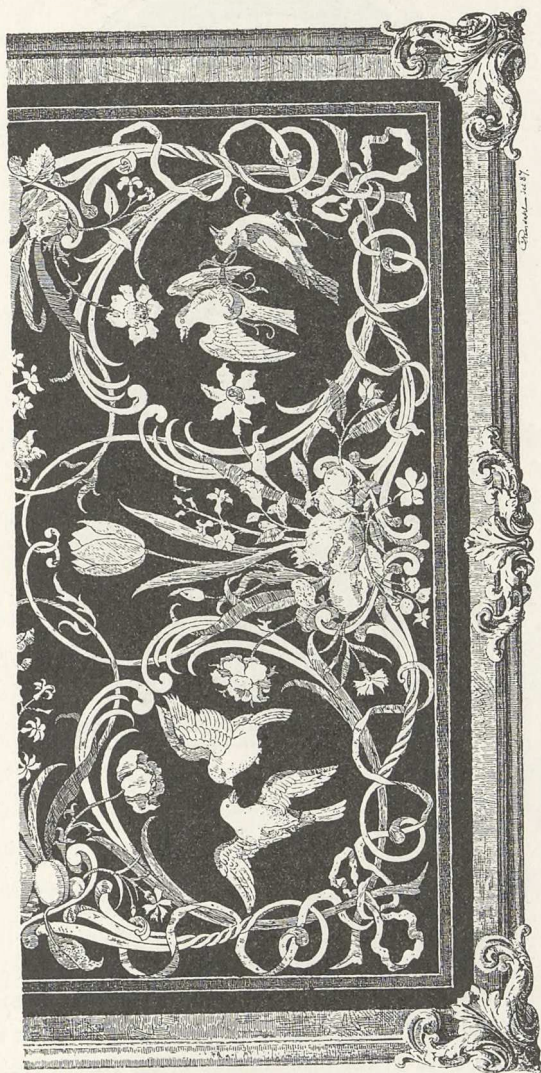


Fig. 9. Table top, imitated mosaic (P. M. Elhjer)



*aparte*

*Fig. 10. Stained window (Aug. Duvier).*

## GROUP XCV.

### STAINED GLASS IN DECORATION.

#### CLASS 596.

DUVIER, AUG., establishment for glass-painting, 37 Vesterbrogade, Copenhagen: Windows (see Fig. 10) with stained glass paintings set in lead (the windows are fixed at the main-entrance of the Danish section in the Manufactures Building).

Established 1885.



GØTKE, E. J., painter and decorator, 145 Gothersgade, Copenhagen: Glass paintings: Figure of Christ with a child, copy from a painting by *Carl Bloch*; *Thorvaldsen*, portrait painted in sepia, from the painting by *Horace Vernet*; Wine drinker.

## GROUP XCVI.

## CARVING IN VARIOUS MATERIALS.

## CLASS 598.

BERTELSEN, J. M., Miss, teacher at the Asylum for idiots and imbeciles of Gl. Bakkegaard, 47 Valdemarsgade, Copenhagen: See p. 77.

CRONE, ELLEN, Miss, 12 Kolbjørnsensgade, Copenhagen: See p. 77.

ERNST, S., wood carver, 25 Studiestræde, Copenhagen: Carved Frame for a fire screen.

INGEMANN OLSEN, A., sculptor, 13 Stormgade, Copenhagen: Leaf of a burdock with flowers, cut in pear-tree wood; Lid for a box decorated with *Potentilla repens*, cut in pear-tree wood; Palette with foliage, cut in Italian walnut.

MÜLLER, G. V. J., artistic joiner, 8 Sveasvej, Copenhagen: Clock case; Mirror frame; Casket, etc.; all carved in wood from the Exhibitor's designs.

PRIOR, MAUD, Miss, 33 Bredgade, Copenhagen; See p. 77.

SCHUR, F. & COMP., manufacturers, Horsens: Poker work (imitated Marquetry).

THOMSEN, ELISABETH, Miss, 94 Vesterbrogade, Copenhagen: See p. 77.

WITHUSEN, ASA, Miss, Blidah, Hellerup: See p. 77.

## CLASS 601.

CHRISTESEN, V., jeweller, manufacturer of gold and silver ware, 11 Amaliegade, Copenhagen: Chiseled works; Medals.

See Gr. 93 cl. 585, Gr. 97 cl. 604—5, Gr. 98 cl. 612.

## GROUP XCVII.

GOLD AND SILVER WARE, PLATE, ETC.

CLASS 604—5.

CHRISTESEN, V., jeweller, manufacturer of gold and silver ware, 11 Amaliegade, Copenhagen: Shield (see Fig. 12), worked in silver with a great number of figures, representing the Volmer battle in 1219 and other events from the life of king Valdemar the Conqueror, composed and modeled by professor *H. Olrik*; Flower-stand (see Fig. 11) and two Candelabra by



Fig. 11. Flower-stand (V. Christesen).

professor *H. Olrik* (his last work); on the flower-stand four reliefs representing the four elements; Service, Renaissance, modeled by professor *C. Peters*; antique Service modeled by the same; great Collection of ancient and modern gold and silver works.

See Gr. 93 cl. 585; Gr. 96 cl. 601; Gr. 98 cl. 612.

HERTZ, PETER, jeweller, manufacturer of gold and silver ware, 34 Kjøbmagergade, Copenhagen: Centre pieces in silver, one of them representing Denmark drawn by three lions, designed by Mr. *V. Dahlerup*, architect, tit. councillor of state, and modeled by the sculptor Mr. *Gunnar Jensen*; copies of two Gold horns from about 1000 years a. C., found in



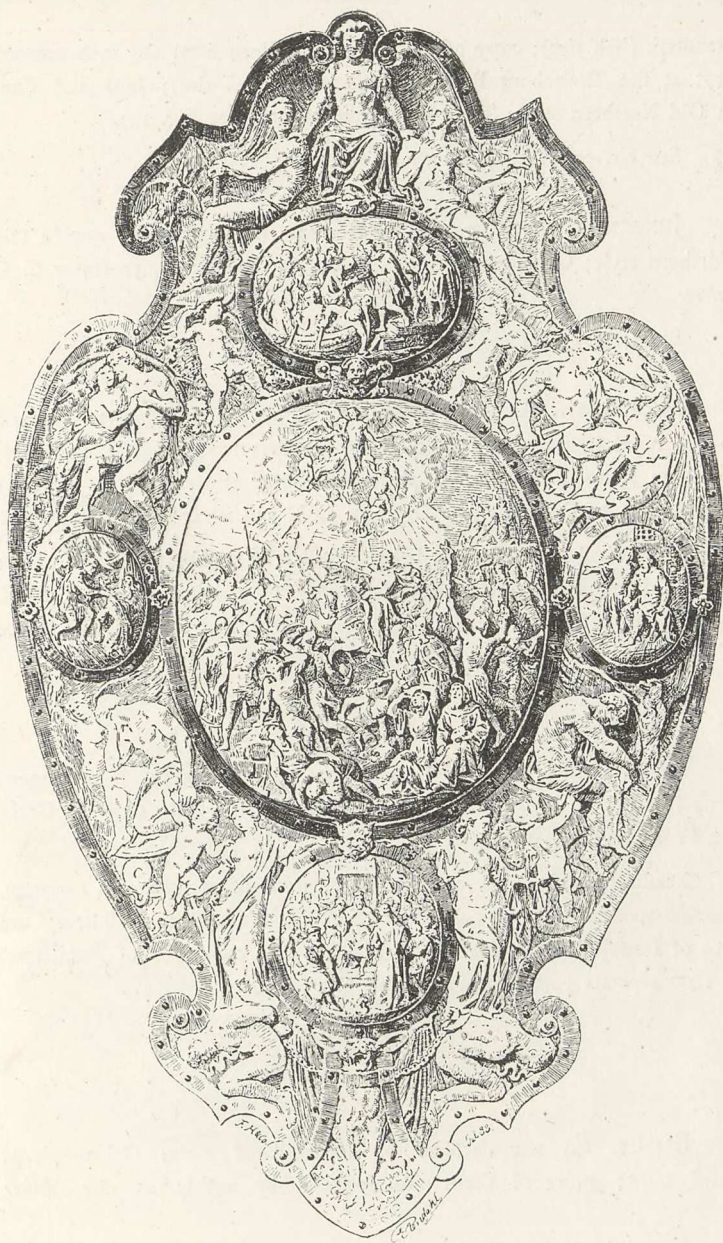


Fig. 12. Silver shield (V. Christesen).

Denmark (half size); copy of the Oldenburg Horn from the 15th century, kept at the Rosenborg Palace collection (natural size); Jugs and Cans in Old Northern style; Table garnishments, etc. (see Fig. 13).

See Gr. 93 cl. 587; Gr. 98 cl. 612.

JENSEN, RASMUS, goldsmith, Horsens: Drinking-horns, one in Old Northern style; Goblets and Chalice; Casket designed by professor C. C. Peters.

See Gr. 93 cl. 587.

MICHELSSEN, A., jeweller by appointment to H. M. the King and to the royal Chapter of Danish orders, manufacturer of gold and silver ware, 12 Kongens Nytorv, Copenhagen: Silver statuette of H. M. King Christian IX of Denmark (see Fig. 14); Gold and silver works.

Established 1841. Besides being jeweller by appointment to H. M. the King of Denmark, the Exhibitor is jeweller by appointment to H. I. M. the Emperor of Russia, H. M. the King of Greece, and H. R. H. the Prince of Wales.

See Gr. 98 cl. 612.

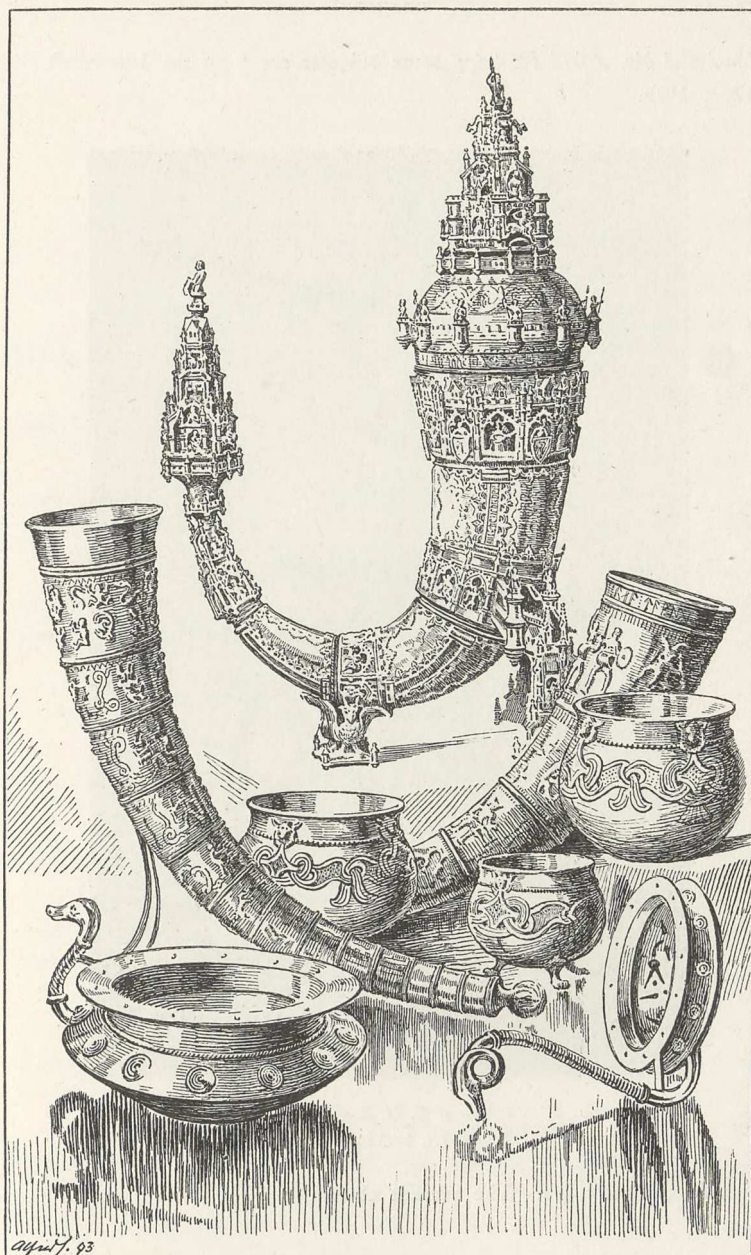
NORDEMANN, MAGNUS, jeweller, 5 Gothersgade, Copenhagen: Copy in silver of Rosenborg Palace in Copenhagen, built 1606 by Christian IV in Northern Renaissance.

Established 1856. Rosenborg Palace, used at present as a museum, contains world-renowned collections of objects illustrating the history and lives of Danish kings and queens. The copy is composed of from 1700 to 1800 separate parts including about 200 windows.

#### CLASS 611.

BLOCK, F., manufacturer of electroplated ware: Galvanoplastic plated trays; more of them are designed by artists as Mr. Anker





Alfred. 93

Fig. 13. Drinking-horns and bowls (P. Hertz).



*Lund and Mr. Alfred Hartvig; some subjects are from the bass-reliefs of Thorvaldsen.*

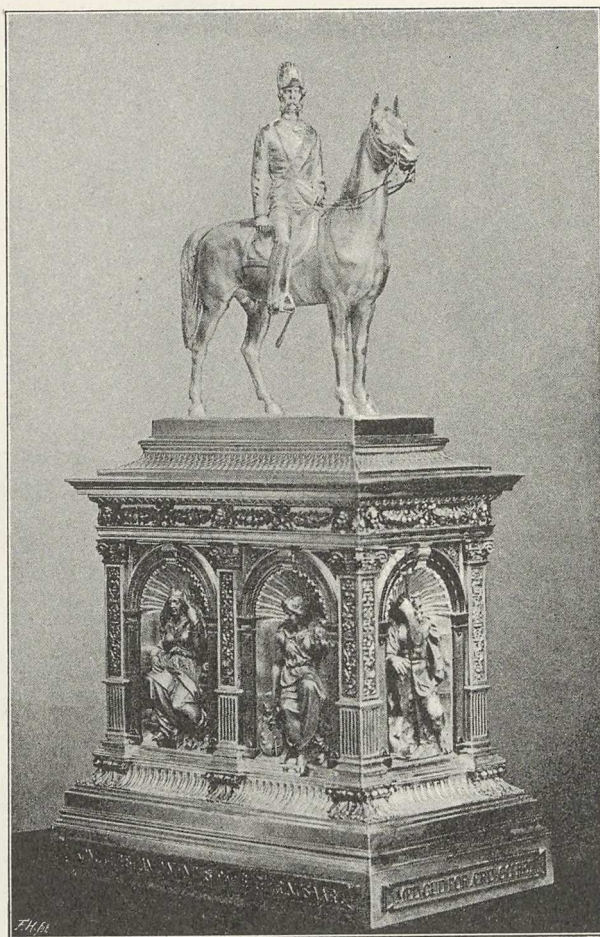


Fig. 14 Silver statuette of H. M. King Christian IX of Denmark  
(A. Michelsen).

Established 1852. The present chief, Mr. *Vald. Marck*, joined the firm in 1886,



## GROUP XCVIII.

## JEWELRY AND ORNAMENTS.

## CLASS 612.

CHRISTESEN, V., jeweller, manufacturer of gold and silver ware,

11 Amaliegade, Copenhagen: Various ornaments.

See Gr. 93 cl. 585, Gr. 96 cl. 601, Gr. 97 cl. 604—5.

HERTZ, BERNHARD, jeweller, 23 Store Kongensgade, Copenhagen: jewelry, gold and silver ornaments in Old Northern style.

Established 1858. Medals from the expositions in Paris 1878 & 1889, Amsterdam 1882.

HERTZ, P., jeweller, manufacturer of gold and silver ware, 34 Kjøbmagergade, Copenhagen: Ornaments in modern and antique style.

See Gr. 93 cl. 587, Gr. 97 cl. 604—5.

MICHELSSEN, A., jeweller by appointment to H. M. the King, manufacturer of gold and silver ware, 12 Kongens Nytorv, Copenhagen: Various jewelries.

See Gr. 97 cl. 604—5.

## GROUP XCIX.

## HOROLOGY, WATCHES, CLOCKS, ETC.

## CLASS 617.

LARSEN, BERTRAM, tower clock manufacturer, 4 Vodrofsvej, Copenhagen: Turret clock-work with Graham's escapement constructed so as to show the time either mechanically or by electricity or both ways at a time. At this Exposition electricity is used; the two dials of the turrets at the entrance to the Danish section in the Manufactures Building show Chicago and Copenhagen time respectively. The commutator is of improved construction.

Works established at Kjøge in 1847 by the father of the present owner; removed to Copenhagen in 1880. Among the greatest works executed by the firm is the chime constructed 1886—1892 for Frederiksborg Castle and presented by the late Mr. J. C. Jacobsen (see p. 149).

Awarded several medals at Danish expositions. Artistic assistance is rendered by Mr. *Chr. Jensen*, architect, electric assistance by Mr. *Rudolph Jensen*, boss at the Works.

## GROUP CH.

### *YARNS AND WOVEN GOODS OF COTTON, LINEN AND OTHER VEGETABLE FIBRES.*

#### CLASS 638.

Evald, J., rope-maker and belt manufacturer, Svendborg: Woven Belts for centrifugal separators (placed in the Danish court in the Agricultural Building).

Established 1828; the Exhibitor joined in 1867; awarded a number of medals at expositions. — See Gr. 111 cl. 704.

Lassen, A. F., manufacturer of belts, Holbæk: Cotton Belts and cotton Cords for centrifugal separators (placed in the Danish court in the Agricultural Building).

Established 1876. The house has a branch at Frederikssund.

## GROUP CIV.

### *CLOTHING AND COSTUMES.*

#### CLASS 656.

Larsen, H. K., wooden shoe manufacturer, Esbjerg: Various wooden shoes, and wooden slippers with and without leather caps (placed in the Danish court in the Agricultural Building).

The Exhibitor commenced in 1879 to make wooden shoes by himself, now he makes them in a manufactory way using steam-power. Wooden shoes are a national wear with the farmers in Denmark, and might surely advantageously be used by the rural populations of other countries.

Petersen, P. T., consul, Randers: Machine-made wooden shoes, cap-shoes and soles for wooden shoes (placed in the Danish court in the Agricultural Building).

See Gr. 177 cl. 486; Gr. 108 cl. 680.



TRAUTNER, M., & SØN (M. Trautner & Son), tanners, Sorø:  
Wooden boots (placed in the Danish court in the Agricultural Building).  
Established 1837; the present chief, Mr. N. Trautner, joined in 1871.

## CLASS 657.

HANSEN, VALDEMAR, glover, 45 Østergade, Copenhagen: Gloves  
of Danish skins, some with embroidery.

Established 1876.

SVEINBJARNARSON, M., Mrs., Reykjavik Iceland: See p. 78.

## CLASS 659.

HENRIKSEN, H. P., sewing-machine manufacturer, 29 Gamle Konge-  
vej, Copenhagen: Sewing-machines for sewing gloves.

The Exhibitor, established 1864, has been awarded a number of First  
class prizes at exhibitions in Copenhagen, Vienna, Philadelphia and Paris.  
At the international exposition in Paris 1878 he not only was presented  
with the Great Gold medal, but was made a Knight of the Legion of  
Honor for the invention of a stitching-machine for gloves.

## GROUP CV.

*FURS AND FUR CLOTHING.*

## CLASS 660.

BROE, VILHELMINE, Mrs., 52 Nørre Dossering, Copenhagen: See p. 78.

NATHAN, MARCUS N., consul. 2 Vesterbrogade, Copenhagen:  
Cleaned eider-down.

Established 1859.

SVERRISSON, S., Magistrate of the Stranda district, Iceland: Eider-down.

TROLLE, C. A., furrier, 46 Østergade, Copenhagen: Eider-down  
quilts, pelts, fur-lined cloaks for ladies and gentlemen, etc.

Established 1842; awarded a number of exposition prizes. See Gr. 165.

## GROUP CVI.

*LACES, EMBROIDERIES, TRIMMINGS, ARTIFICIAL FLOWERS, ETC.*

The exhibitors of this group are recorded p. 78.

## GROUP CVIII.

*TRAVELING EQUIPMENTS, VALISES, TRUNKS, TOILET-CASES,  
FANCY LEATHER-WORK, CANES, UMBRELLAS, PARASOLS, ETC.*

## CLASS 676.

HOFFGAARD, A. E., manufacturer, Aarhus: Hammocks of various materials, colors and constructions.

## CLASS 680.

PETERSEN, P. T., consul, Randers: Spinning-wheels (placed in the Danish court in the Agricultural Building).

See Gr. 77 cl. 486; Gr. 104 cl. 656.

RANDERS DREJERLAV (The Randers Turners' Corporation), Randers: Collection of patent Smoking-pipes with bowls in meerschaum, American walnut, etc., by Mr. N. J. Sørensen, turner; — Spinning-wheels and decoration Columns by Mr. Th. Franck, turner.

## GROUP CIX.

*RUBBER GOODS, CAOUTCHOUC, GUTTA PERCHA, CELLULOID,  
AND ZYLONITE.*

## CLASS 692.

MATTAT, C. P., manufacturer of caoutchouc stamps, 38 Østergade, Copenhagen: Types and Figures in caoutchouc.

See Gr. 154 cl. 898.

## GROUP CX.

*TOYS AND FANCY ARTICLES.*

## CLASS 695.

BAADSGAARD, ALFRIDA, Mrs., 118 Vesterbrogade, Copenhagen: See p. 83.

BRYNJULFSON, MARIE, Mrs., 98 Vesterbrogade, Copenhagen: See p. 83.



DAHLERUP, URSULA, Baroness, Charlottenlund: See p. 83.

See Gr. 165.

KJÆR, INGRID, Miss, 36 Strandgade, Copenhagen: See p. 84.

LEIFER, WARNICK & MØLLER, manufacturers, Horsens: Fire-screens in different styles with imitated Gobelins.

See Gr. 90 cl. 565, 567; Gr. 117 cl. 738.

LÆSSØE, AUGUSTA, Miss, 22 H. C. Ørstedesvej, Copenhagen: See p. 84.

MEYER, E., manufacturer, 26 Kjøbmagergade, Copenhagen: Japanned and decorated articles.

See Gr. 90 cl. 567; Gr. 115 cl. 730; Gr. 117 cl. 738.

## GROUP CXI.

### *LEATHER AND MANUFACTURES OF LEATHER.*

#### CLASS 704.

EVALD, J., rope-maker and belt manufacturer, Svendborg: Belting (placed in the Danish court in the Agricultural Building).

See Gr. 102 cl. 638.

#### CLASS 705.

JACOBSEN, JULIE, Miss, 21 Kompagnistræde, Copenhagen: See p. 84.

SCHRØDER, BERNH., NIELSEN & HANSEN, painters and decorators by appointment to H. M. the King, 10 Peder Skramsgade: Real and imitated gilded embossed leather.

See Gr. 90 cl. 572.

## GROUP CXII.

### *SCALES, WEIGHTS AND MEASURES.*

#### CLASS 706.

ANDERSEN & JENSEN, manufacturers of scales and weights, 15 Overgaden neden Vandet, Copenhagen: Brass pillar scale, made by hand, with prospects by Mr. *Lindahl*, medal engraver; 550 lb. Weighing machine with sliding weight; self-registering 550 lb. Indicator weighing apparatus.

Established 1873; contractors to the Commune of Copenhagen for the public weighing of breadstuff.

JØRGENSEN, J. H. EDMUND, constructor of weights and scales, 64 Adelgade, Copenhagen: Decimal balance constructed by the Exhibitor.

KASTRUP, J. J., manufacturer of weighing apparatus; 31 Nyhavn, Copenhagen: Patent weighing machine with sliding weight.

Established 1866. Awarded a number of exposition prizes. — See Gr. 148 cl. 837.

## GROUP CXV.

### *HEATING AND COOKING APPARATUS AND APPLIANCES.*

#### CLASS 730.

HARBOE, K. N., Cand. polyt., 2 Blaagaardsgade, Copenhagen: Kitchen water-trap.

MEYER, E., manufacturer, 26 Kjøbmagergade, Copenhagen: Japanned and decorated Fire-screens, Folding screens, etc., Coal-scuttles, trays.

See Gr. 90 cl. 567; Gr. 110 cl. 695; Gr. 117 cl. 738.

## GROUP CXVI.

### *REFRIGERATORS, HOLLOW METAL WARE, TINWARE, ENAMELED WARE.*

#### CLASS 733.

PEDERSEN, NIELS, tinker, Brønderslev: Boxes, Pails, etc.

## GROUP CXVII.

### *WIRE GOODS AND SCREENS, PERFORATED SHEETS, LATTICE WORK, FENCING, ETC.*

#### CLASS 738.

LEIFER, WARNICK & MØLLER, manufacturers, Horsens: Fire-screens.

See Gr. 90 cl. 565, 567; Gr. 110 cl. 695.



MEYER, E., manufacturer, 26 Kjøbmagergade: Japanned and decorated coal-scuttles, trays, etc.

See Gr. 90 cl. 567; Gr. 110 cl. 695; Gr. 115 cl. 730.

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## DEPARTMENT J.

ELECTRICITY AND ELECTRICAL APPLIANCES.

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### GROUP CXXXVII.

*HISTORY AND STATISTICS OF ELECTRICAL INVENTION.*

CLASS 816.

ARENTZ, ROALD, 16 Herluf Trollesgade, Copenhagen: Dynamo Machine (Model).

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## DEPARTMENT L.

LIBERAL ARTS; EDUCATION, LITERATURE, ENGINEERING, PUBLIC WORKS,  
MUSIC AND THE DRAMA.

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### GROUP CXLVIII.

*INSTRUMENTS AND APPARATUS OF MEDICINE, SURGERY  
AND PROSTHESIS.*

CLASS 837.

KASTRUP, J. J., manufacturer, 31 Nyhavn, Copenhagen: Apparatus for administering medicine to horses and other animals (placed in the Danish court in the Agricultural Building).

See Gr. 112 cl. 706.

## GROUP CXLIX.

PRIMARY, SECONDARY AND SUPERIOR EDUCATION.

## CLASS 847.

SLØJDFORENING, DANSK (Danish Sloyd Association, represented by *Aksel Mikkelsen*, 13 B Værnedamsvej, Copenhagen: Sloyd class-room with set of Tools ( $\frac{1}{8}$  size) (the tools made by Mr. *C. Andersen*, sloyd teacher); two sets of Tools, full size; set of Models showing the methodic proceeding as used at the teaching of sloyd; set of Working postures (drawings) showing the normal and anormal working postures; set of Designs of models.

The Association was founded in 1886, and enjoys a State-support of Kr. 16000 (about \$ 4550) a year; awarded a Gold medal at the Exposition in Paris 1889.

## CLASS 849.

TEJSEN, MAJA, Miss, 3 Sortedamsgade, Copenhagen: See p. 85.

## GROUP CL.

LITERATURE, BOOKS, LIBRARIES, JOURNALISM.

## CLASS 854.

A COLLECTIVE EXPOSITION, arranged by the *Society for Promoting Book-Work*, see p. 65.

## GROUP CLI.

INSTRUMENTS OF PRECISION, EXPERIMENT, RESEARCH,  
AND PHOTOGRAPHY. PHOTOGRAPHS.

## CLASS 865.

VERMEHREN, JOHANNES, Clerk at Sparekassen for Kbhvn. og Omegn (The Saving-bank for Copenhagen and environs) 35 Nørregade, Copenhagen: Calculating machine.



## CLASS 867.

NØRHOLM, A., mechanical engineer, 6 Kristenbernikovstræde, Copenhagen: Multiplicator compasses, made in Cornelius Knudsen's Establishment (see cl. 869).

These compasses are used in the Danish and several foreign navies; they are especially suitable for use in torpedo-boats and armor-clad turrets.

## CLASS 869.

KNUDSEN, CORNELIUS, maker of philosophical and optical instruments, 37 Kjøbmagergade, Copenhagen: Universal Bathometer (apparatus for measuring the depth at sea, with proportional scale) constructed by capt. G. Rung, sub-director of the Danish Meteorological Institution.

Establishment founded in 1838, belongs to its present owner since 1877; awarded a number of exposition medals, a Gold medal in Paris 1887. — The exhibited bathometers are supplied to the Danish and several foreign navies. — See cl. 872.

## CLASS 871.

BUDTZ-MÜLLERS EFTERFØLGERE (Budtz-Müller's successors), photographers by appointment to H. R. H. the Princess of Wales, 22 Amagerstorv, Copenhagen: Emulsion-plates, Aristo-paper, negative Glass-plates, and a collection of Photographs taken from the plates and aristo-paper of the establishment. Some Photographic apparatus as constructed by the firm.

Established in 1862; the present owners, Messrs. M. Abrahamsen and P. Steenbo, joined in 1882.

CHRISTENSEN, CARL, photographer, Fredericia: Photographs, cabinet size, on Aristo-paper of his own construction.

JUNCKER-JENSEN, photographer, 21 Frederiksberggade, Copenhagen: Photographs: views from Copenhagen and from the Northern Exposition in Copenhagen 1888; works of Thorvaldsen as well as Portraits in albumin and platinotype; Enlarged images in platinum and emulsion.

LØNBORG, A., photographer, 16 Østergade, Copenhagen: Portrait group of the International Medical Congress held at Copenhagen 1884;

Portrait group of officers of the Danish navy; Prospects from Copenhagen; Photo of a photographic composing apparatus with three specimens.

Established 1865. The photographic composing apparatus renders it possible photographically to provide photos with inscriptions at the same time as the print is taken.

PAETZ, HARALD, photographer by appointment to H. M. the King, 35 Bredgade: Photographs of Mr. *Olaf Poulsen*, actor at the National Theatre, in 20 different parts.

SCHOU, ALBERT, photographer, 45 Kjøbmagergade, Copenhagen: Original photographs from the works of Thorvaldsen (placed in the particular Thorvaldsen room).

Established 1872.

STEEN, MARY, photographer by appointment to H. M. the King, 4 Amagertorv, Copenhagen: See p. 85.

STØLTEN & SIMONSEN, furnishers to the Court, 19 Klosterstræde, Copenhagen: Aristo-paper and collection of photos taken in different studies on that paper.

Established 1882. Awarded a Silver medal at the International Photographic Exposition in Paris 1892.

TRYDE, VILHELM, book and art stores, 1 Østergade, Copenhagen: Photographs, prospects from Copenhagen, from Thorvaldsen's Museum and Our Lady's Church.

#### CLASS 872.

KNUDSEN, CORNELIUS, maker of philosophical and optical instruments, 37 Kjøbmagergade, Copenhagen: Aneroid barometers.

See cl. 869.



## GROUP CLIV.

*COMMERCE, TRADE, AND BANKING.*

## CLASS 898.

HÖCKENDORFF, P., wafer manufacturer, 11 Kjøbmagergade, Copenhagen: Proofs of wafers in relief colour printing.

Established 1878; a Silver medal at the International Pharmaceutic Exposition in Vienna 1883.

MATTAT, C. P., manufacturer of caoutchouc stamps, 38 Østergade, Copenhagen: Types and Figures in caoutchouc.

See Gr. 109 cl. 692.

## GROUP CLVIII.

*MUSIC AND MUSICAL INSTRUMENTS. — THE THEATRE.*

## CLASS 930.

FELUMB, J. EMIL, pianoforte manufacturer, 20 Vestergade, Copenhagen: Overstrung Grand piano (Erard system); overstrung upright Concert piano (own construction).

Established 1872; awarded a number of prizes.

JENSEN, TANG, actions and key-board manufacturer, 61 Jagtvej, Copenhagen: Various actions, key-boards and models.

Established 1868; Silver medal at the Exposition in Paris 1878.

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## DEPARTMENT M.

ETHNOLOGY, ARCHÆOLOGY, PROGRESS OF LABOR AND INVENTION.

## GROUP CLXV.

*HISTORIC ARCHÆOLOGY, OBJECTS ILLUSTRATING THE  
PROGRESS OF NATIONS.*

DAHLERUP, URSULA, Baroness, Charlottenlund. See p. 86.

See Gr. 110 cl. 695.

THORSTEINSON, TH., Mrs., Reykjavik, Iceland: See p. 86.

TROLLE, C. A., furrier, 46 Østergade, Copenhagen: Collection of  
Greenlandish objects: models of kayaks, boats rowed by women, dog sleighs,  
summer and winter dwellings, craniums, etc.

See Gr. 105 cl. 660.







A collective Exposition arranged by the  
SOCIETY FOR PROMOTING BOOK-WORK  
Copenhagen.

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DEPARTMENT F.

MACHINERY.

GROUP LXXV—LXXVI.

*LITHOGRAPHY, ZINCOGRAPHY AND COLOR PRINTING.  
PHOTO-MECHANIC AND OTHER MECHANICAL PROCESSES OF  
ILLUSTRATING, ETC.*

CLASS 469—476.

CATO, CHR. J., lithographic establishment, 3 Nytorv, Copenhagen:  
Lithographical color printing.

CORDTS, CARL, 42 St. Knudsvej, Copenhagen: Anatomical and  
zoological designs and lithographs.

HENDRIKSEN, F., establishment for illustrations, 24 Store Kongens-  
gade, Copenhagen: Wood engravings, photo-engravings for color prin-  
ting and photo-typographic etchings.

DET HOFFENBERGSKE ETABLISSEMENT (Hoffensberg's Establish-  
ment, Lim.), 44 Kjøbmagergade, Copenhagen: Lithographical color printing.

JACOBSEN, JOHAN, lithographic establishment, 10 Amagertorv, Copenhagen: Lithographical color printing.

KITTENDORF, ADOLPH, lithographer, 4 Platanvejen, Copenhagen: Lithographs after Danish paintings.

PACHT & CRONE (Hilmar Crone propr.), establishment for illustrations, 62 Kjøbmagergade, Copenhagen: Collotypes after originals in the Museums of Copenhagen.

PETERSEN, MAGNUS, Professor, 3 Gamle Kongevej, Copenhagen. Archæological designs and chemitypes.

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## DEPARTMENT L.

LIBERAL ARTS, EDUCATION, LITERATURE, ENGINEERING, PUBLIC WORKS,  
MUSIC, AND THE DRAMA.

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### GROUP CL.

*LITERATURE, BOOKS, LIBRARIES, JOURNALISM.*

CLASS 854—864.

Publications supported by Grants from the

GOVERNMENT AND DIFFERENT SCIENTIFIC AND OTHER SOCIETIES:

FLORA DANICA. I. Icones floræ Grönlandicæ. 250 Plates. II. Arbo-  
retum Scandinavicum, 174 Plates. Select parts of the Work, which is pub-  
lished at the expense of the Danish Kings by Prof. Joh. Lange, P. D. (com-  
menced by Oeder in 1763).

ZOOLOGIA DANICA. I—VIII. Commenced by Prof. J. C. Schiødte,  
now edited by Mr. J. H. Hansen, P. D.



ROYAL DANISH ACADEMY OF SCIENCE: Specimens of Publications.

ROYAL SOCIETY OF NORTHERN ANTIQUARIES: Specimens of Publications.

MINISTRY OF WAR, THE STAFF: A photographic reproduction of the first volume of the unique vellum *Flateybook* and a photolithographic edition of p. 221—3 and p. 281—8 of this work where the discovery of Vineland (America) about the year 1000 is mentioned (see p. 139).

ROYAL DANISH LIFE-INSURANCE AND PROVIDENT INSTITUTION OF 1871: Commemorative Publication.

THE SOCIETY FOR PUBLISHING OLD NORTHERN LITERATURE: A phototype edition of the unique vellum *Codex Regius of the earlier Edda* (Konungsbók Sæmundar Eddu) with a transliteration and notes, 1891.

MÜLLER, S., P. D., Director of the National Museum: Classification of the Stone age and Bronze age.

PETERSEN, H., P. D., Director of the National Museum: Clerical and Noblemen's Seals.

WIMMER, LUDV. F. A., Prof., P. D.: The stone font of Aakirkeby Church (Bornholm); The historical Runic Monuments of Slesvig (Commemorative publication of the Copenhagen University on the occasion of the golden wedding of H. M. King Christian IX and Queen Louise on the 16th of May 1892).

BURMAN-BECKER, G.: The Shrines in S. Canute's church at Odense.

KOCH, V.: Churches in Salling (Jutland).

KOCH, V., MØRK-HANSEN and ERIK SCHIØDTE: Drawings from ancient Northern architecture.

LOFFLER, J. B., Professor: Works on Danish Church History.

FENGER, J. L., Professor: Doric Polychromy.

DET KONGELIGE DANSKE GEOGRAFISKE SELSKAB (Royal Danish Geographical Society): Magazine I—IV.

INDUSTRIFORENINGEN I KJØBENHAVN (The Copenhagen Industrial Union): Tidsskrift for Kunstindustri (Magazine for Art industry) I—VIII.



FORENING FOR BOGHAANDVÆRK (The Society for promoting Book-work), Copenhagen: Publications and a collection of modern Danish book-bindings, mostly *hand-tooled*. Part of the bindings are Competition work from Members, the others are after special designs by Messrs. TH. BINDESBØLL, A. JERNDORFF, HANS TEGNER. The bindings are executed by Messrs. D. L. CLÉMENT'S SUCCESSOR, J. FLYGE, ANKER KYSTER, TH. PETERSEN and F. WICHMANN'S SUCCESSOR.

The society was established in 1888.



DEVICE OF THE SOCIETY FOR PROMOTING BOOK-WORK

AAMODT, AXEL E., printer, 18 Kongens Nytorv, Copenhagen: Books.

BAGGE, FR., printer, 4 Frederiksholms Kanal, Copenhagen: Illustrated Books.

BERNSTEEN, SIMON, printer, 39 Skindergade, Copenhagen: Job Printing, etc.

BOJESEN, ERNST, art publisher, 44 Kjøbmagergade, Copenhagen: Plays of Ludvig Holberg, illustrated by Hans Tegner, and other illustrated publications.

BORDING, F. E. (Victor Petersen propr.), printer, 12 Nybrogade, Copenhagen: Job Printing.

CENTRALTRYKKERIET (C. Ferslew & Co. prop.), printers, 18 Ved Stranden, Copenhagen: Illustrated works and color printing.

CLÉMENT, D. L.'s Efterfølger (D. L. Clément's successor) (Imm. Petersen propr.), book-binder, 62 Kjøbmagergade, Copenhagen: Bound books in full leather and hand-tooled; decorated Cloth-bindings; Contributions to the exposition of the Society for promoting book-work.



FORENINGEN FREMTIDEN (the artistic and literary Benefit Society  
»Future«), Copenhagen: Specimens of Publications.

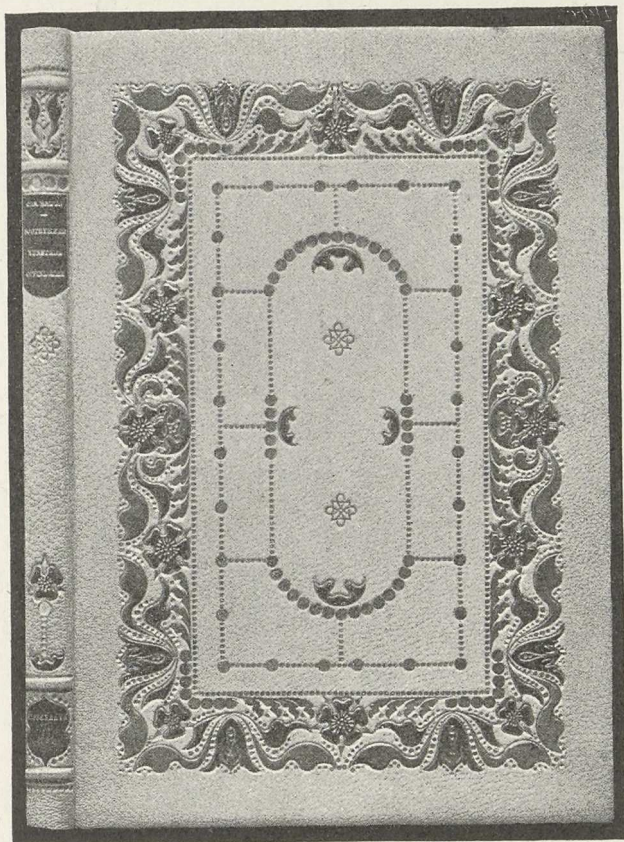


Fig. 15. Binding in full Marocco.  
Design by Th. Bindeshøll, executed by D. L. Clément's successor.

FLYGE, J. L., book binder, 36 Pilestræde, Copenhagen: Books and  
Portfolios in full leather and *hand-tooled*; real leather Mosaic (Intarsia),  
Contributions to the exposition of the Society for promoting book-work.



FRØLICH, L., Professor, Blidah, Hellerup: Original etchings to »Cupid and Psyche«, »Northern Mythology« and the »Lord's prayer«.

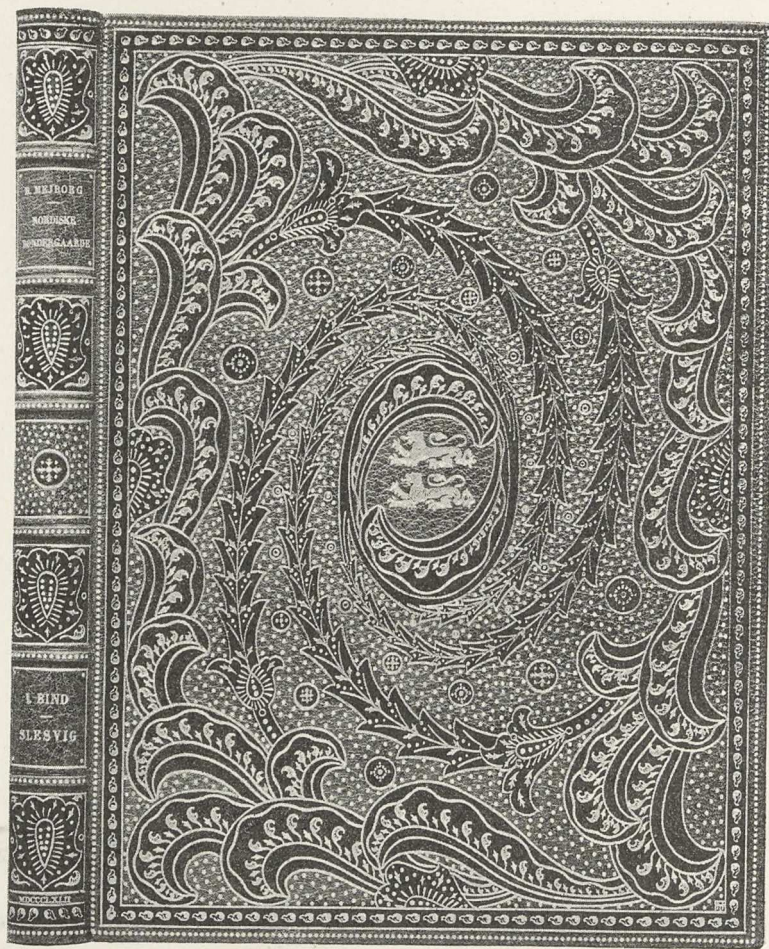
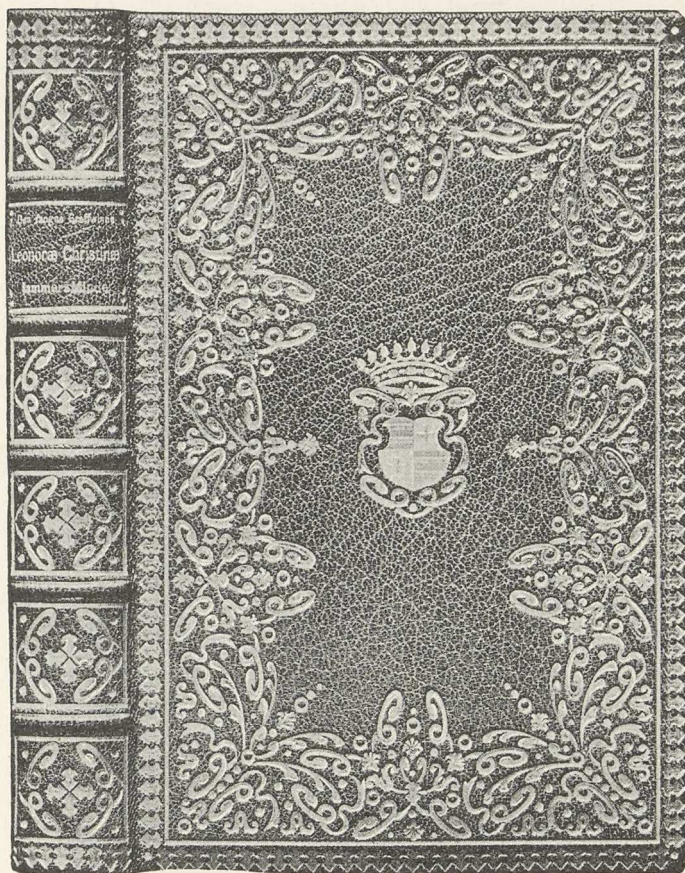


Fig. 16. Binding in full Marocco.  
Design by Hans Tegner, executed by Anker Kyster.

GRÆBE, C., printer, 20 Niels Hemmingsensgade, Copenhagen:  
Books.



HENDRIKSEN, F., establishment for illustrations, 24 Store Kongensgade, Copenhagen: Illustrated books.



*Fig. 17. Binding in full Marocco.  
Design by Hans Tegner, executed by J. L. Flyge.*

KNUDTZON, FR. G., printer, 13 Ny Toldbodgade, Copenhagen:  
Books, Job Printing.



MILO, CHR., publisher and printer, Odense: Illustrated books.

NIELSEN & LYDICHE, printers, 1 Vesterbrogade, Copenhagen:  
Illustrated books.

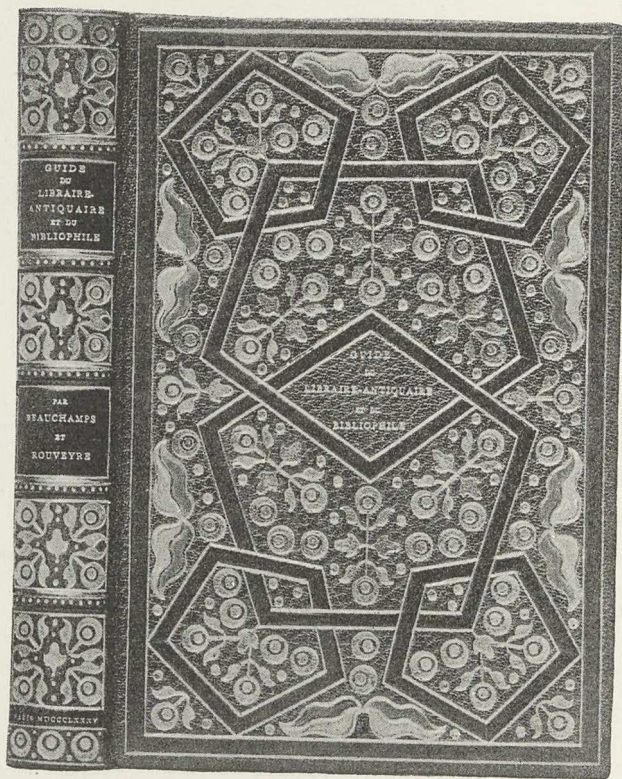


Fig. 18. Binding in full Marocco.

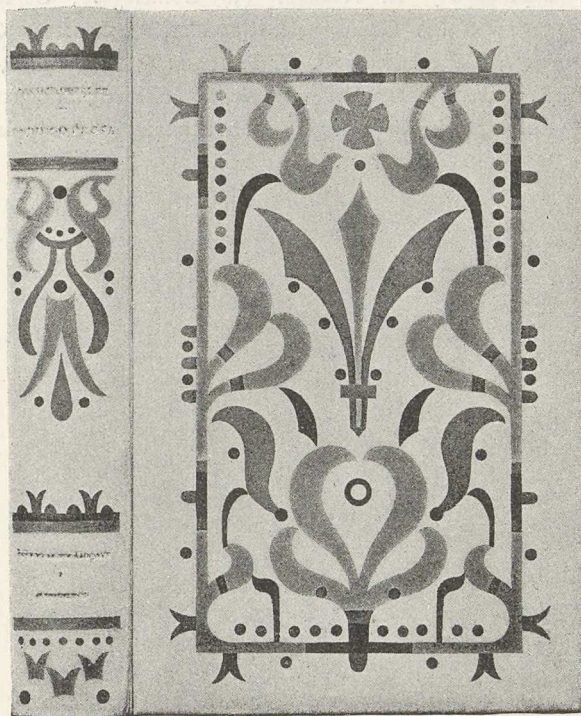
Design by Hans Tegner, executed by Wichmann's successor.

PETERSEN, P. (Egmont H. Petersen propr.), printer, 45 St. Pederstræde, Copenhagen: Job Printing.



ROM, N. C., publisher and printer, 5 Jernbanegade, Copenhagen:  
Maps; historical and zoological School-designs; Designs for domestic and  
industrial work in schools; books relating to domestic and industrial work.

SIERSTED, TH., Schematic view of the Alpes; Schoolmap.



*Fig. 19. Binding in real Leather Mosaic (Intarsia).*

*Design by Th. Bindesboll, executed by J. L. Flyge.*

STAGGEMEIER, A., Lieut.-Col., 5 Falkoner-Alléen, Copenhagen:  
Prospects of geographical positions, a physical scientific apparatus.

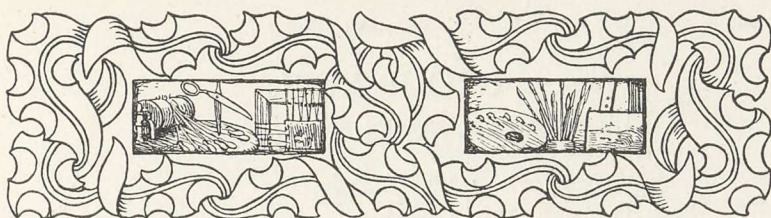
THIELE, H. H., printer, 7 Valkendorfsgade, Copenhagen: Books  
and illustrations; typographical Color printing.

TRUELSEN, M., printer, 12 Nørrevoldgade, Copenhagen: Illustrated books and Job printing.

The exposition comprises further contributions from the following publishers: AUG. BANG (57 Vesterbrogade, Copenhagen), G. E. C. GAD (32 Vimmelskafet, Copenhagen), GYLDENDALSKE BOGHANDEL (3 Klareboderne, Copenhagen), H. HAGERUP (30 Gothersgade, Copenhagen), A. F. HØST & SØN (49 Gothersgade, Copenhagen), LEHMANN & STAGE (3 Klareboderne, Copenhagen), P. G. PHILIPSEN (5 Højbroplads, Copenhagen), C. A. REITZELS FORLAG (7 Løvstræde, Copenhagen), BRØDRENE SALOMONSEN (2 Holbergsgade, Copenhagen), C. STOCKHOLM (28 Bredgade, Copenhagen).







A collective exposition of  
DANISH WOMEN'S EXHIBITS  
in the Manufactures Building.

DEPARTMENT H.

MANUFACTURES.

GROUP XCI.

*CERAMICS AND MOSAICS.*

CLASS 576.

KONSTANTIN-HANSEN, ELISE, Miss, 6 Amalievej, Copenhagen:  
Bowl with two detached vultures (see Fig. 20); Group of three toads  
surrounding a batrachian; Jar with a frog on its lid.

With a great many other Danish artists the Exhibitor takes special  
interest in ceramics, and has produced some very fine and characteristic  
works.

SKOVGAARD, SUZETTE, C., Miss, 13 Gefionsgade, Copenhagen:  
Jar made of burnt clay; Decoration dish with water-lilies; Dish with  
a little Japanese and a goose (see Fig. 21); Dish with a dandelion.

The Exhibitor belongs to the same Group of artists as Miss Kon-  
stantin-Hansen (see above).

## GROUP XCIII.

*ART METAL WORKS, ENAMELS, ETC.*

## CLASS 585.

BIRK, DAGMAR, Miss, 5 Nikolajgade, Copenhagen: Engraved metal work, mostly in Old Northern style; Writing table garnishing; Branch candlesticks, Urns, Trays, etc.

The Exhibitor was awarded a First class medal at the Northern Exposition at Copenhagen 1888.



Fig. 26. Bowl with two detached vultures (Miss Elise Konstantin-Hansen).

## GROUP XCIV.

*GLASS AND GLASSWARE.*

## CLASS 593.

BENDZ, MATHILDE, Miss, 141 Vesterbrogade, Copenhagen: Table tops and similar works in glass with flowers painted on their backside.



## GROUP XCVI.

## CARVING IN VARIOUS MATERIALS.

## CLASS 598.

BERTELSEN, J. M., Miss, teacher at the Asylum for idiots and imbeciles of Gl. Bakkegaard, 47 Valdemarsgade, Copenhagen: Carved sloyd-work.

CRONE, ELLEN, Miss, 12 Kolbjørnsensgade, Copenhagen: Carvings in wood.



Fig. 21. Decoration dish with a little Japanese and a goose (Miss C. Suzette Skougaard).

PRIOR, MAUD, Miss, 33 Bredgade, Copenhagen: Chair decorated with poker work.

THOMSEN, ELISABETH, Miss, 94 Vesterbrogade, Copenhagen: Carved Case in Danish peasant and Old Northern styles.

See Gr. 106 cl. 664.

WITHUSEN, ASA, Miss, Blidah, Hellerup: Table in carved oak designed by Mr. Th. Bindesbøll, architect; Tripod in carved spindle-tree from a design by professor Lorenz Frølich.

## GROUP CIV.

*CLOTHING AND COSTUMES.*

## CLASS 657.

SVEINBJARNARSON, M., Mrs., Reykjavik, Iceland: Pair of gloves.

## GROUP CV.

*FURS AND FUR CLOTHING.*

## CLASS 660.

BROE, VILHELMINE, Mrs., 52 Nørre Dossering, Copenhagen: Fancy quilts made of dyed marabou feathers.

## GROUP CVI.

*LACES, EMBROIDERIES, TRIMMINGS, ARTIFICIAL FLOWERS, etc.*

## CLASS 664.

BOJESEN, JUTTA, Miss, 44 Store Kongensgade, Copenhagen: Hand-made lace works.

DYRHAUGE, TH., Mrs., 156 Gothersgade, Copenhagen: Set of »filet guipure« curtains with valance; »filet guipure« pocket-handkerchief.

JENSEN, JOHANNE, Mrs., 16 Lykkesholms Allée: Coverlid, Danish peasant embroidery (»Hedebo« style); subjects taken from last century.

LARSEN, AGNES, Miss, p. t. Minneapolis: Embroideries.

LARSEN, FANNY, 8 Jakob Danefærdsvej, Copenhagen: Danish peasant embroideries (»Hedebo« style).

LUND, B., Mrs., 20 Slagelsegade, Copenhagen: Lace handkerchief.

NIMB, LOUISE, Mrs., 25 Store Kongensgade, Copenhagen: A Collar and two Wrist-bands, peasant embroidery (»Hedebo« style).

PETERSEN, JULIE, Mrs, late Miss Wagner, 2 Rosenborggade, Copenhagen: Various Danish peasant embroideries (»Hedebo« style).

The Exhibitor commenced works of the kind in 1865; she has published several magazines relating thereto: 1874 Dametidenden (the



Ladies' journal), 1887 Mönstertidning för Sveriges Damer (the Pattern Review for the Ladies of Sweden), 1888 Stickmuster Zeitung (the Embroidering Pattern Review, in German). — See cl. 669.

STEPHANSEN, MARIE, Miss, Vejle: Lace pocket-handkerchief (Irish work). — See cl. 669.

The Exhibitor has been awarded prizes at the expositions in Paris 1878 and London 1884 for Irish lace work. See cl. 669.

THOMSEN, ELISABETH, Miss, 94 Vesterbrogade, Copenhagen: Cushion, Danish peasant embroidery («Hedebo» style).

See Gr. 96 cl. 598.

THUN, ANNA VON, Miss, 86 Vestervoldgade, Copenhagen: Lace in raw silk.

#### CLASS 666.

JENSEN, MARIE, Miss, 15 Værnedamsvej, Copenhagen: Manufacturer of artificial flowers: Artificial flowers.

#### CLASS 669.

BRANDT, MARIE, Mrs., 4 Skjoldsgade, Copenhagen: Embroideries; the flowers are copied direct from nature.

BROBERG, B. A., Miss, 116 Østerbrogade, Copenhagen: Insertions, Norwegian peasant embroidery («Hardanger» style).

FENGER, A. M. TOPSØE, Miss, 8 Nøjsomhedsvej, Copenhagen: Embroidered chair-covers.

One of the pattern is taken from a riding habit that belonged to the Danish queen Caroline Mathilde († 1775), now at the Rosenborg Palace Museum.

HANSEN, IDA, Mrs., 137 Gothersgade, Copenhagen: Embroideries made from nature.

The Exhibitor who commenced needle-work under the direction of the artist painter professor Skovgaard in 1860 was awarded a Gold medal at the exposition in Paris 1889.

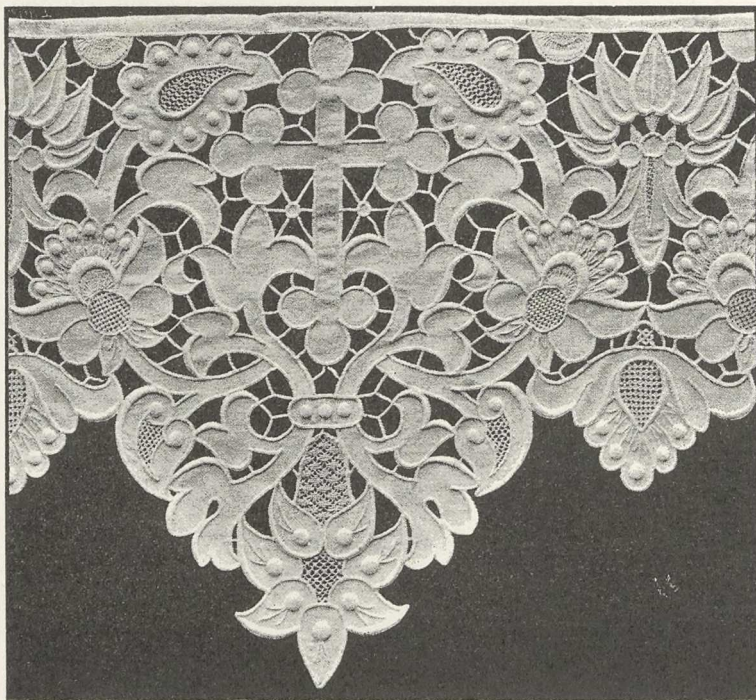
HARDER, E. M. C., Miss, 40 Dronningens Tværgade, Copenhagen: Embroidered sofa-cushion.

JØRGENSEN, LOUISE, Miss, Rønnede: Table-runner, embroidered on silk.

PETERSEN, JULIE Mrs., late Miss Wagner, 2 Rosenborggade, Copenhagen: Embroideries; part of an Altar cloth (Venetian embroidery) (see Fig. 22).

See cl. 664.

RING, NANNA, Miss, 16 Thorvaldsensvej, Copenhagen: Various embroideries; besides several pieces for ecclesiastical use two Embroideries



*Fig. 22. Part of an Altar cloth (Mrs. Julie Petersen).*

that are exact imitations of silks found in the shrine of S. Canute at S. Canute's Church at Odense (see Fig. 23—24.)

SASSE-CZARNEWSKI, MATHILDE, Miss, 29 Nørrefarimagsgade, Copenhagen: Various embroideries, reproductions of paintings.

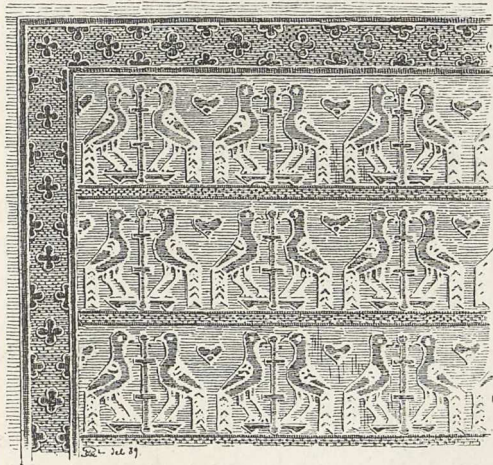


Awarded medals at, amongst other expositions, those in Paris 1878 and 1889.

SILBERLOH, LAURA, Mrs., Næstved: Various embroideries, reproductions of paintings.

STAHLBERG, JAKOBINE, Miss, 15 Ravnsborggade, Copenhagen: Embroideries, landscapes from paintings by well-known artists.

STEPHANSON, MARIE, Miss, Vejle: Embroidered sofa-cushion.  
See cl. 664.



*Fig. 23. Embroidery from the shrine of S. Canute (Miss Nanna Ring).*

VALLENTIN, AUGUSTA, Mrs., 12 Østergade, Copenhagen: Embroidered wall tapestry (see Fig. 25), Wall decorations and Screens.

WESENBERG, O. K., Mrs., 25 Voldgade, Copenhagen: Table-runner on linen with French embroidery and hand-made lace insertion.

## CLASS 670.

FISCHER, EMMA, Mrs., 19 Rømersgade, Copenhagen: Various artistic woven works partly from ancient patterns from different museums, partly from patterns designed by Danish artists. The Exhibitor has woven the old-fashioned tapestries fixed at the exposition of *C. B. Hansen's Establishment* (Gr. 90 cl. 572).

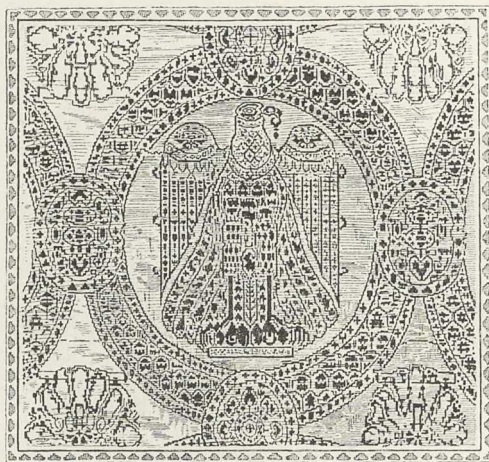


Fig. 24. Embroidery from the shrine of S. Canute (Miss Nanna Ring).

Established 1888. Productions of the Exhibitor have been sold to the Kunstgewerbe-Museum (Industrial Art Museum) of Stuttgart (Germany), to the Government of Chili, and others.

KOEFOED, REGINA, Mrs., 142 Gammel Kongevej, Copenhagen: Articles woven by hand from ancient subjects or modern designs by Mr. *Th. Bindesboll* and Mr. *Erik Schiødte*, architects (see Fig. 26)..

THOMSEN, ELISABETH, Mrs., 94 Vesterbrogade, Copenhagen: Various works woven by hand, principally reproductions of old Swedish weavings.



## GROUP XC.

## TOYS AND FANCY ARTICLES.

## CLASS 695.

BAADSGAARD, ALFRIDA, Mrs., 118, Vesterbrogade, Copenhagen: Flowers painted on velvet.



Fig. 25. Embroidered wall tapestry (Mrs. Augusta Vallentin).

BRYNJULFSON, MARIE, Mrs., 98 Vesterbrogade, Copenhagen: Portfolio with a painted flower.

DAHLERUP, URSULA, Baroness, Charlottenlund: A cot with Johnny Nap who puts up his umbrella as a tester, decoration after H. C. Andersen's fairy tales. See Gr. 165.

KJÆR, INGRID, Miss, 36 Strandgade, Copenhagen: Carved table with gilding designed by professor *Lorenz Frølich*.

LÆSSØE, AUGUSTA, Miss, 22 H. C. Ørstedesvej, Copenhagen: Folding table and chair, models at the Danish Popular Museum; two Mugs; a Plate; Portrait. In all these exhibits the outlines are burnt and filled with paint.

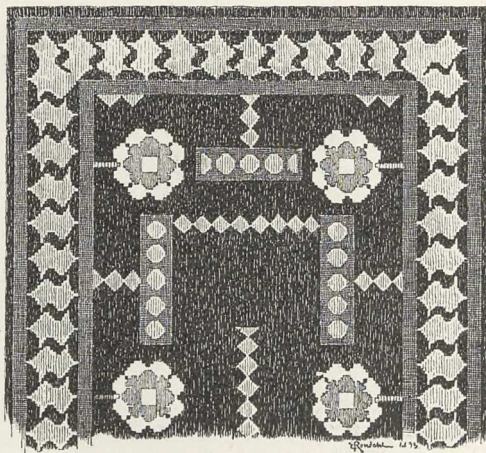


Fig. 26. Cover designed by Mr. Th. Bindesbøll (Mrs. Regina Koefoed).

## GROUP CXI.

### LEATHER AND MANUFACTURES OF LEATHER.

#### CLASS 705.

JACOBSEN, JULIE, Miss, 21 Kompagnistræde, Copenhagen: Various works modeled in leather: Albums, Photograph-books, Portfolios, Photograph frames, etc.



## DEPARTMENT L.

LIBERAL ARTS; EDUCATION, LITERATURE, ENGINEERING, PUBLIC WORKS,  
MUSIC AND THE DRAMA.

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## GROUP CXLIX.

*PRIMARY, SECONDARY AND SUPERIOR EDUCATION.*

## CLASS 849.

TEJSEN, MAJA, Miss, 3 Sortedamsgade, Copenhagen: Drawing system for feeble-minded children.

The Exhibitor, a teacher at the Keller Asylums for feeble-minded children in Copenhagen, commenced the working out of the system in 1887. It is successfully applicated in the Danish Asylums as well as in *the Pennsylvania training school for feeble-minded children*. It aims at learning the children the proper use of pencil and ruler, measuring, order and neatness.

## GROUP CLI.

*INSTRUMENTS OF PRECISION, EXPERIMENT, RESEARCH,  
AND PHOTOGRAPHY. PHOTOGRAPHS.*

## CLASS 871.

STEEN, MARY, photographer by appointment to H. M. the King,  
4 Amagertorv, Copenhagen: Interior photographs.

Established 1884; speciality: photographing of interiors.

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## DEPARTMENT M.

ETHNOLOGY, ARCHÆOLOGY, PROGRESS OF LABOR AND INVENTION.

## GROUP CLXV.

*HISTORIC ARCHÆOLOGY, OBJECTS ILLUSTRATING THE  
PROGRESS OF NATIONS.*

DAHLEUP, URSULA, Baroness, Charlottenlund: Interior of an old Danish farm-house with table, chairs, corner-cupboard, cradle, spinning-wheel, tapestries, needlework, and various trinkets.

See Gr. 110 cl. 695.

THORSTEINSON, TH., Mrs., Reykjavik, Iceland: Doll, representing an Icelandic lady in festive garb.

## DANISH LADIES' LOAN EXHIBITS

in the Women's Building.

H. M. THE QUEEN OF DENMARK: Oil painting.

H. R. H. THE CROWN PRINCESS OF DENMARK; »Amager« handkerchiefs and »Hedebo« peasant embroideries.

H. R. H. THE PRINCESS VALDEMAR OF DENMARK: Three Paintings in water-color.

AHLEFELDT-LAURVIG, Lady, countess of Langeland: Child's cloak.

AHLEFELDT-LAURVIG, LOUISE, Lady, countess, of Møllerup: Artistic embroideries.

AMDRUP, AGGA, Miss, Christianssæde: Embroidered collar.

BILLE, I. DE, Lady: »Hedebo« peasant embroideries.



BILLE, F. DE, Lady: Buckle.

CARLSEN, EMMY, Miss, Gammel Kjøgegaard: Embroidered covers and collars.

DANNESKIOLD-SAMSØ, FERNANDA, Lady, countess of Nordfeld: »Hedebo« embroidery.

DANNESKIOLD-SAMSØ, WANDA, Lady, countess: »Hedebo« embroideries, collars, cushions and covers.

FOG, ANNA, Mrs., late Miss Købke: Bridal veil; piece of Insertion; various Cloths.

HAWKINS, EDITH, Miss: Easel with the Portrait of the Danish queen Caroline Amalie.

HOLM, Miss: Embroidered Pocket-handkerchief.

HOLMBLAD, Lady: »Amager« cushion with objects in silver; Sampler.

KOUDACHEFF, OLGA, Princess: Embroidered cover.

MOLTKE-BRESENTVED, Lady, countess: »Hedebo« embroideries.

MOLTKE, MAGDALENE, Lady, countess, late Lady Raben-Levetzau: Sampler.

NEERGAARD, MARIE, Lady, of Gunderslevholm: Stuff for curtains and portier-hangings.

OXHOLM, SOFIE, Lady, of Rosenfeld: »Hedebo« embroideries, »Amager« handkerchiefs, Silver scent-box, Mangling-board, etc. — With Countess Raben-Levetzau: Four Woman's dresses from Amager, Skovshoved, Hedeboegnen and Fanø respectively.

RABEN-LEVETZAU, Lady, countess of Christiansholm: Four Woman's dresses from Amager, Skovshoved, Hedeboegnen and Fanø respectively (exhibited jointly with Lady Oxholm).

RABEN-LEVETZAU, SIEGFRIEDE, Lady, countess dowager, Lekkende: Silk Coat and Waistcoat.

REEDTZ-THOTT, Lady, baroness of Gavnbø: Embroidered Altar cloth; 2 Mangling-boards.

ROYAL PORCELAIN MANUFACTORY, Copenhagen: Three Vases composed and decorated by Miss M. Høst, Miss J. Meyer and Miss A. Smith respectively.

STAUSHOLM, CHR., wholesale-merchant: »Hedebo« and various other Embroideries; Fan; silver Cross, etc.

SUHR, IDA, Miss: Collection of silver Scent-boxes and Buckles.

TIETGEN, Lady: Spinning-wheel.

TROLLE, Mrs.: »Hedebo« embroidery.

WAHL, THORA, Miss: »Hedebo« embroideries.

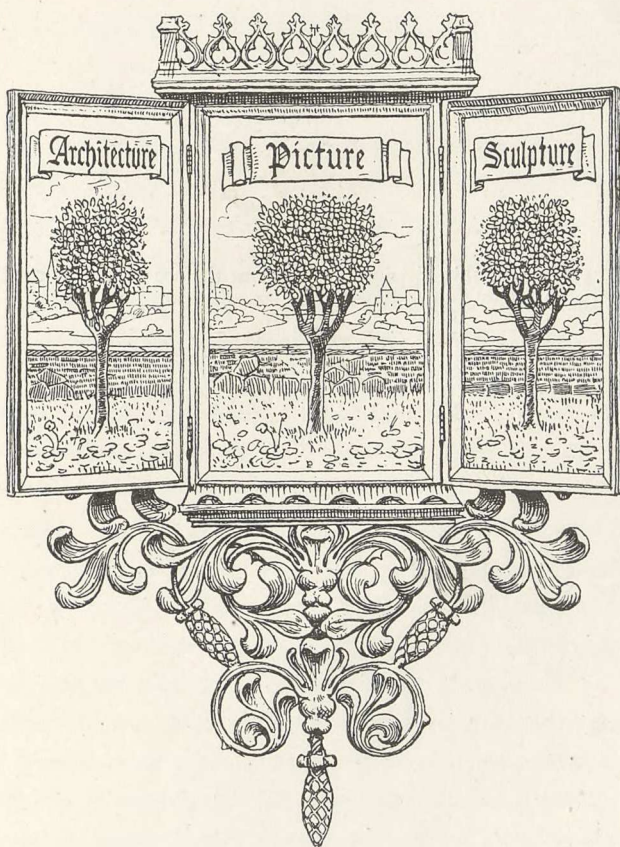
VALLØE, CHARLOTTE, Mrs., late Miss Arenstorff: Petticoat.

THE ROYAL BENEVOLENT SOCIETY through its directress Lady F. Bille: Darned linen.



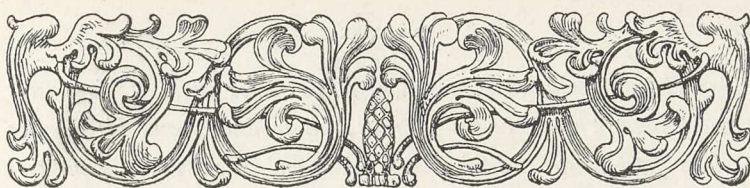


# ffine Arts.



All exhibits in this division (Department K.) are placed in the Danish  
court in the Art Building.





## INTRODUCTORY NOTES

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*The creator of painting in Denmark is Christoffer Vilhelm Eckersberg, b. 1783 at Slesvig, d. 1853 in Copenhagen.*

Long before him, no doubt, the art of painting existed in Denmark, but it was an art without any national character. We can date its traces up to antiquity. In our churches of the Middle Ages we often discover, beneath the plaster, original decorations of unknown and, no doubt, little prominent painters. In the XVII century our art-loving king, Christian IV, called in Dutch and German artists to work for him; he also sent Danes abroad for their improvement. In 1754 the Academy of Fine Arts was established at Copenhagen. The able painter Abildgaard was, at the close of the century, appointed its director, but the public were cold and indifferent towards his too learned illustrations of the least popular of classic authors, produced in a shape showing a thorough study, no doubt, of the merits of the old masters, but absolutely wanting all signs of a fresh observation of nature.

Eckersberg was, from 1810—1813, a pupil of David's, the classic French painter, and David's instruction exercised a great influence on the technical side of his art; but Eckersberg never became a classic. It fell to his lot to execute a great number of historical paintings and altar pieces, and this he did with great conscientiousness, thoroughness and

diligence, but he wanted imagination, so that these works of his present little of interest. But in his portraits, his landscapes and his marines he is a great master. With a cool, clear and fine color, a solid and careful drawing his portraits often combine beauty and style. His landscapes and marines are all of them but small pictures, and somewhat overdone and affected; but they command respect for the thorough study of nature they reveal, and captivate through the delight for nature they all of them exhale. He depicts nature in its every day dress, he does not look for subjects thrilling with impressive sentiment; but whilst he saw prose only where others found Poetry signing to them, he found Poetry where others saw prose only.

His pupils pursued the same course. He understood to communicate to them his interest in and love of modest and simple subjects, the sense of whose value, lying dormant since the days of the old Dutch painters, had not yet been called forth in the other countries of Europe. The talented colorist Vilhelm Bendz (1804—1832) painted pictures of artists at their work, similar to those of Dantan in modern art, besides some splendid evening pictures depicting the life of his brother artists after work. Christen Købke (1810—1848), besides characteristic and spirited portraits, has given us splendid pictures of the then very picturesque outskirts of Copenhagen. The endeavors to create a national art found a zealous spokesman in the able and influential biographer of art Høyen, and were supported by the flourishing state of Danish poetry at the beginning of this century. Landscape painting tried to give a characteristic and impressive illustration of Danish nature: one of the most successful in that respect was the sensitive artist and delicate draughtsman, J. T. Lundbye (1818—1848), still more valued, however, for his illustrations of animal life. The most prominent representatives of early Danish landscape painting are: P. Skovgaard (1817—1875) who, in spite of his formal preciseness, is, as a rule, less excellent in his bigger paintings than in his fresh and capital studies, and G. Rump (1816—1880);



further Vilh. Kyhn (b. 1819) who, in spite of some weakness in his pictorial form, still understands to render, with warmth and expression, the beauty of the most fugitive and finest phases of Nature.

Under the influence of Høyen figure painting turned, to a great extent, towards the representation of popular life in Denmark. Jørgen Roed (1808—1888) was one of those who led the way, although his excellent portraits and intelligent architectural studies are still more valuable. To Jørgen Sonne (1801—1890) we owe some of the earliest and most poetical illustrations of Danish popular life. But Christen Dalsgaard (b. 1824) is the artist who, in the works of his youth, has given us the most profound illustrations of the spiritual life of the Danish common people. Sad and even melancholy as these illustrations commonly are, it is only natural that they should not gain so general a favor as the amiable and charming idyls in which Exner (b. 1825) has painted the population of the island of Anager, that, descended from Dutch settlers, wears still, to a great extent, bright and variegated national costumes. As to him peculiar thoroughness and extraordinary care characterize the pictures of popular life that are due to Vermehren (b. 1823).

There was, however, at that time, a dangerous temptation that often enticed the Danish painters away from the representation of their own nature and home life. Nearly all of them were drawn towards Italy where the Danish sculptor, Bertel Thorvaldsen (1770—1844) had gained his world-wide fame and passed the greatest part of his life. Italy was then considered by all Europe to be the heaven-born country of beauty and joy, and bright and smiling is the notion of Italy expressed in the Danish paintings from that time. Some of the Danish artists were never able to break the charm of that country as Ernst Meyer (1797—1861) and Albert Kückler (1803—1886).

The most powerful genius among all the Danish painters, Vilhelm Marstrand (1810—1873) is one of those who has most fre-

quently and most perfectly depicted Italy in the whole of its splendor as people then wanted to see and did see it. His various natural gifts combined the sense of noble and festive beauty with a brilliant, often frolicsome humor, and gave him a marvellous creative power, an inexhaustible spring of artistic ideas. He has treated the most varied subjects with the same pithy: the variagated tumult of Italian popular life, the quiet scenes of plain domestic life of Copenhagen, solemn subjects from the Bible, comical figures from the plays of the Danish classic, Holberg, pathetic scenes from Danish history, or the adventures of Don Quixote. Capital as his pictures are with their pompously festive and dramatical compositions, warm heart and witty head speaking in their favor alternately or simultaneously, one often feels as if his genius had been prevented from spreading out its wings freely by the somewhat narrow-minded claims to pictural construction that the country or the times put upon a man who was a professor at the Royal Academy of Fine Arts of Copenhagen, and its director. A yet fresher and pleasanter impression of the power of his genius may be had from his admirable sketches and his thousands and thousands of drawings in which his exuberant and never weary imagination has fixed whatever appealed to it from the most beautiful images to the boldest caricatures.

As compared with the lively pictures by Ernst Meyer and Marstrand the representations of Italian popular life painted by Constantin Hansen (1804—1880) seem rather dry in all their solidity. But his thorough absorption in the art of the antique was of the greatest consequence to his estimable main work: the decorating of the vestibule of the University of Copenhagen with frescos on antique subjects. Moreover he dared to engage on those subjects that had been indicated by Høyen to be the aim of national art: the representation of Old Northern mythology; his imagination, however, was too tame and his style too sober to make his paintings in that sphere equally valuable. The artist who has given us the liveliest and most imaginative illustrations



of the world of Northern gods and heroes is Lorenz Frølich (b. 1820). The greatest part of his productions consist in drawings for illustration, water-color paintings and etchings. An uncommon decorative talent and a highly developed sense of the graceful often distinguish the works of Frølich. He has spent a great deal of his life in Paris where his books for children and his charming etchings of the story of Amor and Psyche have met with a well merited appreciation; altogether he occupies a noteworthy position of his own in Danish art.

After the flowering of Danish painting before and in the middle of this century a duller period followed in which only a smaller number of prominent talents arose. Certain technical weaknesses cropped up: too much conventionalism in the coloring and treatment, besides wrong and narrow-minded notions as to the construction of a picture. In their eager, fine and victorious endeavors to obtain national independence Danish painters had broken off all communication with foreign countries; it was generally in Italy exclusively that Danish artists had become acquainted with modern foreign art. It was in Italy that Carl Bloch (1834—1890) attained a proficiency that enabled him to give his pictures a power and brilliancy in pictural effect till then unknown in our art, and his powerful pictures of »Samson in the tread mill«, »Jairi daughter«, »Prometheus unbound«, and »King Christian II in his prison« called forth, and rightly so, an outburst of surprise and admiration. Besides a great number of religious pictures he has painted genre pictures from Italy and Denmark and, towards the close of his life, given us a number of etchings full of deep feeling. It is, on the other hand, Otto Bache's (b. 1833) stay in Paris, where he has studied, that has developed him into a brilliant pictural technician. The best of his paintings are representations of animals or, at least, pictures where animals play a prominent part.

Later on a number of landscape painters, Niss (b. 1842), Zacho (b. 1843), Godfred Christensen (b. 1845), Rud. Bissen (b. 1846),

became directly or indirectly influenced by French landscape painting. At the middle and the close of the seventies several Danish artists started for Paris to gain a thorough knowledge of French art, then much under discussion, and to pick up that technical brilliancy that at the International Exposition 1878 threw a slur of shame on the Danish section. Lauritz Tuxen (b. 1853) became a pupil of M. Bonnat, and his painting »Susanna«, exhibited in 1879, showed such technical distinction as to provoke the liveliest excitement in Danish artistic circles. Tuxen has not until now, however, manifested any strongly marked characteristics as an artist, nor has he gained any leading position among the younger Danish painters. It was P. S. Krøyer (b. 1851) whom his years of apprenticeship to M. Bonnat trained to become the first master in our young art. As such he has everywhere understood to gain the esteem of foreign countries, and has been of the greatest importance to the younger painters by inciting them to a more serious study and a finer observation of the pictorial phenomena. Frants Henningsen (b. 1850) and the talented illustrator H. N. Hansen (b. 1853) profited less by their stay in Paris. Vilh. Rosenstand (b. 1838), a pupil of Marstrand, who, for many years, resided in Italy, painted about 1880 some of his best genre pictures in Paris. Carl Locher (b. 1851), too, being for the present time the most prominent representative of Danish marine painting, so highly valued ever since the time of Anton Melbye (1818—1875) and Sørensen (1818—1879), is greatly indebted to his sojourn in Paris for his artistic culture.

Although a great part of painting in Denmark has thus been under the direct and effective influence of French art, its peculiar characteristics have in no way been effaced. The greatest number of Danish artists have, at the outside, received only a second hand influence from France. In the latter half of this century, as in the first half, Danish art has, by preference, sought its subjects at home.

One of our most original artists is Zahrtmann (b. 1843). At



our expositions, which generally bear a rather tame stamp, his pictures, with their strong and sparkling coloring, and now and again somewhat grotesque choice of subjects, have always been so highly characteristic and impressive as to call forth enjoyment and relish. A series of his best works glorifies the unhappy Danish princess Leonora Christina. August Jerndorff (b. 1846) has principally painted portraits, the best of which are remarkable for their impressive earnestness and their depth of characterization. A number of genre painters, less distinct for their sense of the picturesque than for other praiseworthy qualities, belong to the same generation: the captivating and pleasing Otto Haslund (b. 1842), Carl Thomsen (b. 1847), who has given us good illustrations of the homeliness of Danish vicarages, and Axel Helsted (b. 1847), who is an excellent narrator and spirited psychologist.

In the little fishing hamlet of Skagen at the northernmost point of Denmark, where Krøyer has often sought subjects for his open-air paintings, the artist couple Mr. and Mrs. Ancher live. Michael Ancher (b. 1849) has mostly won his fame by his bold and energetic illustration of the fishermen of Skagen, but he has also derived excellent subjects for paintings from domestic life. Mrs. Anna Ancher (b. 1859) has, with warmth of feeling, and great pictural talent, depicted to us the poor population of Skagen. Viggo Johansen (b. 1851) has painted some of his best landscapes in Skagen, but the principal part of his production are his splendid pictures of domestic life, his evening chats amongst fellow-artists, or a young mother surrounded by her children, pictures that are equally remarkable for their excellent characterization as well as their excellent pictural treatment.

Peasant life is depicted with great talent by Brendekilde (b. 1853), and, with an especially heartfelt and fine understanding, by Ring (b. 1854), whilst Copenhagen life has found a somewhat reserved portrayer in Erik Henningsen (b. 1855). One of the best pictural talents of the younger generation is Julius Paulsen (b. 1860) who, besides

his fine portraits and remarkably well treated figure paintings, has painted impressive and beautifully colored landscapes. The talented Miss Wegmann (b. 1848) is a great favorite with the Danish public as portrait painter. Therkildsen (b. 1850), Petersen-Mols (b. 1859) and Philipsen (b. 1840) belong to our ablest animal painters; the last named in his characteristic pictures of animal life from the flat meadows of the small islands of »Saltholmene« in the Sound is influenced by French »impressionism« combined with remembrances from old Dutch art.

Amongst the most intelligent and most prominent of the same generation are Viggo Pedersen (b. 1854), and the two brothers Joachim (b. 1856) and Niels Skovgaard (b. 1858). Joachim Skovgaard has, amongst other pictures, treated religious subjects which are remarkable for their uncommon fire and power, and both brothers have proved their brilliant decorative faculties by modeling in ceramics. The architect Thorvald Bindesbøll (b. 1846), who is also an able worker in ceramics, has rendered great services by helping to call forth the taste for good decorative art in Denmark. In the exposition of Danish book-work bindings may be seen executed from designs by him and by Hans Tegner (b. 1854), who possesses fine decorative taste and moreover has, by his able and witty illustrations of the plays of Holberg, created the most important Danish illustrated work.

A most peculiar talent, Vilhelm Hammershøj (b. 1864) seeks, in his pictures, for the simplest and most delicate, the most refined effects, and often proves himself kindred to Whistler. Amongst the young painters whose works have made the greatest sensation are Harald Slott-Møller and Mrs. Agnes Slott-Møller.

The World's Columbian Exposition will display works of many talented young painters, such as Achen, Karl Jensen, etc., of whose peculiar position this summary does not intend to give any account. Oscar Matthiesen is the one, amongst the young Danish artists, who has shown most eagerness to have Danish art represented at the



*Exposition.* It may be worth while to state that the tendency, now coming forward in France under the name of »synthetism«, has gained several partisans in the youngest generation of Danish artists.

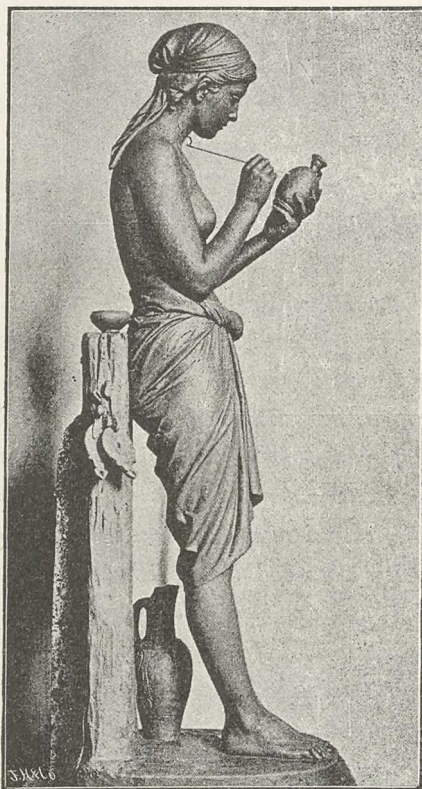
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It is a matter of course that Thorvaldsen, whose value and significance is renowned all over the world, has exercised the greatest influence on Danish sculpture in the nineteenth century. The prominent and original sculptor, H. E. Freund (1786—1840) has given us, in a relief frieze of great size, a spirited illustration of the Destruction of the Gods of the North (»Ragnarok«). H. V. Bissen (1798—1868) was, for a long time, the assistant of Thorvaldsen in Rome, and has, later on, executed a great many monumental works in Denmark, amongst others the monument to victory at Fredericia, a realistic representation of a Danish soldier enthusiastically waving a beech bough; moreover a great many portrait statues and busts. His works show a pure sense of the plastic, but are wanting in delicate living surface treatment. Contrary to these artists J. A. Jerichau (1816—1883) did not follow up the traditions of Thorvaldsen; but tried in his works to give a new conception of the antique or to give expression to strong emotions and melancholy feelings. It must be owned that none of the younger Danish sculptors have come up, in importance, to the level of these three masters, although Vilh. Bissen (b. 1836) proves himself, in all his works, to be an able artist of great taste, and Saabye (b. 1823), amongst other works, has executed a good monument of H. C. Andersen and a fine statue of Susanna. Most of the monumental tasks have been intrusted to Stein (b. 1829). Hasselriis (b. 1844) has resided in Rome for the greatest part of his life. The same improvement which Krøyer and

*Tuxen tried to bring about, as far as painting was concerned, by means of studying in Paris, was sought for, at the same time and in the same way, with regard to sculpture, by Schultz (b. 1857); he*



*V. Bissen. A Girl making Pottery.*

*has executed an energetic group of Adam and Eva. The most prominent representative, in Denmark, of the French style of plastic is, however, the brilliant Norwegian sculptor Stephan Sinding (b. 1846). Amongst the sculptors of the youngest generation are Aarsleff, Brandstrup and Bondesen.*

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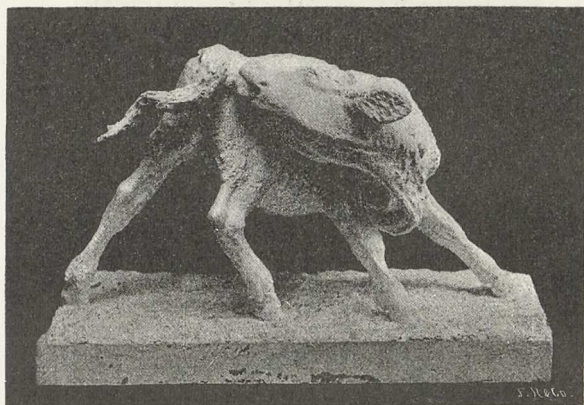


## DEPARTMENT K.

FINE ARTS: PAINTING, SCULPTURE, ARCHITECTURE AND DECORATION.

## GROUP CXXXIX.

SCULPTURE.

*Anna-Marie Carl-Nielsen. A Calf.*

## CLASS 820.

VILHELM BISSEN.

1. A Girl making Pottery (Marble).
2. A Danaide (Marble).

R. BOEGEBJERG.

3. A Girl from Fanø (Denmark),  
Bust (Marble).

A. J. BUNDGAARD.

1st and 2nd Prize at a Competition (a Fountain) at Copenhagen.

4. Jack-with-the-Lantern, Statue  
(Plaster).
5. Labourer, Statue (Bronze).

JOHANNE DAN.

6. Snake-charmer, Statue.

## LOUIS HASSELRIIS.

Minor Gold Medal of the Royal Academy  
of Fine Arts Copenhagen 1868; Medal Vienna  
1873.

## 7. Project to a historic Monument:

Christ: »I must preach the King-  
dom of God to other cities also:  
for therefore am I sent«

(St. Luke IV, 43)



A. J. Bundgaard. *Jack-with-the-Lantern.*

The apotheosis of Christophe  
Columbus as the first proclaimer  
of the Gospel in America, on  
the basis of the words of

and:

»Jesus went unto them, walk-  
ing on the sea«

— (St. Matthew XIV, 25).





MICHAEL ANCHER

J. C. SCHIÖDTE

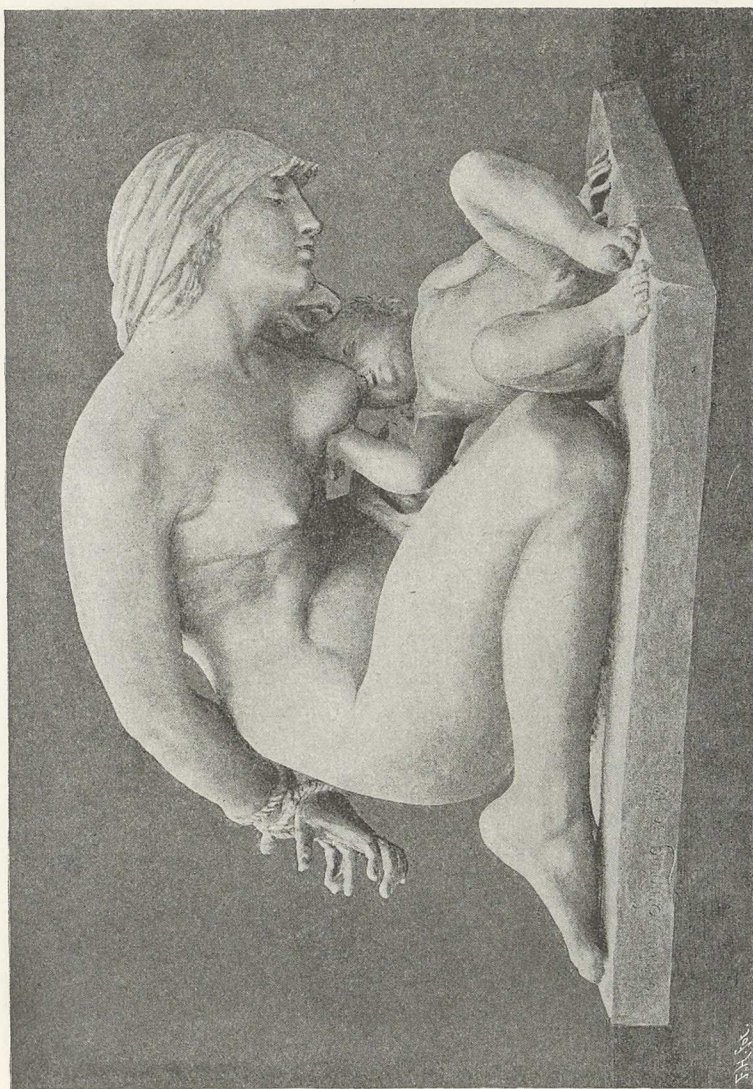
*P. S. Krøyer. Busts.*

HOLGER DRACHMANN



*A. W. Saabye. Susanna before the Elders.*





St. Sinding. *A Captive Mother.*

## P. S. KRØYER.

Thorv.-Medal Copenhagen 1881; Medal  
3rd Class Paris 1881; Medal 2nd Class Paris  
1884; Grand Prix Paris 1889; Medal 1st Class  
London 1885; Diplôme d'honneur New-Orleans  
1884; Medal 1st Class Berlin 1891; Medal 1st  
Class Munich 1891.

8. The Poet Alex. Kielland, Bust  
(Plaster).
9. The Poet Holger Drachmann,  
Bust (Plaster).
10. The Painter Michael Ancher,  
Bust (Plaster).
11. The Violonist Anton Svendsen,  
Bust (Plaster).
12. The Zoologist Professor J. C.  
Schjødte, Bust (Plaster).

## AUGUST W. SAABYE.

Gold Medal Paris 1889.

13. Susanna before the Elders.
14. Lady Macbeth walking in her sleep.  
(»Here's the smell of blood still:  
all the perfumes of Arabia will not  
sweeten this little hand. Oh, oh, oh!»  
Macbeth Act V, Scene I.

## JULIUS VILHELM SCHULTZ.

Silver Medal, the Paris Exposition 1889.

15. Vittorio. Statuette (Marble).

## STEPHAN SINDING.

Grand Prix Paris 1889; Gold Medal 1st Class  
Munich.

16. A Captive Mother.

## CLASS 822.

## ANNA-MARIE CARL-NIELSEN.

Bronze Medal Paris; the Neuhausen Prize.

17. A Calf. (Bronze.)
18. A Calf. (Bronze.)

## AXEL FREDERIK PACHT.

Minor Gold Medal of the Royal Academy of  
Fine Arts Copenhagen 1868.

19. Statue of H. M. King Christian IX.  
(Bronze.)

## GROUP CXL.

## PAINTINGS IN OIL.

## G. ACHEN.

1. Morten.

## ANNA ANCHER.

Medal 2nd Class Paris 1889; Ment. hon. Berlin 1892.

3. A Dressmaker.
4. In a brown Study.

## HANS AGERSNAP.

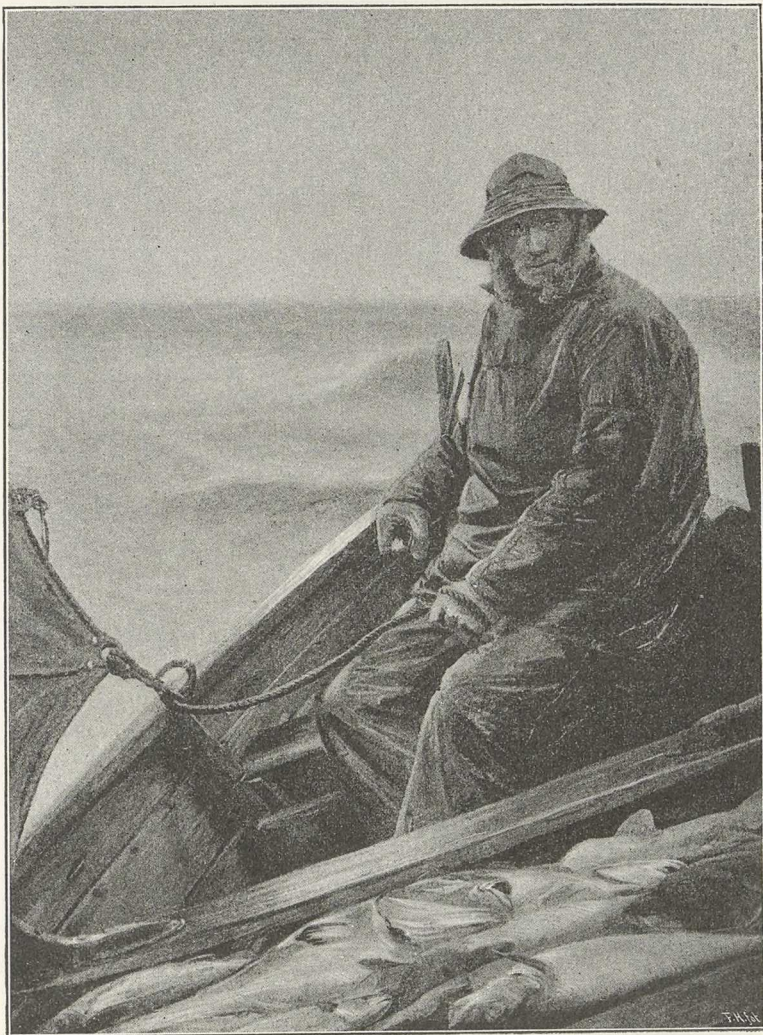
2. Summer's day at a Pool in the  
Bog; Cotton-grass in bloom.

## MICHAEL ANCHER.

Medal 1st Class Paris 1889; Medal 2nd Class  
Berlin 1892; Medal Copenhagen.

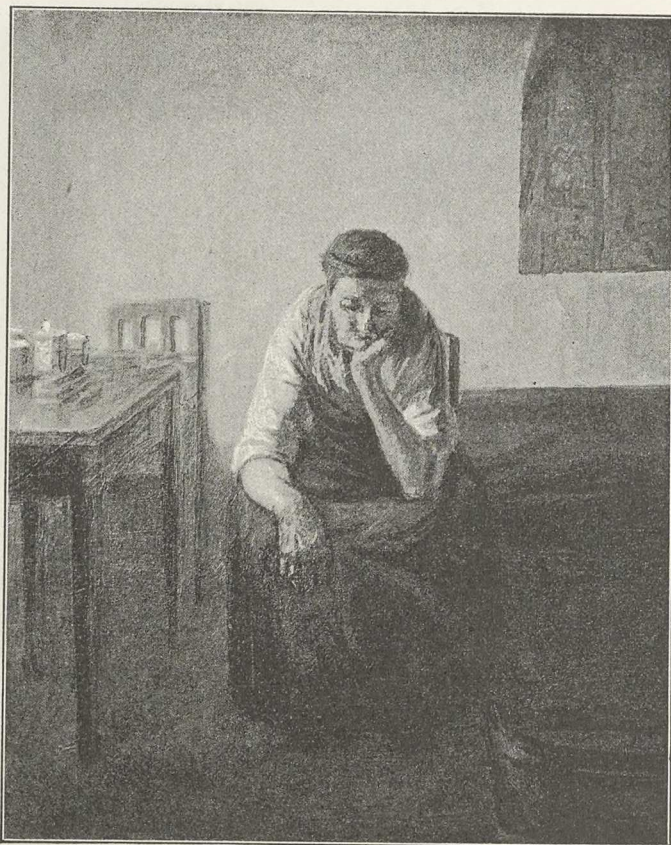
5. A Winter day at the Village-  
shopkeeper's.





*M. Ancher. Fisherman home-ward-bound.*





*Anna Ancher. In a brown Study.*

- 6. Three old Fellows.
- 7. Fisherman home-ward-bound.
- 8. Girl with Sun-flowers.

OTTO BACHE.

- 10. The Mill-yard.
- 11. Hussars on the Common.

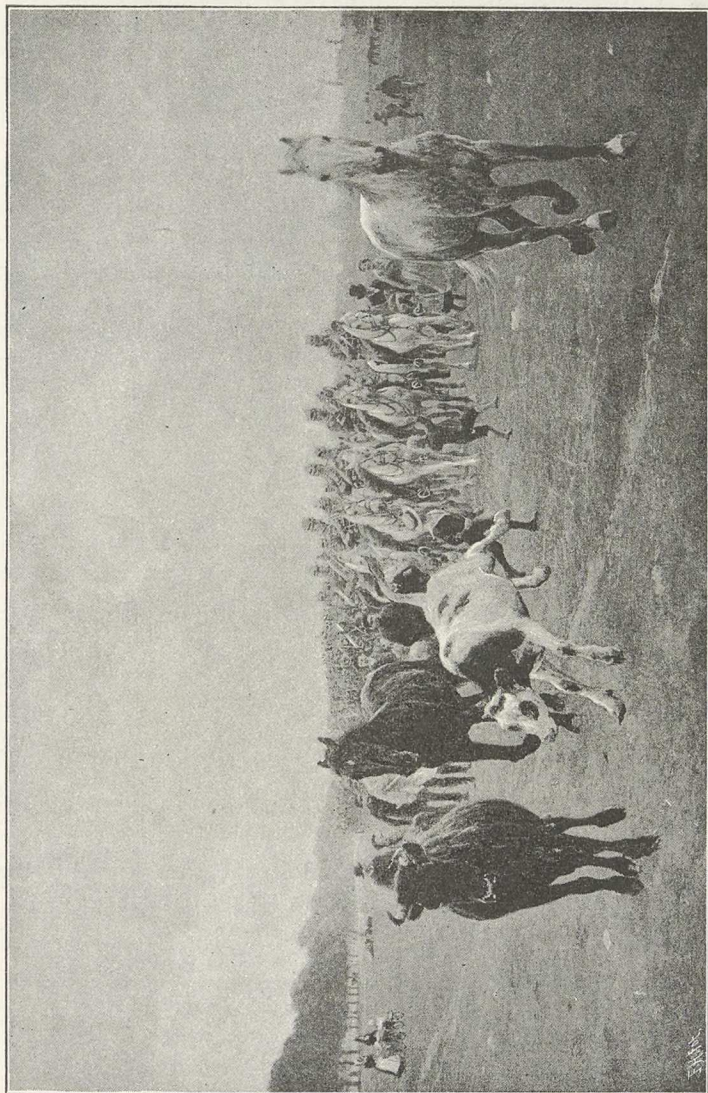
VILH. ARNESEN.

OTTO P. BALLE.

- 9. Gale at Sea.

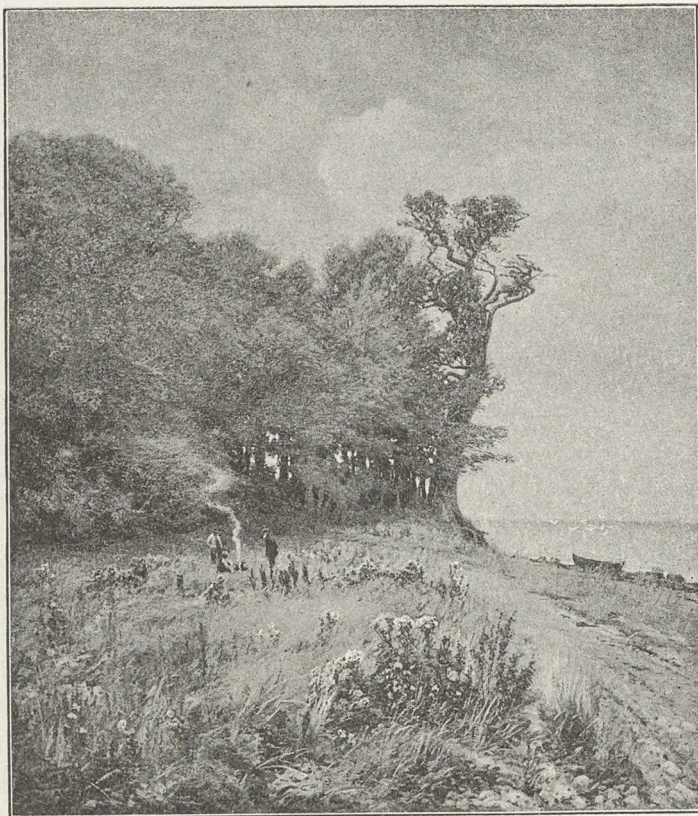
- 12. Sunset.





*Otto Baehle. Hussars on the Common.*





*R. Bissen. An old Oak near the shore.*

- |  |                          |                                      |
|--|--------------------------|--------------------------------------|
| JOH. BENTZEN-BILKVIST.                     |                          | 16. Rough Sea at a rocky coast       |
| 13. The Weather is clearing up after       |                          | (Bornholm, Denmark).                 |
| the rain.                                  |                          |                                      |
| R. BISSEN.                                 |                          | GERHARD BLOM.                        |
| 14. An old Oak near the shore.             | 17. In the Summer-house. |                                      |
| CHR. BLACHE.                               |                          | JOHANNES BOESEN.                     |
| Mention honorable Paris 1888; Annual Medal |                          | 18. Evening at the Sea-side.         |
| Copenhagen.                                |                          | 19. Spring in a Danish Beech forest. |
| 15. Calm afternoon on the Øresund.         |                          |                                      |



J. H. BRANDT.

20. Breakers.

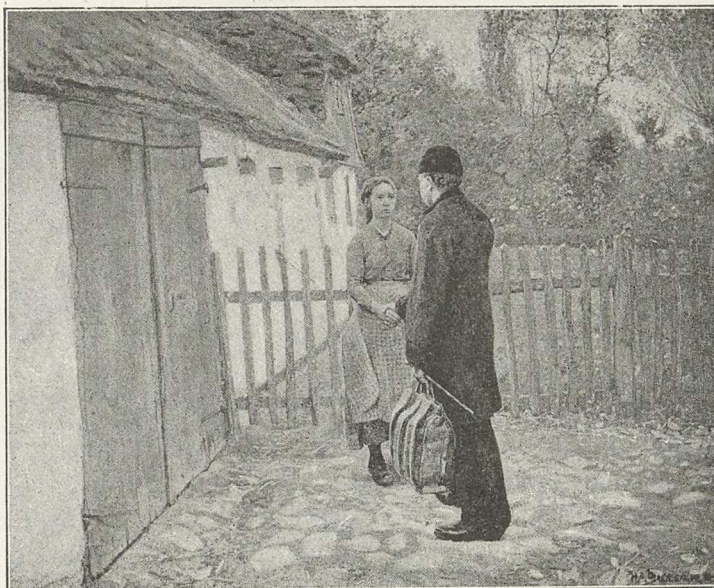
H. J. BRENDKILDE.

Bronze Medal Paris; Gold Medal Munich  
1891.

HANS BRASEN.

21. »The Woman with the Eggs«; 23. Worn-out.

24. Good-bye.



H. J. Brendekilde. Good-bye.

from Hans Christian Andersen's  
Poem.A. RIIS CARSTENSEN.  
The Neuhausen Prize 1879.

JOHAN ULRIK BREDSDORFF.

The Sødring Encouragement Prize.

22. »Sunshine when the leaves  
are falling«, Subject from  
Djævlekløften at Munkebjerg  
(Jutland).

25. Sea-piece.

R. CHRISTIANSEN.

26. Jutlandish Bull.  
27. A Milking-place.

POUL S. CHRISTIANSEN.

28. Portrait.

## JANUS LA COUR.

Exposition Medal 1871; Gold Medal London; 33. Flore.  
Gold Medal London, etc.

29. View of the Sea on a calm  
Spring day.

30. At the Sea-side. Gloomy day.

## AUGUSTA DOHLMANN.

34. Chrysanthemums.

## A. DORPH.

35. A young Girl. Study of a female head.



N. V. Dorph. Lawn-Tennis.

## HANS DALL.

31. Evening picture, Tisvilde Hegn.  
(Sealand).  
32. »A storm is brewing«. Subject  
from the fishing-village of Hunde-  
sted (Sealand).

## N. V. DORPH.

Mention honorable Berlin.

36. Lawn-Tennis.  
37. Moonlight Night.

»Sounds of loneliness are flowing  
out from the deep and fearful sha-  
dows of the wood.«

Holger Drachmann:  
Book of Songs.





*L. Frølich. Cain and the Eye of the Lord.*

M. ENGELSTED.

38. Sacrifice of Isaac.

POUL FISCHER.

39. Højbroplads in Copenhagen.

L. FRØLICH.

40. Heracles bringing a Satyr before  
the tribunal of the Olympians.

Le Satyre, la Légende des Siècles  
(V. Hugo).

41. Cain and the Eye of the Lord.  
La Légende des Siècles (V. Hugo).

*(Part of his Etchings and a ceramic composition are exhibited in the Manufacturer Building, see p. 40 and 70).*



*Peter Hansen. Group of Children.*

EDMA FRØLICH.

42. A Bouquet.

AAGE GJØDESEN.

43. View on Kullen in Sweden,  
afternoon sun.

HANS NICOLAJ HANSEN.

Mention honorable Paris 1889.

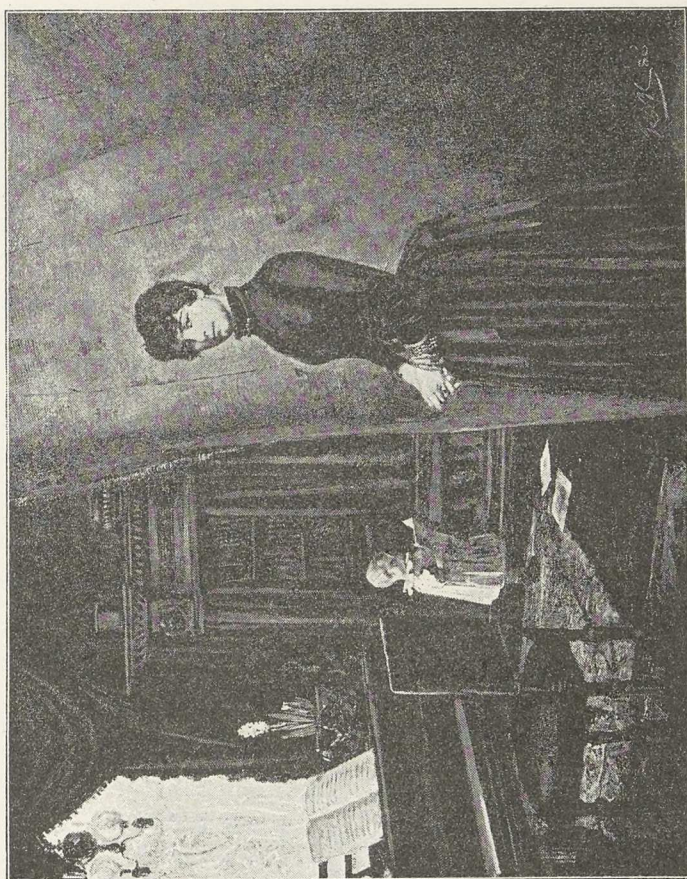
44. January.

45. The Beach at Tisvilde (Sealand).

46. Portrait of the Wife of the Artist.



- ADOLF HEINRICH HANSEN. Louise of Denmark, at Bernstorff  
 47. Room in Pal. Colonna in 'Rome. Castle.



H. N. Hansen. Portrait

- PETER HANSEN. 50. The Council-room at the Palace  
 48. Group of Children. of Stockholm.
- JOSEPH THEODOR HANSEN. ELISE KONSTANTIN-HANSEN.  
 49. The Study of H. M. Queen 51. An Oat-field.

## OTTO HASLUND.

52. Interior of a Stable.

## GERHARD HEILMANN.

53. Spring day after rain.  
 54. An old Manor-house. Summer evening.

## AXEL HELSTED.

55. The Judgment of Paris.

## LORENS VILH. HINRICHSSEN.

56. Evening sun.

## SOFIE HOLTEN.

57. Portrait of a Lady. — Half-length.  
 58. Portrait of a Gentleman (The Painter Mr. L. A. Ring).  
 59. At the Border of the Wood.

## GUDMUNDSEN HOLMGREN.

60. Bricklayers playing Cards.  
 61. Interior of a poor Cottager's Home; Valdres, Norway.

## AXEL HOU.

Minor Gold Medal of the Royal Academy  
 of Fine Arts Copenhagen 1893.

62. »Master, where are you going«.

## PETER ILSTED.

Minor Gold Medal of the Royal Academy of  
 Fine Arts Copenhagen; the Annual Medal;  
 Mention honorable Paris 1889.

63. An Invalid.

## V. IRMINGER.

64. In a Ward during the night; the  
 Children's Hospital at Refsnæs  
 (Sealand).  
 65. Sufferers waiting for Christ. (St.  
 Marc. I, 32—33.)  
 66. Patients returning from the Seaside  
 Hospital at Refsnæs.  
 67. Dogs in Copenhagen.

## KARL JENSEN.

68. St. Olai Church at Elsinore.

## J. Th. JENSEN.

69. Winter day in a Forest-glen.

## CARL MILTON JENSEN.

The Södring Encouragement Prize 1892.

70. A Change in the Weather.

## A. A. JERNBORFF.

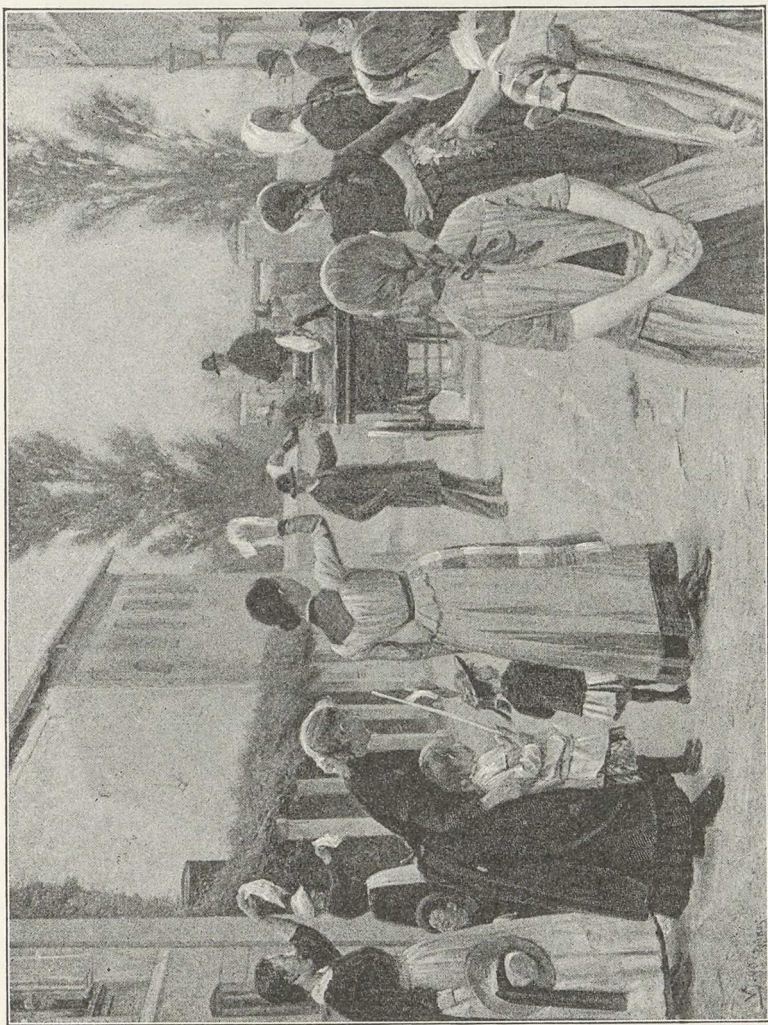
71. The Deluge.  
 72. The Israelites in the Desert.  
 73. Portrait of a Gentleman.  
 74. Portrait of a Lady.

## HENRIK JESPERSEN.

The Södring Encouragement Prize; the Neu-  
 hausen Competition Prize.

75. Drifting Clouds with Glimpses  
 of Sunshine. Subject from the  
 neighborhood of Silkeborg (Jut-  
 land).





*V. Iminger. Patients returning from the Seaside Hospital at Refuges.*





*Karl Jensen. St. Olai Church at Elsinore.*

76. On the Brink of a Rivulet in West-Jutland. Summer afternoon.

VIGGO JOHANSEN.

77. Christmas-eve.  
78. Autumn Landscape.

LUDVIG KABELL.

The Södring Encouragement Prize; The Neuhausen Prize.

79. Sunday at Tibirke Church (Denmark).  
80. Summer evening in the Country (Sealand).



## AD. KITTENDORFF.

Silver and Bronze Medals Paris 1889.

81. Amagertorv in Copenhagen.  
82. At Genazzano.

## H. C. KOFOED.

The Neuhausen Prize.

83. After Work. Brittany.

## VALDEMAR KORNERUP.

1st and 2nd Prize at the Royal Academy (for the Execution in painting of a model-figure life-size); Minor Gold Medal of the Royal Academy of Fine Arts Copenhagen.

84. The Good Samaritan.

## JOHANNE KREBS.

85. Portrait. Study.

## P. S. KRØYER.

Thorv.-Medal Copenhagen 1881; Medal 3rd Class Paris 1881; Medal 2nd Class Paris 1884; Grand Prix Paris 1889; Medal 1st Class London 1885; Diplôme d'honneur New-Orleans 1884; Medal 1st Class Berlin 1891; Medal 1st Class Munich 1891.

86. The Road to Stenbjerg (Denmark).  
87. In the Garden.  
88. Portrait.

## VILH. KYHN.

89. Landscape.

## MINI LARSEN.

90. »Before the Communion«. (Old Wendish Woman).

## KNUD ERIK LARSEN.

91. From the »Children's Home« the Children have Cod-liver oil.  
92. The Border of the Wood.

## CARL LOCHER.

Medal 3rd Class Paris 1889.

93. November night in the North-Sea.  
94. The Glacier of Øfjelds (Iceland).

## C. EMIL LUND.

95. Landscape in Jutland. Subject from Himmerland.

## SØREN LUND.

96. Tethered Horses.

## JOHN LEOPOLD LÜBSCHITZ.

97. Evening.

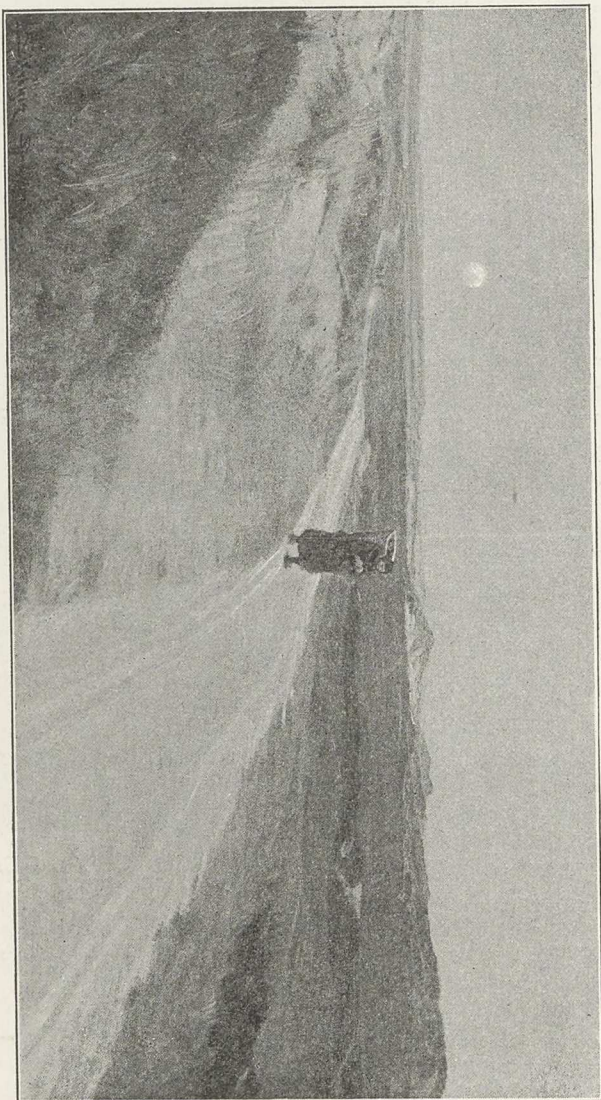
## NICOLAUS HOLTEN LÜTZHÖFT.

98. Dark day in August.  
99. Sunshine in a Village churchyard.

## NIELS PETERSEN-MOIS.

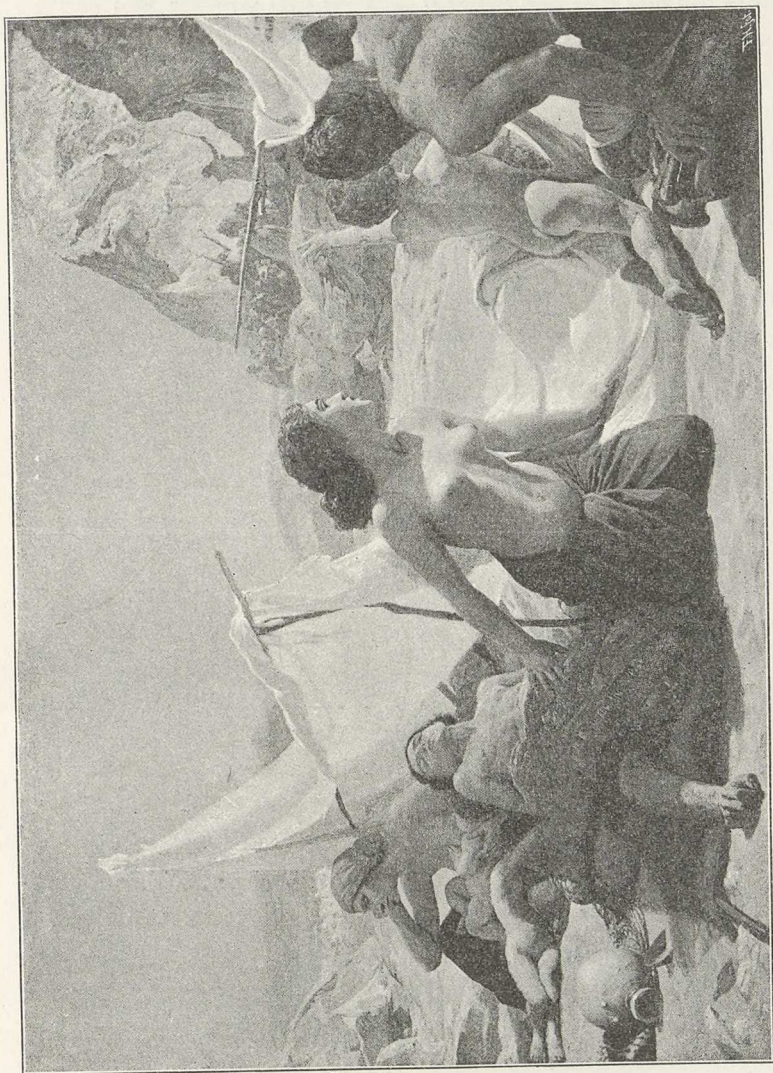
Silver Medal.

100. Rainy weather.  
101. October day.



*P. S. Kreyer. The Road to Stenbyrg.*





*A. Jendoff. The Israelites in the Desert.*

## OSCAR MATTHIESEN.

Minor Gold Medal of the Royal Academy of  
Fine Arts Copenhagen.

102. Cart-horses at the Seine.
103. Gale at the west-coast of Jutland.
104. Griffenfeldt as a Prisoner at Munkholm teaching two little boys.

## THORVALD NISS.

Gold Medal Vienna; Silver Medal Paris 1889;  
Silver Medal London; Exposition Medal  
Copenhagen.

105. Autumn.

## FRITS NYBO.

106. September; the west part of Southern Norway.
107. Old Trees in Charlottenlund (Sealand).

## ALFRED OLSEN.

108. A Dead Calm.

## VILH. PACT.

The Neuhausen Competition Prize; Minor Gold  
Medal of the Royal Academy of Fine Arts  
Copenhagen.

109. Potato-harvest in North-Sealand.

## JULIUS PAULSEN.

Bronze Medal Copenhagen 1886; Silver  
Medal Paris 1889; Gold Medal 2nd Class  
Munich 1891.

110. The Models are waiting.
111. View of a Plain in Denmark.
112. Portrait of Professor Frølich.

## OLE PEDERSEN.

113. Field laborers.
114. Interior of a Stable.

## THOROLF PEDERSEN.

The Neuhausen Prize 1885 and 1889; Mention  
honorable Paris 1889.

115. From the Port of Elsinore.
116. The Storm.

## VIGGO PEDERSEN.

117. Isaac seeing the Arrival of Rebecca (1 Mos., XXIV, 63).
118. The Sun setting over the Sea.
119. View of the Sea.
120. Italian Landscape from Sora.
121. The Water-mill.

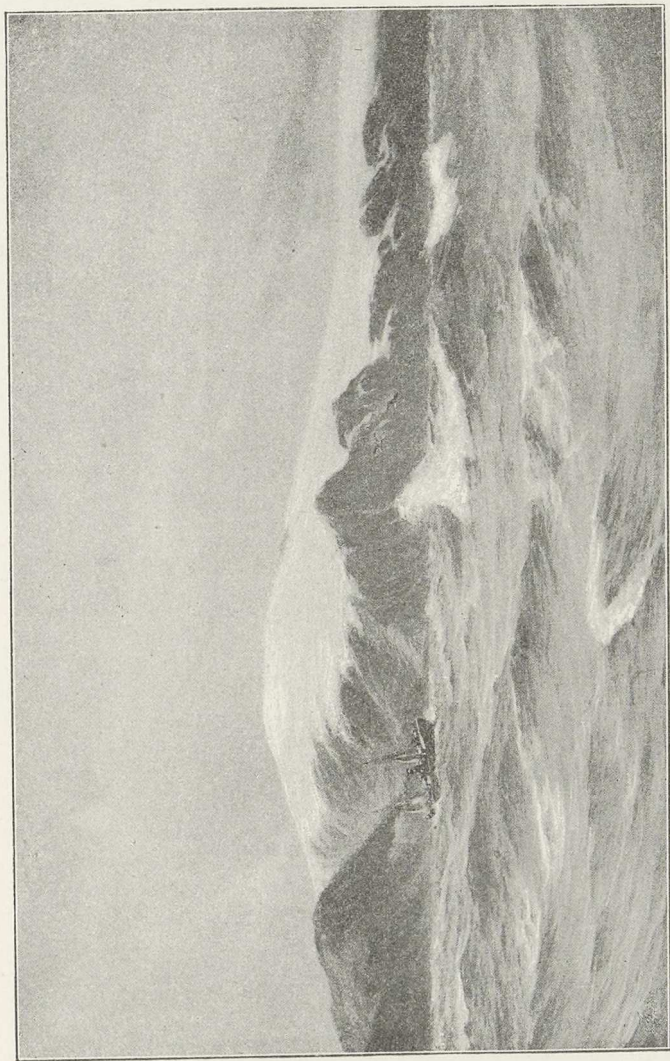
## ANNA SOFIE PETERSEN.

122. Fishermen in a Church in West Jutland.

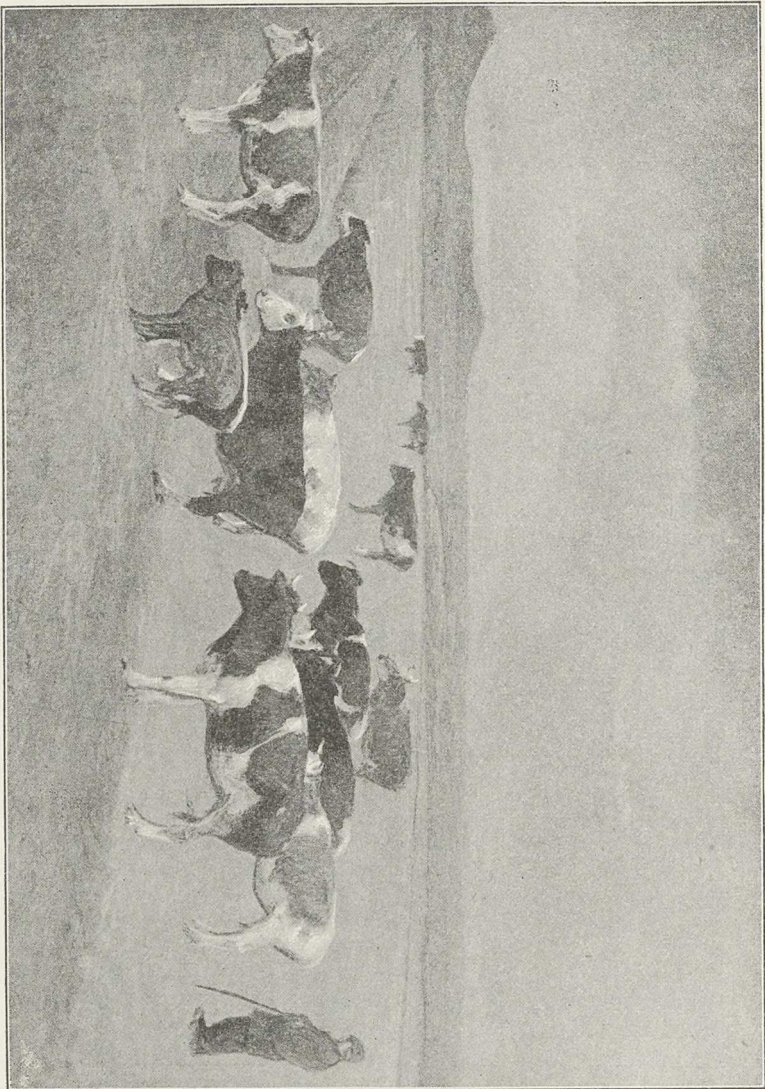
## J. E. CARL RASMUSSEN.

123. Shipwrecked sailors on the Sea.
124. Summer night on the shore of Greenland.



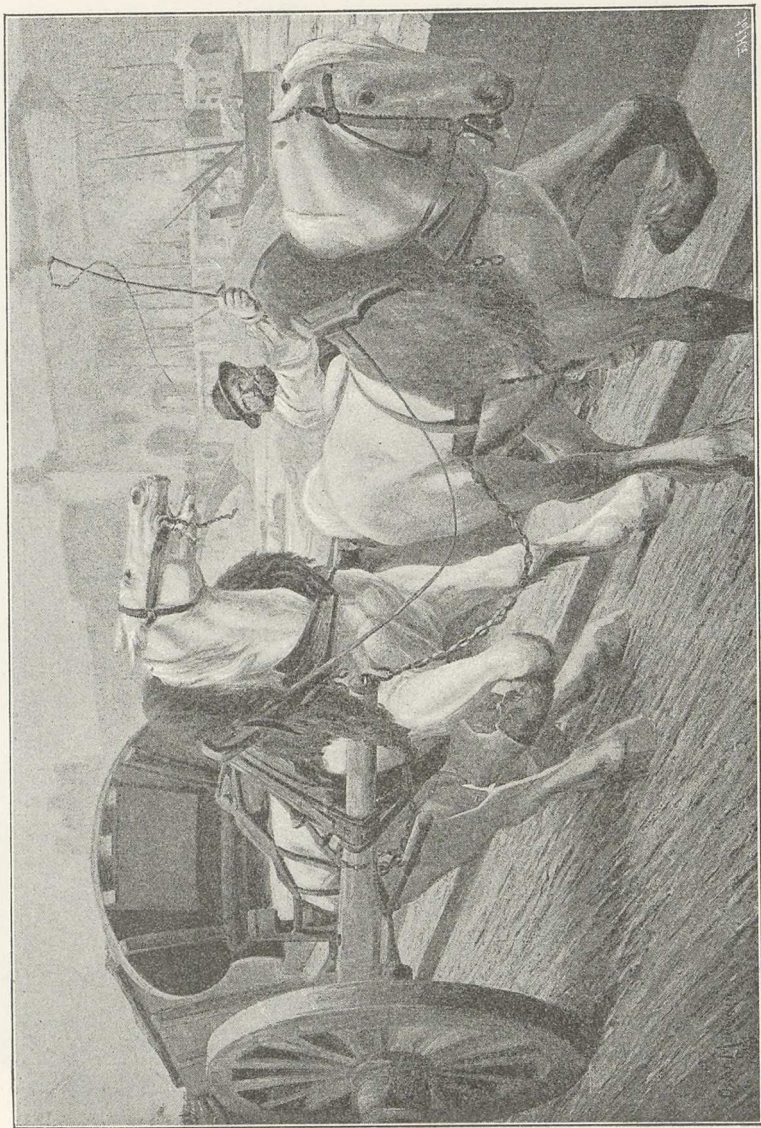


*Carl Locher. The Glacier of Ofjalls (Iceland).*



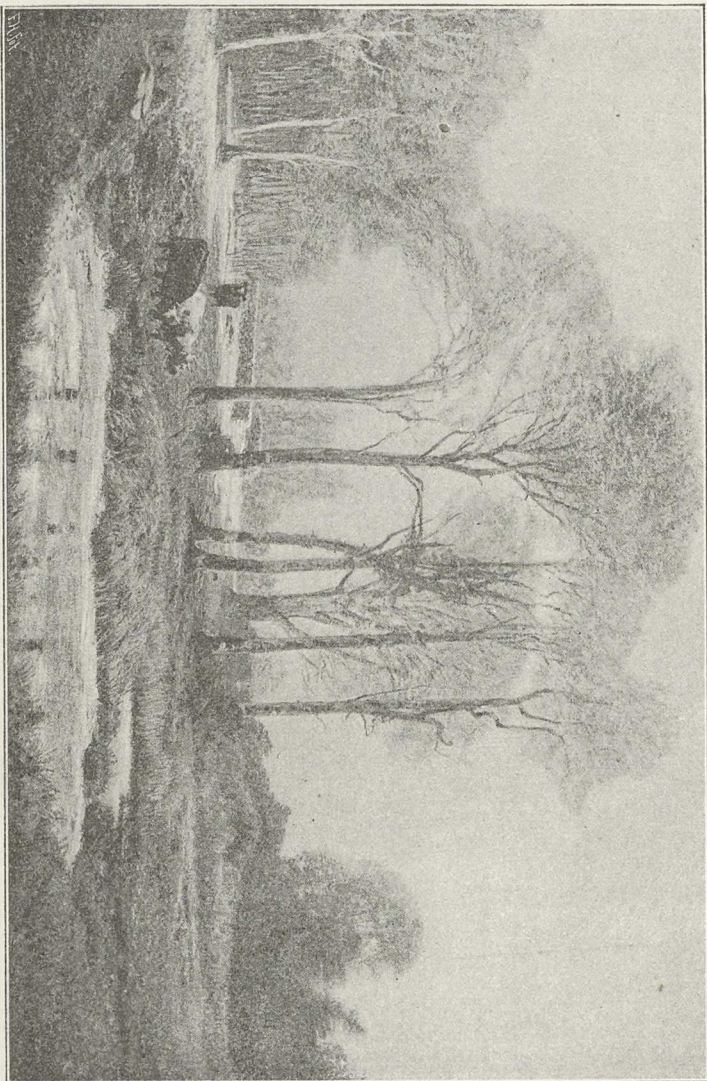
N. Petersen-Mols. October 1897.





Oscar Matthiessen. Cart-horses at the Seine.





*Thorvall Niss. Autumn*





*Julius Paulsen. The Models are waiting.*



R. C. RASMUSSEN.

125. Street at Ryssensten (Copenhagen).

JOHAN ROHDE.

- 128 Danish Landscape. The Marsh at Ribe (Jutland).  
129. On the Banks of Ribe Rivulet.

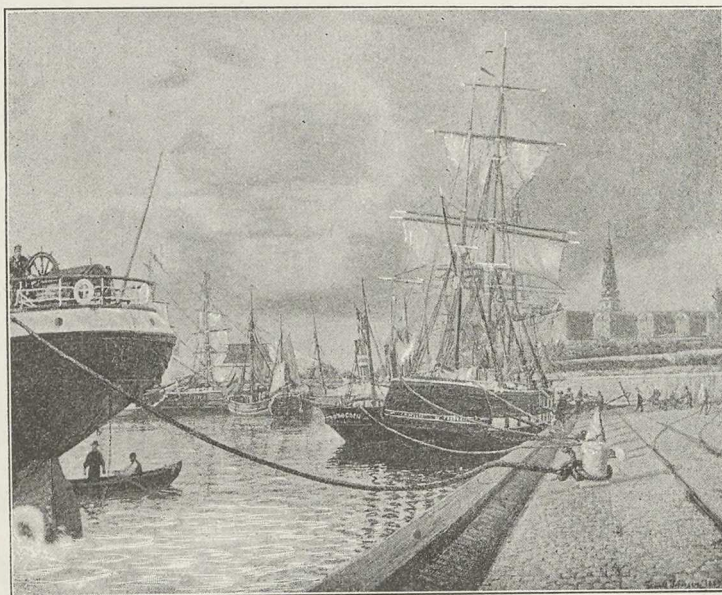
L. A. RING.

126. Laborers at an Aqueduct.  
127. A drunken man in the Village.

GEORG SELIGMANN.

Bronze Medal Paris 1889.

130. A convalescence.



*Thorolf Pedersen. From the Port of Elsinore.*

CARL SCHMIDT PHISELDECK.

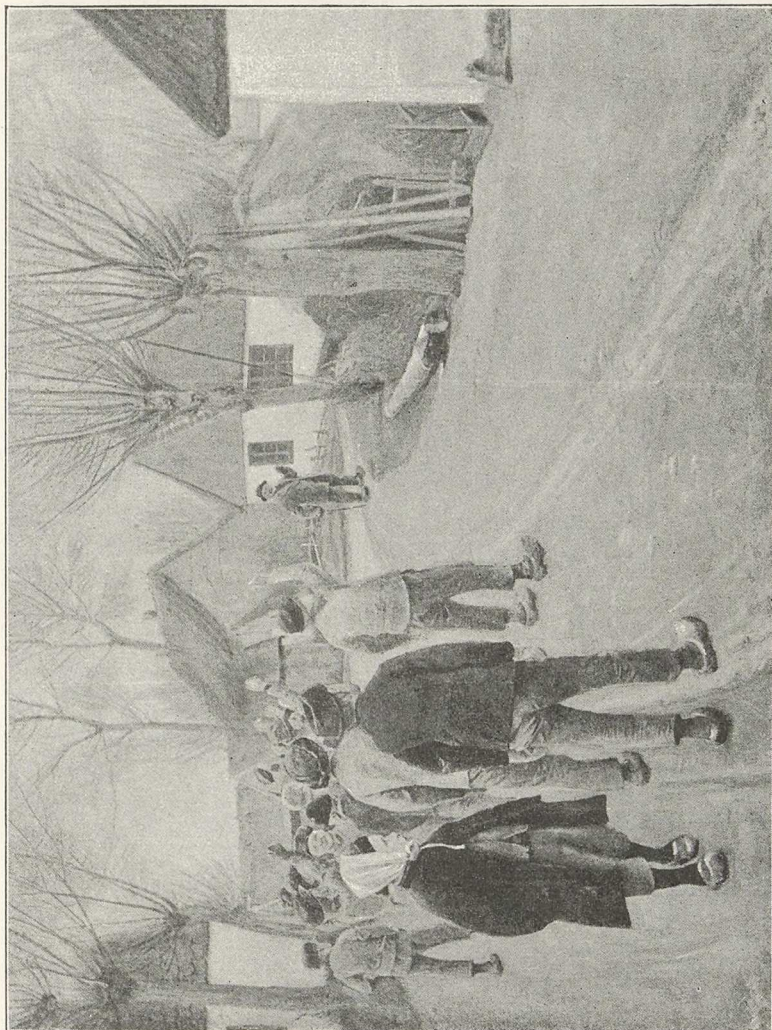
The Neuhausen Prize 1886; Mention honorable  
Paris 1889.

131. »The Large Beech« in Vallø  
Park (Sealand). September day.

JOHAN C. SCHLICHTKRULL.

132. The Great Sleepers.  
133. Portrait of my Brother.  
134. Outside the Cottage.  
135. Change of the Weather.





*L. A. Ring. A drunken man in the village.*





Georg Seligmann. *A convalescence.*

N. K. SKOVGAARD.

136. The Goblins' Forest.  
 137. Beech forest in the South of Sweden, on a windy Autumn day.  
 138. Portrait.

HANS SMIDTH.

The Neuhausen Prize twice.

139. Aaresvad Rivulet at Karup (West-Jutland).

140. Sunds Mill (West-Jutland).

M. THERKILDSSEN.

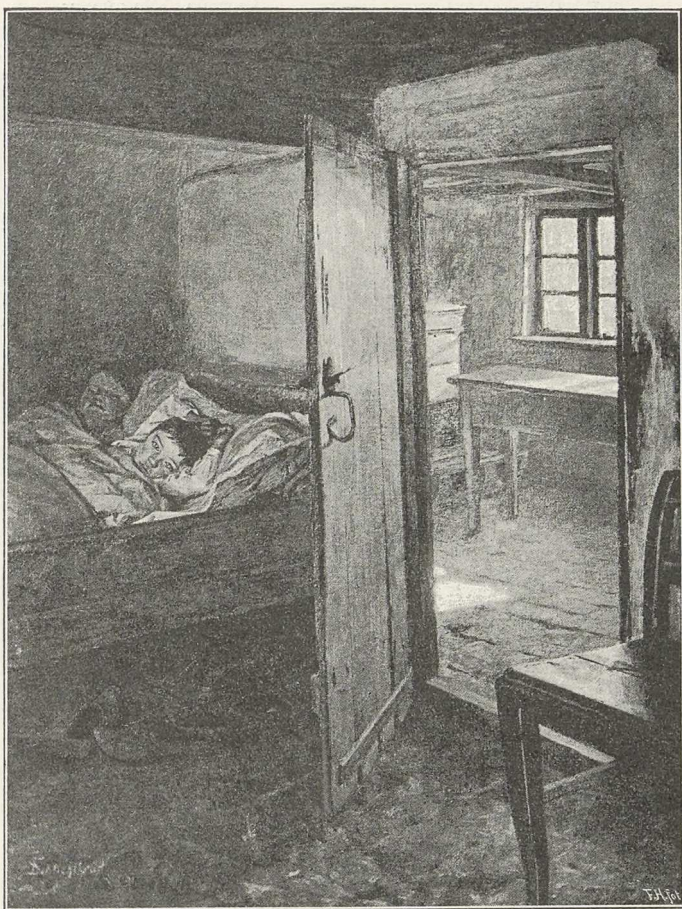
Great Exposition Medal Copenhagen; Silver Medal Paris 1888.

141. Frightened Horses.

WENZEL TORNØE.

142. The newly married Friend pays a Morning-visit.





*Johan C. Schlichtkrull. The Great Sleepers.*

LAURITS R. TUXEN.

»Hors de Concours« at the Annual Expositions  
in Paris; Member of the Jury at the Paris  
Exposition 1889.

143. Susanna in the Bath.

144. On the Coast of Picardy, Fisher-  
men home-ward-bound at dusk.

145. Portrait of a Lady.

146. The Royal Family.



## NICOLINE TUXEN.

147. Midsummer.  
148. Growing Apple-tree bough.

## BERTHA WEGMANN.

Mention honorable Paris 1881; Gold Medal 3d Class Paris 1883; Gold Medal 2nd Class Paris 1889; Thorv.-Medal Copenhagen. Medal of Merit in Gold Copenhagen 1892.



*Bertha Wegmann. Portrait of a Lady.*

## ELISABETH WANDEL.

149. Evening sun. A Storm is coming on.  
151. Portrait of a Lady.  
152. Portrait of a Lady.  
153. A Physician.  
154. View at Jenbach, Tyrol.

## ALBERT EDVARD WANG.

150. October day. Subject from the neighborhood of Horsens (Jutland).

## CARL C. F. WENTORF.

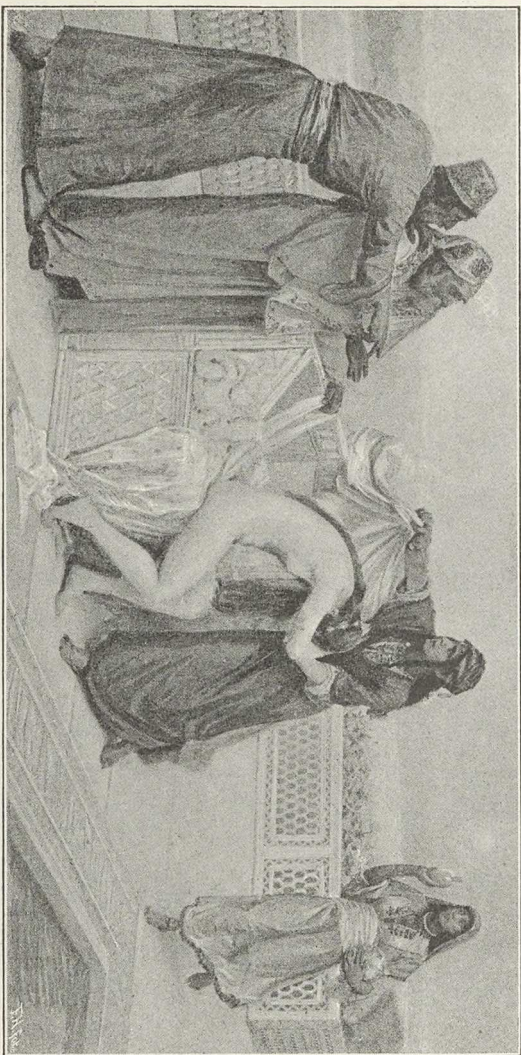
155. At »Peisen«. Subject from Guldbrandsdalen in Norway.





*Chr. Zacho Summer's day*





*L. R. Tuxen. Susanna in the Bath.*





*Kristian Zahrtmann. Job and his Friends.*





*M. Therkildsen. Frightened Horses.*

FR. WINTHER.

156. Sorgenfri Rivulet. Lyngby (Sælland).

the Rivulet in Sæbygaard Wood  
(Jutland).

CHR. ZACHO.

Mention honorable Paris and Berlin; Exposition  
Medal Copenhagen.

157. Summer's day on the Banks of

KRISTIAN ZAHRTMANN.

158. Job and his Friends.

159. Procession at Civita d'Antino.  
(Italy).



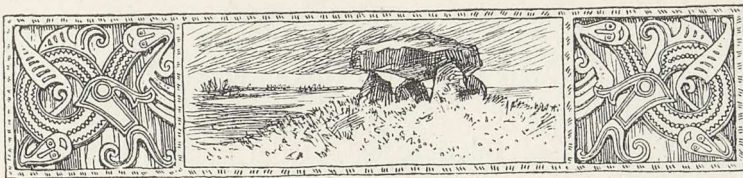


# Historical Notes









## I.

About 900 years ago the Iclander *Leif the Fortunate's* ship sailed along the east coast of North America. He came from the North, from Greenland, now a colony of Denmark. Thirty-five men were pulling the oars, and a fair wind was filling the sails. He saw the *Stoneland*, the *Woodland* and the *Vineland*, as he called the new tracts of land he visited; he spent the winter in *Vineland*. In a word the American continent was discovered and visited five hundred years before Columbus set foot upon the coasts of Guanahan. Ay! even before *Leif Bjarni Herjulfsson* had *seen* it.

Other Northmen followed, and for a long space of time the popular traditions told of their adventurous expeditions. The saga-loving people of Iceland put them down in writing. One of these records is to be found in the manuscript that was kept for a long time at the island of *Flatey* in the bay of »*Breidafjord*«, and in which Icelandic priests about 1375, or more than a hundred years before Columbus, gathered all reports about Norway and the Norwegian kings they could lay hold on. In the saga of *Olaf Tryggvason* we find the piece *Grænlandinga þáttur* (the Greenlanders tale) narrating the

expeditions that were made from Greenland, and later on from Norway, to Vineland.

The pages of this folio manuscript, bound in two volumes and called the *Flateybook*, which since 1662 has belonged to the Great Royal library at Copenhagen, are 42.5 cm. high by 28.5 cm. wide. Each page is divided into two written columns of sixty lines each, 32 cm. high and 23 cm. wide jointly. *Grœnlendinga þáttir* begins to the right at the bottom of a left-hand page, and this beginning, the last fifteen lines from the bottom, is reproduced on the opposite leaf\*).

Translated into English the Icelandic text runs as follows:

*Here begins the Brief History of the Greenlanders.*

Next to this is now to be told how Biarni Heriulfsson came out from Greenland on a visit to Earl Eric (in Norway), by whom he was well received. Biarni gave an account of his travels when he saw the lands, and the people thought that he had been lacking in enterprise, since he had no report to give concerning these countries, and the fact brought him reproach. Biarni was appointed one of the Earl's men, and went out to Greenland the following summer. There was now much talk about voyages of discovery. Leif the son of Eric the Red, of Brattahlid, visited Biarni Heriulfsson and bought a ship of him, and collected a crew, until they formed altogether a company of thirty-five men. Leif invited his father, Eric, to become the leader of the expedition, but Eric declined, saying that he was then stricken in years, and adding that he was less able to endure the exposure of sea-life than he had been. Leif replied that he would nevertheless be the one who would be most apt to bring good luck, and Eric yielded to Leif's solicitation and rode from home when they were ready to sail. When he was but a short distance from the ship. . . .

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\*) In the photo-lithographic edition of the pages of the *Flateybook* that treat about the discovery of Vineland and which, as stated above p. 67, is exhibited by the topographic department of the Danish Staff, the text is accompanied by a transliteration into modern types and an English and a Danish translation.



er 33. uo3u naer þa hapde h cc. mā. allō þo3 h þamāre e  
 m; 33. lestu allþapada. erl. am lberā mykka turtuga ok  
 h þum at vuma tali z þo mibil at þui hā hapde h hūb  
 ing e3 leðangur3 steþnu z v þar a cc. mā e3 mæli. et  
 hapde m; s 33. þreðla z um þvā aīat man h æðlade þv  
 celum lnu dā3 uerb z gāp þ līðan stund z lopt at þv yne  
 ser u bokkr e3 um naer. h gāp þ æt lnd at lā s þo3u z  
 þæna uo3tū t þeðv ser. h lagde alyū þvā v3 z lūū. z le  
 ytu mā3 sig t þrellis m; þ pe þeypti erl. s aīat man e  
 leysingū lnu lēpade h h lnd þv3 en lūū t aīara þepā  
 dā. lūū þuddu mbr z gdu s lē z ollū þo h til nobbum þv

26 er 6. *þepr gveulensingha þane. capitan*

**D**nu þu naer at huarne hūlps þ þo vā  
 ap gūlnd apund æt 3 z to3 v lūū vt  
 lagde biarne þ þā lnu e h hapde lūū  
 lē z þo3u m h vā hapa vþo3u e h  
 hapde ebbi at lē3a ap þ lnd z þe3 h ap þ nobbur amēd  
 biarne gōt hūd mā3 3. z þo3 vt t gūlnd v lūū ept  
 vā nu mibil um vā3d um lnd lē3an. lē3r þ æt vā  
 dā o3 hā3a lū3d þo3 apund biarne hūlps lnd z þeypt  
 lē3 at lūū z lē3d til hā3e3a lūā at þ v hā3r þv3d to3  
 mā lām. lē3r tad gūl podur æt. at h mē en þ vā þv3  
 mē. æt rē3d hē3d mē3 biarne lē3d þa vā hū3i 3 all3  
 z lē3d mē3 mē3 v uo3e aīū e v. lē3r q h en mē3  
 mē3 heill āmā ap þ lnd z þā lē3 æt vā ept t. z vā3 h  
 emā þa e þv erl. at þui bū z v þa lām at þa t lē3d







Leif the Fortunate was christianised in Norway during the reign of Olaf Tryggvason, and, at the request of the latter, he carried christianity to Greenland where Icelandic emigrants had settled down. But nevertheless he was animated by the old Norse viking spirit. His father, Eric the Red, was a great man-slayer. The crew on board Leif's ship were, no doubt, warriors with sword and shield, and the tones of the *lur* (a horn or war-trumpet) are sure to have sounded in America as in the numerous expeditions to other places where-to victorious vikings proceeded, as Russia, England and France, nay Spain and Italy, founding states everywhere.

The characteristic strong-sounding *lur* may be called the special instrument of the Norsemen, they having used it not only in the historic, but even in far remoter times. At the National Museum of Copenhagen, so marvellously rich in antiquities, no less than nineteen *lurs* are found; they are supposed to belong to the so-called bronze age, fixed at about a thousand years before Christ. These most interesting instruments have, in these latter days, met with their investigator. The student of musical history, Mr. *Angul Hammerich* P. D. has, with the permission of the Directors, thoroughly examined the *lurs* preserved which, as a rule, have been found by pairs; this, no doubt, is due to something more than a mere chance. In fact, Dr. Hammerich has shown that these instruments are always in unison by pairs; and in his opinion they prove, on the whole, that the inhabitants of Denmark, at those remote times, had a knowledge of music. Received with great cheers he has drawn forth anew the tones perhaps more than three thousand years old; and the news of the unique event spread like a wild-fire all round the world. So high is the age of these *lurs*, found in the Danish moors, and

so splendidly well preserved, that the *lurs*, most likely used at the expedition of Leif Ericson, if they were still kept, though five hundred years older than the discovery of America by Columbus, would still have to be considered relatively young and new.

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As may be seen from the above, Denmark has, from time immemorial, enjoyed a rich culture, and in its Museum it has



*Chr. J. Thomsen.*

collected even the smallest remembrances there-of. And it is owing to this care of its prehistoric relics that the striking division of the development of antiquity in the stone age, the bronze age and the iron age has been established by Danish scientists. It was Mr. *Chr. J. Thomsen* (1788—1865), a self-taught man, originally intended to become a man of business, who established this division,

thus putting in order what till then was but a chaotic mass. On this ingenious basis he arranged the *Museum of Northern Antiquities* of Copenhagen which has become the proto-type of all similar museums of the world. What he thus founded was carried on by Mr. *J. J. A. Worsaae* (1821—1885). Through his comparative method he made the study of olden time a science whose importance is now recognized widely beyond the boundaries of Denmark.

Younger and able men of science continue the works of those that are no more, and the Danish nation as a whole watches with interest the great development taking place in



that domain. It was before the members of the *Royal Society of Northern Antiquaries*, intimately connected with the Museum of O. N. A. that, at the beginning of this year, Dr. Hammerich revived the sounds of the old *lurs*; but afterwards he has repeated his lecture, accompanied by experiments in blowing the horns, before large audiences of the general public.

Not to the scientific life of Denmark only, however, has the study of Northern antiquity been of great importance. The practical everyday life has made use of the rich treasures of olden time. Assisted by skill-

ful artists Danish goldsmiths have produced, with great effect, ornaments in Old Northern style, exhibited at International expositions, for the first time in London 1862. They got very popular. When the Danish princess Alexandra became the bride of the Prince of Wales in 1863, among other gifts from Denmark she was presented with a rich collection of



J. J. A. Worsaae.

ornaments in that style. They were manufactured by Mr. *A. Michelsen*, goldsmith to the King, among whose exhibits (see above p. 50) similar ornaments may now be seen. They are to be seen among the exhibits of the other Danish goldsmiths as well. Mr. *P. Hertz*, not confining himself to ornaments, is exhibiting a collection of vessels in Old Northern style, to say nothing of the imitation (on a reduced scale) of the two horns of massive gold (see above p. 51), found in Slesvig 1639 and 1734, weighing 220 ounces pure gold and of a money value of \$ 4300; they are the most remarkable objects from Northern antiquity that have ever been found, but

were most unfortunately stolen from the Royal Art collection where they were kept at the time.

It may be mentioned here that Mr. *P. Hertz* is also exhibiting a copy of the Oldenburg Horn (see above p. 51), as it is called, kept in the Rosenborg palace Collections belonging to the history of Danish kings, a piece of skilled workmanship from the XV century, and that Miss *Nanna Ring* is exhibiting good embroidered reproductions of interesting silk stuffs from the middle ages belonging to the shrines of S. Canute's Church at Odense (see above p. 81 and 82). Danish industry is fond of looking to the historic remembrances of the North for its models, and it is in keeping with this fact that *C. B. Hansen's Establishment*, manufacturers of furniture by appointment to the King, has placed, above his suite of furniture with Northern subjects a tapestry showing the expedition of Leif the Fortunate to Vineland (see above p. 37).

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The people of Denmark takes a great interest in its past history and in honoring its great men. *Thomsen* and *Worsaae* have been named already; but a great many more may be named, and from remote times. From the field of national science we shall quote the names of several: First of all *Tyge Brahe* (1546—1601) of noble birth. He was an astronomer. On the island of Hveen in the Sound between Denmark and Sweden he built a magnificent castle, called Uranienborg, provided with two observatories which he supplied with all the then known appliances for observing the sky. He grew the greatest astronomer of his day, and kings paid a visit to the proud nobleman at his astronomical island. His greatest importance is his introducing the empiric method in natural science fifty years before Bacon, Baron Verulam. His



theories were founded on observations and measurements, made by means of new instruments partly of his own in-



*Tyge Brahe.*

vention, while before him all astronomers — Copernicus not excepted — had been reasoning rather than observing. At Uranienborg Tyge Brahe laid the foundations of modern astronomy whose speedy and direct fruit the laws of Keppler were. But not only astronomy owes its progress to Danish studies. Alexander Humboldt gives another Dane the name of the creator of geology, viz., the learned *Niels Stensen* or, as his

Latin name sounds, *Nicolaus Steno* (1638—1686). He first drew upon himself the attention of the learned world by prominent anatomical discoveries touching the glands and the muscles, the heart and the brain. But later on, in 1669, he writes a book where he, as the first, points out the different strata of earth, the older formations without objects of antiquity and the younger ones containing these objects. This book was published at Florence where, moved by religious scruples, he embraced the catholic faith. In his later days he gave up science altogether finishing his useful life at Schwerin as bishop *in partibus* and apostolic vicar in the North.



*Niels Stensen.*

We now pass to the discoverer of the velocity of light, Prof. *Ole Rømer* (1644—1710). In the year 1671 a

French expedition arrived at Copenhagen for the purpose of determining the latitude of Uranienborg. He assisted its



*Ole Rømer.*

members, and when they returned to France, he accompanied them. Here raising himself he worked at the construction of the large fountains of Versailles, and made his great discovery in 1675. He returned to Denmark 1681 to become a professor of astronomy at the University of Copenhagen. But at the same time he was active in a number of practical situations which, among

other things, made him introduce uniformity of weights and measures everywhere in Denmark, and work out the first register of land or general rental, making possible a uniform assessment of all landed property in Denmark.

Tyge Brahe and Niels Stensen belonged to the circle of the learned exclusively. There was a cleft between these men and the common people. Although not giving it access to his science Rømer was in communication with the people in practical life; but not till H. C. Ørsted was the intercourse brought about to its full extent.

*Hans Christian Ørsted* (1777—1851) who, after the discovery by Volta of the Voltaic pile, engaged with eagerness in the study of piles, was led into an extensive study of natural philosophy, and in 1820 he discovered the influence of electric currents on the magnetic needle. This discovery has been of a far-reaching importance on account of its application to the electric telegraph, and it has rendered the name of Ørsted world-famed. But to his country this ingenious



man, author of the beautiful work *Mind in Nature*, was of great importance in other directions. His aim, at which he fully arrived, was to make known natural science in the widest possible circles. He was the founder of the still existing *Society for the propagation of natural science*, and he contributed to the establishment of the Engineering College of Copenhagen, whose director he was for 22 years.



H. C. Ørsted.

Through Ørsted natural science has got quite a different position in Denmark to what it had before; it has got in touch with practical life, as may be seen from the work of Mr. R. Malling-Hansen (1835—1890), manager of the Deaf and Dumb Institution. He was endowed with great inventive powers which for one thing appeared in his invention of a good type-writer. Daily weighings of the deaf and dumb children under his care led him into the study of natural philosophy. The result he arrived at was that the weight

and growth of the children were dependent not only on their nutrition, but on general cosmic laws, and he established most ingeniously that all organic functions on earth are in continuous and congruous oscillations of intensity under impulsions due to the rays of the sun.

In this case the layman turned savant, but on the other hand the scientists put themselves at the disposal of practical life. Above (p. 9) we have named Mr. *N. J. Fjord* (1825-1891); and we shall further quote the name of Dr. *Emil Chr. Hansen* (born 1842) whose researches concerning the physiology of fermentation have revolutionized the breweries, as far as fermentation goes. He has (1883) succeeded in isolating the yeastcell, following its development and propagation, and has thus been able to produce a pure cultivation of a yeast that always gives a sound beer; numerous pupils are working under his guidance, and pure yeast is now exported from Copenhagen to all beer-brewing countries (see p. 14).

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The laboratory with which Dr. *Emil Chr. Hansen* is connected is the physiological laboratory of the Carlsberg Brewery established by the famous founder of that brewery, Mr. *J. C. Jacobsen* (1811-1887). It was the first brewery in Denmark making Bavarian beer, and, through his energy, it soon became the largest too. He, however, carried it on not as a business enterprise only, but as a scientific institution. A physiological laboratory was therefore a necessary department, and Dr. Hansen having made his most important discovery, J. C. Jacobsen did not keep it as a secret reserved for his own brewery, but placed it at once at the disposal of all the world. He was one of those men of industry that had been



subject to the influence of H. C. Ørsted, and not in vain. Jacobsen attributed his commercial success to the fact that he had been so fortunate as to enjoy the teaching of H. C. Ørsted, and on the day when, mostly through his liberality, a monument for H. C. Ørsted was unveiled at Copenhagen, the 25th September 1876, he founded »for the advancement of science and to the honor of Denmark« a richly endowed foundation called the Carlsberg-Fond under the management of the Royal Danish Society of Science and Letters.



*J. C. Jacobsen.*

As another proof of J. C. Jacobsen's love not only of science but of art as well, we shall still mention the museum founded by him (1878) at the castle of Frederiksborg. It is to become a home for inspiring and very comprehensive representations of Danish historic memorials from the time of the introduction of christianity into Denmark till modern times. Thank God! there is a great deal to be remembered. Though of small size Denmark has performed achievements and produced men known all over the world.

During the reign of Canute the Great (1018—1035) Denmark ruled over England; during the reign of Valdemar the Conqueror (1202—1241), who christianized the Wends, the Baltic was as a Danish inland sea; and Queen Margaret (1387—1412) also sat upon the throne of Norway and Sweden. After that time, however, the dominion of Denmark has vanished. But our historians, with Saxo Grammaticus leading the way, have kept the memory of the deeds of the past, and in the domain of Poetry, Religion, Science and Letters new

names have been added: *Holberg* and *Øhlenschläger*, *Grundtvig* and *Kierkegaard*, *Rask* and *Madvig*, to say nothing of the fact that Denmark has, in these latter days, spun a net of wires carrying its influence to the remotest parts of the world through the Great Northern Telegraph Company whose founder is the president of the Merchants' Corporation of Copenhagen, Mr. *C. F. Tietgen*. It is Mr. Tietgen, too, who has mainly contributed to give Denmark what it possesses of the factory system.

Among the men that may be named here we shall dwell upon a few belonging to the liberal arts.

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Who does not know *Thorvaldsen*? Who does not know the Thorvaldsen Museum of Copenhagen, the characteristically fine building, filled with statue by the side of statue, bust of bust, everything the work of one man, of the sculptor who, from the moment he, in Rome 1803, had shaped his Jason till his death 1844 was the most celebrated artist of the world. It was the ancient art that the hand of *Bertel Thorvaldsen* revived in classic beauty and serenity. As against the frivolity of last century his works stood in passionless beauty, entirely chaste; and their high ideality conquered the world. It is not a question of modern realism obliged to give both muscles and skin to the beautiful form; and the Olympic figures of Thorvaldsen stand opposed to the development of present time, but they make a captivating impression, being the results of a marvellous freshness and richness of production representing with the same genius the Greek world of Gods and a number of historic characters as



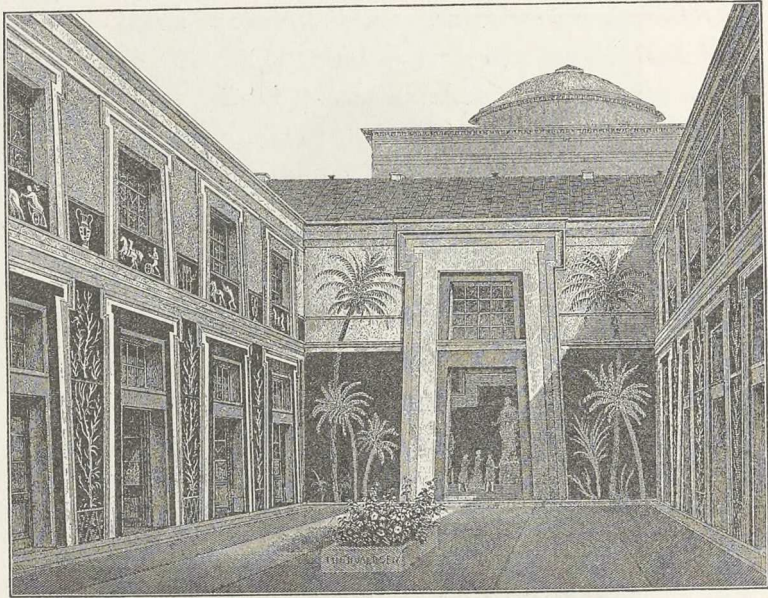
the host of the apostles and the Savior himself. The Thorvaldsen Museum is continuously filled with visitors meeting together at last with sadness in the central court of the



*Bertel Thorvaldsen.*

Museum where the remains of the great artist rest among impressive surroundings. Pennyless he set out for Italy, then the land of promise to art, and in Rome he won his reputation. But love of his country led the celebrated artist

back to Denmark where he passed his last days, presenting his native town, Copenhagen, with his artistic inheritance. But then Copenhagen has erected the Museum as an imposing



*Thorvaldsen's grave in the Thorvaldsen Museum*

monument, and given him a grave there more beautiful than those of most other men.

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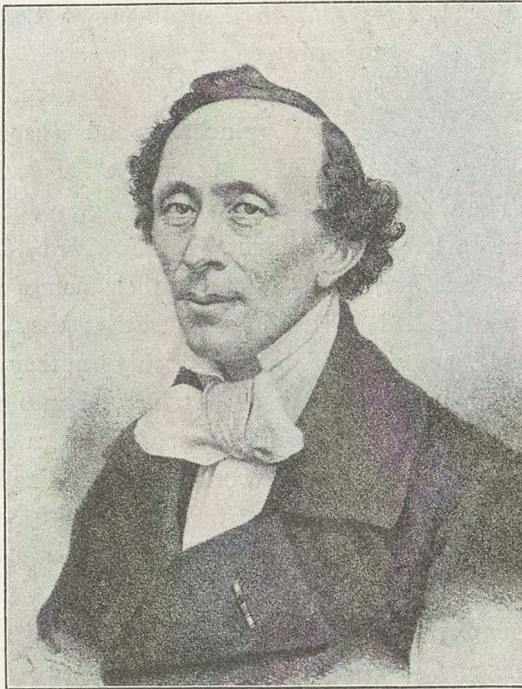
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With his nervous mobility *Hans Christian Andersen* (1805—1875) stands in a sheer contrast to the classic calmness of Thorvaldsen. Their only resemblance is their having raised themselves, through their genius, from the poorest conditions



of birth to become worldfamed men. H. C. Andersen has eloquently described his struggle in his work *The Tale of my Life*<sup>1)</sup>. And true it is that his life was like a tale. Poor and



*Hans Christian Andersen.*

all alone he left, at the age of fourteen, his native town Odense, walking to Copenhagen, in his simplicity, full of hope, wonder-

<sup>1)</sup> Andersen's manuscript of this book is to be found, with several others of his manuscripts, in the H. C. Andersen room in the Danish court in the Manufactures Building. — There are special guides to the H. C. Andersen room as well as to the Thorvaldsen room that corresponds to it.

fully sure to be helped on; and as a matter of fact the simple overgrown stripling happened almost from the beginning to knock at the right doors. He was helped on; he got support and training. Having written a great deal of poems, plays and novels, of which only a small number are of real value, he found in his *Fairy tales* his domain proper that brought home to him that glory of being a great man he had been aiming at since his boyhood. Like the ugly duckling in his tale of that name he was »pinched« and »hacked« and »bitten, shoved and ridiculed«, but at last the genius broke through. The wabbling gait of the clumsy, gray duckling was changed into a lofty swan's flight. *The Swineherd*, *The Nightingale*, *The Sweethearts*, and whatever their names are, have properly been called »Iliads in a nutshell«; they are liked by everybody, amusing children as highly as they captivate grown-up people. They have been translated into nearly all languages, and are known in Europe, America and Asia. No Danish poet has attained a world-wide fame like H. C. Andersen.

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But Denmark owns other artists than those of the plastic and graphic arts. In the province of music as well it has bred sons whose fame has reached far beyond its boundaries; and here we shall especially name *N. V. Gade* (1817—1890). Through the form of art he has created, the dramatic concert music, he won general and strong sympathy. A fresh national vein, sprung from the popular songs of the North, joined in him a deep general musical stream, and both sides of his rich talent have revealed themselves with brilliancy in his poems in music, as may be seen by comparing *Elver-*



*skud* (Elf-shot) and *Korsfarerne* (The Crusaders). Musical life in Denmark has been greatly developed by Gade; but foreign countries too have had the benefit of his talent. For several years he was the celebrated conductor of the famous Gewandhaus concerts of Leipzig. But in 1848, at the outbreak of the first struggle between Denmark and the mighty Germany, he returned to his country; and since then he devoted all his energy to it, a fact which has not prevented his works from spreading all over the world.



N. V. Gade.

From olden time music has had a home in Denmark. The *lurs* of the bronze age, mentioned above, show this of yore, and N. V. Gade for our days. What is a supposition only that the coasts of America have been reached by the sounds of the *lurs* from the expedition of Leif the Fortunate may be said as a certainty of the sounds of the music poems of Gade. He is one of the little Denmark's able sons who have placed the Danish name, the name of their beloved country, on the lips of all.



*The Copenhagen Industrial Union.*

## II.

In the invitation to take part in the World's Columbian Exposition which was sent out in this country the following passage is to be found: »The Danish Government has recognized it to be of importance that our country should not stay away on this occasion. Parliament has voted a grant of Kr. 250,000 (\$ 67,200) to be applied to the participation of Danish industry in the Exposition, and this amount has been placed at the disposal of *Industriforeningen i Kjøbenhavn* (the Copenhagen Industrial Union). Under these circumstances this Union has deemed fit to assume the guarantee of providing a Danish section«.

Consequently the Union elected a commission for the representation of Denmark at the World's Columbian Exposition, and this commission, whose members are named above (p. 3), was authorized by the Government.



As may be seen from this statement it is owing to the efforts of the *Copenhagen Industrial Union* that Denmark is now represented at the Exposition. That it is the industry only that is mentioned here is due to difficulties that arose when the Union attempted to have art and agriculture represented as well, and that were so great as to force the Union to give up these attempts. Later on, however, the fine arts were added. The committee of artists named above (p. 4) was elected at a general meeting of artists, and was then authorized by the Danish Government which has granted it a support of Kr. 25,000 (\$ 6720). Denmark will thus, at the great rendezvous, be represented by its art as well as by its industry, a fact that was greeted with joy by all, and especially so by the *Copenhagen Industrial Union* that is always working in good understanding with the representatives of the other employments in Denmark, as may be seen from a glance at its history.

*The Copenhagen Industrial Union* was established in 1838, at a time when, following on the great economic calamities that befell Denmark in the beginning of this century, a new life began to rouse the population of the country. Wealth had returned, and with wealth an increasing public spirit, so that even the absolute government, that ruled Denmark till 1849, deemed advisable the introduction of a consultative assembly of the estates. The industrious classes, in particular, got a great push forward by the establishment of the College of Engineering in 1829, and it was only natural that the joining together of the manufacturers, from the different branches of industry, into the *Industrial Union* nine years afterwards should take place under engineering guidance. H. C. Ørsted was one of the promoters; here as everywhere

else this amiable man of science had a grasp of practical life. He thus contributed to give the dullness of the ancient trade corporations a decided antagonist such as the Industrial Union proved to be.

The Industrial Union started with a little more than 500 members, which was then a large number; since then the membership has been constantly on the increase, and now it is more than ten times as large, a proof that the Union has constantly understood how to gain adherence to its work.

It was the reform of the laws and customs connected with trade to which the attention of the Union was directed during its first years, working also, at the same time, for the development of the means of communication. In 1844 it obtained the concession for constructing the first Danish railroad. The Union wished for movement and liberty, and thus its position to trade followed as a matter of course: it worked with eagerness for liberty of trade, and greeted with joy the law that, in 1857, introduced freedom of trade into Denmark. But after this it was necessary that other objects should come to the front and especially the development of a market for the products of industry by holding expositions, and a better training of the industrial classes by means of an enlarged technical education.

Already from the outset the Union had worked at both these ends by means of weekly displays of manufactures, by small periodical expositions, by the founding of a library, by supporting a school, by publishing a periodical, etc. But as far as expositions are concerned an effective impulse was not given till the Union invited not Denmark only but Norway and Sweden as well to a great Exposition of Art and Industry at Copenhagen 1872, an enterprise that was successful in eco-



nomie as in all other respects. The balance in favor of the Union was so large as to allow it to act with an assurance in all its movements that had been wanting till then. It was its president at the time, the late Mr. *G. Christensen*, gun-maker, who was the real bearer of the Exposition of 1872,



*The Technical Society's School at Copenhagen.*

and under his guidance the Union obtained as its property the building (see above p. 156) in which the Exposition was held, and where since then it has had its residence.

But the Union did not apply the whole of its fortune to procuring a home. More than ever it was keeping in mind its second object as stated above, and in 1876 its endeavors succeeded in uniting two technical schools, that had hitherto existed at Copenhagen, into one large establishment: *Det tekniske Selskabs Skole* (*The Technical Society's School*) which since has been working satisfactorily, liberally supported by the

State and the city of Copenhagen, and has greatly contributed to give the industrial youth of this country an improved technical education. In its large and beautifully situated building (see p. 159) it now gathers about 2000 pupils mostly in evening classes, but also in a large day-school with special classes for engineers and mechanics engaged in the building trade, to say nothing of its special schools for painters and decorators, and metal workers, and its school for art industry.

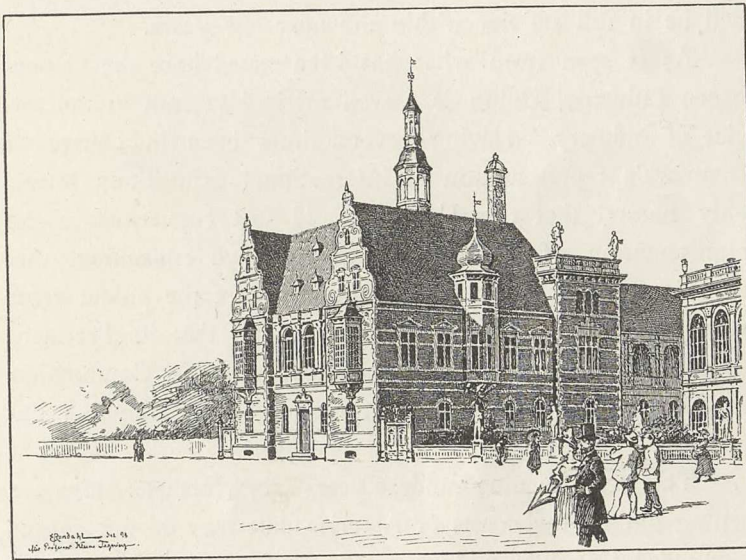
It was for the benefit of industry generally that the Industrial Union worked; but from 1883, when the director of the Royal Copenhagen Porcelain Manufactory, Mr. *Philip Schou*, tit. councillor of state, became the president of the Union, it has laid special stress on the development of a Danish art industry. From the beginning of 1885 it has published, besides its monthly periodical to its members, a richly illustrated periodical »*Tidsskrift for Kunstindustri*« (Magazine for Art Industry)<sup>1)</sup>, and when, at the same time, it gave the impulse to the holding of a great Northern Art, Industrial and Agricultural Exposition in 1888, the year in which the Union was able to celebrate its jubilee of fifty years' existence, care was taken that the Exposition contained select collections of art industry from the largest European countries. This exposition, arranged in the best harmony with art and agriculture, thus became a link in the endeavors of the Union to promote art industry besides benefiting the general development of industry.

What was aimed at was the creation of a Danish art industry, i. e., an art industry conserving all that is charac-

<sup>1)</sup> A copy of this magazine is exhibited in the Danish court in the Manufactures Building (see above p. 67).



teristically Danish in a good sense, but resting, of course, on the experiences gained in the leading countries. For that reason it was wanted, in 1888, that the art industry of those countries might be represented at the Northern Exposition, and also that an Industrial Art Museum might be established



*The Danish Industrial Art Museum.*

at Copenhagen. The actual president of the Industrial Union, Mr. C. Michelsen, jeweller to H. M. the King, has reached the goal. By his endeavors *The Danish Industrial Art Museum* was founded in 1890 by the Industrial Union in connection with the Ny Carlsberg Museum Foundation, an endowment instituted by the brewer Mr. Carl Jacobsen in 1883 for the purpose of acquiring products of industrial art for the benefit

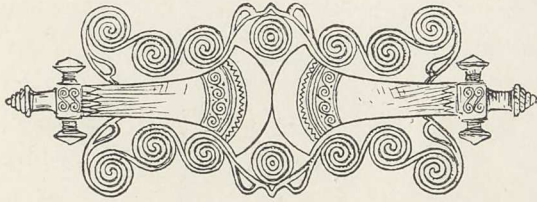
of a future Danish industrial art museum. Mr. Carl Jacobsen, the founder of the famous »New Carlsberg Glyptotheca« a unique collection of modern sculptures, is the son of the brewer the late Mr. J. C. Jacobsen, mentioned above (p. 149). The building of the *Danish Industrial Art Museum* shown here is about to be erected, and it is expected that the Museum, which is supported by the State and the city of Copenhagen, will be in full activity within the next few years.

As is seen from what has been stated here the Copenhagen Industrial Union is a well merited veteran in the service of industry. Having several times been in charge of Denmark's representation at international expositions it was only natural that this Union should feel concerned in the representation of Denmark at the Chicago exposition, that the Government should intrust to its care the public grant voted by Parliament for the purpose, and that its President should become president to the Royal Danish Commission for Denmark's representation at the World's Columbian Exposition.

This year, as nine-hundred years ago, Northern ships are setting out for the coasts of America, but they do not appear manned by warlike vikings, ready to fight at the sounds of the *lurs*. Their expedition is equipped for the great meeting of peace to which Chicago has convoked all nations in commemoration of the discovery of America four hundred years ago by Columbus. Under great festivities the New World is going to compare the multitude of its productions, fruits of its rich sources of wealth and the never resting energy of its inhabitants, with the corresponding productions of the Old World, results of its deeper culture and surer experiences. All the world will muster at the important contest of peace,



and it is the hope of the Copenhagen Industrial Union that Denmark will be able to partake in it with honor. It will be recognized, we trust, that, though small of extent, Denmark is working zealously to continue a memorable past in an active present.





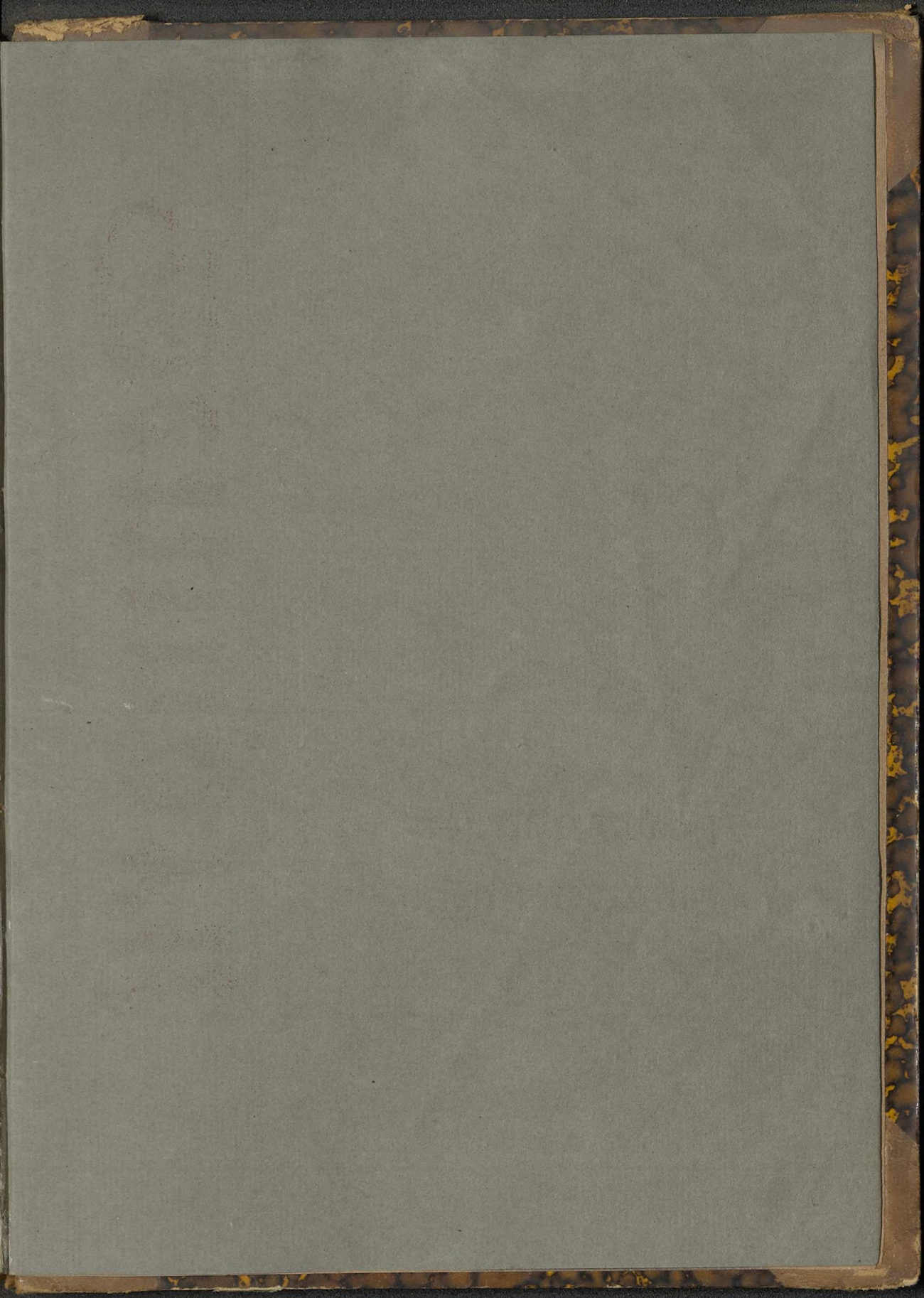


## ERRATA

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# Denmark

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