

we arrived at another  
built of red brick, stone  
the style of Hampton  
in face of the castle,  
and then, turning to  
the splendid Renaissance  
and decorated with the  
of Christian himself,  
of Brandenburg. A  
with twelve niches, each  
represents the *cour d'honneur*  
of the inner court; to the  
of which is placed the  
ornamented marble loggia,  
material, and richly or-  
namented gallery is known to have  
been of Steenwinkel. In  
the windows were gilded;  
repainted some years since—a  
few days by the Russian  
Colonel.

enter the chapel through  
The sacred edifice is long  
known for the beauty of its  
interior by a gallery: it is  
a work, gorgeous in its  
tone down together, one  
which commands your  
below are of exquisite  
work, the *chef-d'œuvre* of chis-  
el work; the pulpit a

richly carved, painted,  
with the building—is the  
work, marqueterie, and em-  
bellished by artists of merit, chief  
of which is one by Reinhold  
Meissner, in which Christian is  
represented, praying before Our  
Lord, surrounded by clouds above. In this  
mosaic, in which  
the king is pierced on one side,  
he could not believe it  
disagreeable, he bored a  
child pulls to pieces the  
toy set in motion by  
a window you will see en-  
countered Christian VI. himself,  
"save your soul." Here  
is the coronation of each  
king from Rosenborg  
as well as the chairs of  
state. Along the gallery  
are the shields of the knights of the  
"phant," one of the most  
interesting, and of which all  
the great and serene, together  
of Europe, are members;  
the Grand Cross of the  
of the knights the shields  
at below, a fine oblong  
vaulted and supported  
by columns of marble, and hung  
with tapestries: this once formed  
the great hunting  
chamber together with his brother

se, you now enter the

Riddersaal—like all rooms of this date, long and  
somewhat low; the ceiling a most elaborate work and  
one of exquisite beauty—gilded and painted after the  
manner of the day. Twenty men were occupied  
during seven years before this work was brought to a  
termination. The Swedes are accused of carrying off  
the silver capitals and bas-reliefs of the lofty black  
marble chimney-piece, as well as of destroying the  
"Minstrels' Gallery," during the war of 1659, but

those who ought to be well informed declare they were  
melted down by the Danes themselves when in want of  
money. The tapestries have been removed, waiting  
until they can be repaired, but the room is hung round  
with full-length portraits of various potentates of  
Europe, perhaps the least interesting series of the  
collection.

One of the most beautiful apartments in the palace  
is that termed the council-chamber, gorgeously deco-



TOWER, CASTLE OF FREDERIKSBORG.

rated in the taste of the last century, and hung with  
the portraits of the house of Oldenburg down to Chris-  
tian V., by Daguerre. It is in this and an adjoining  
room that his present Majesty keeps his private col-  
lection of Scandinavian antiquities—a collection of  
great interest—the greater part being the produce of  
his own researches.

Externally the castle of Frederiksborg has suffered

but little, and the good taste of the late King has  
caused to disappear the additions and alterations of suc-  
ceeding monarchs. But the interior has fearfully suf-  
fered at the hands of the fair Madama, who tore up the  
marble floors and removed the chimney-pieces to adorn  
her phantom palace of Hirschholm. The fine pendant  
ceilings have mostly been covered over or destroyed,  
and beyond the Riddersaal and the chapel—both gems