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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: Kronborg Castle

DATE OF INSCRIPTION: 2nd December 2000

STATE PARTY: DENMARK

CRITERIA: C (iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

The Committee decided to inscribe this property on the World Heritage List on the basis of *criterion (iv)*:

Criterion (iv):Kronborg Castle is an outstanding example of the Renaissance castle, and one that played a highly significant role in the history of this region of northern Europe.

BRIEF DESCRIPTIONS

Located on a strategically important site commanding the Sund, the stretch of water between Denmark and Sweden, the Royal castle of Kronborg at Helsingör (Elsinore) is of immense symbolic value to the Danish people and played a key role in the history of northern Europe in the 16th-18th centuries. Work began on the construction of this outstanding Renaissance castle in 1574, and its defences were reinforced according to the canons of the period's military architecture in the late 17th century. It has remained intact to the present day. It is world-renowned as Elsinore, the setting of Shakespeare's Hamlet.

1.b State, Province or Region: Helsingör, Island of Sjaelland

1.d Exact location: 58°3' N, 12°38' E

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A. SUMMARY

SUBMISSION FOR NOMINATION ON
THE WORLD HERITAGE LIST

Name of country Denmark
List drawn up by ICOMOS DK
Date September 1, 1993

NAME OF PROPERTY

GEOGRAPHICAL LOCATION

Kronborg Castle

Helsingør (Elsinore)
on the Island of Sjaelland

DESCRIPTION

During many centuries the castle controlled the entrance to the Baltic Sea and the sound duties made up a considerable source of income for the country. Here, too, was the place where the kings could manifest their power through splendid architecture. Kronborg as it stands today is built 1574-85 by the Danish King Frederik II. However, remnants of an older castle "Krogen" are found in its structure.

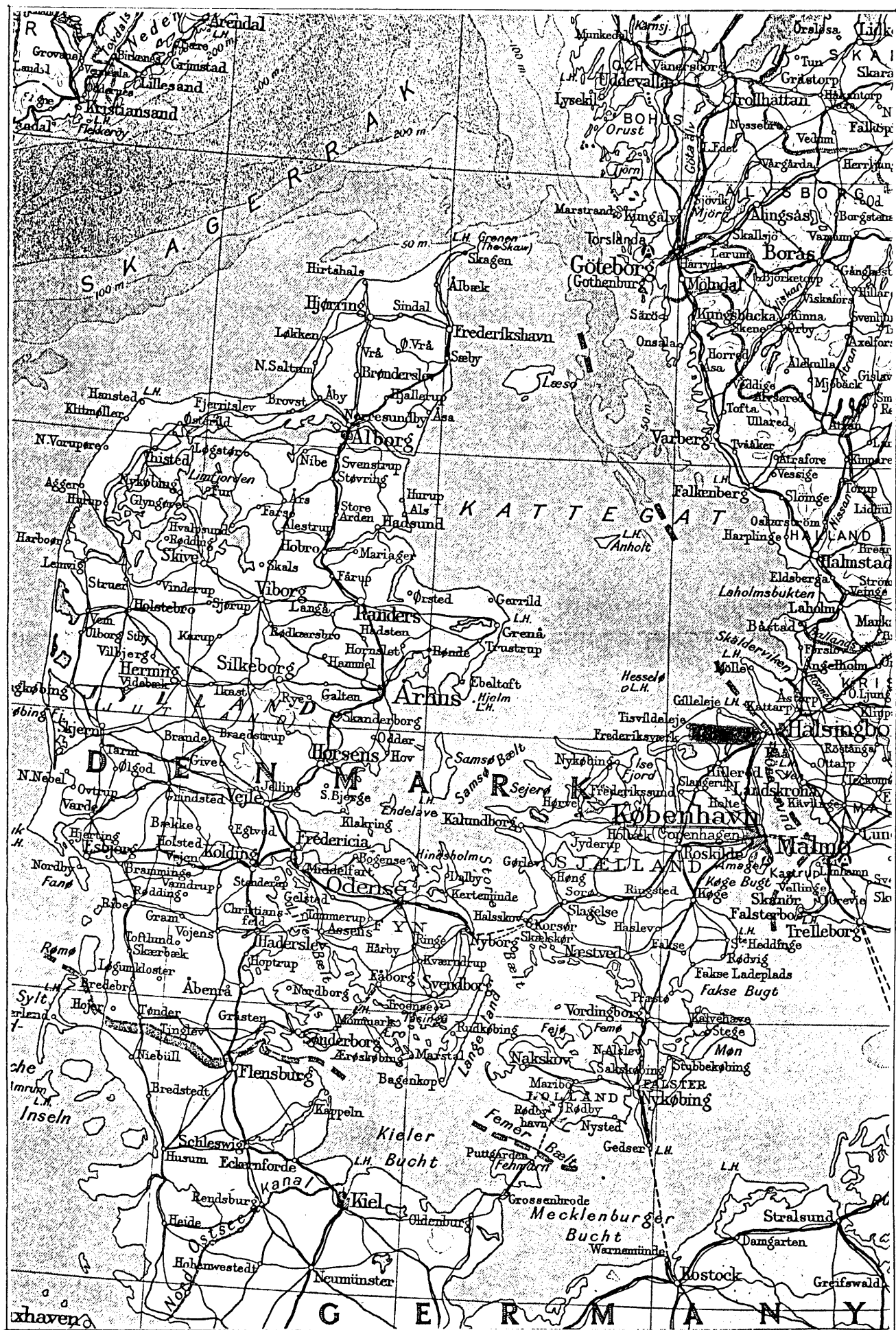
The castle was protected by means of high ramparts and strong pointed bastions while the building itself is a renaissance palace with four wings around a spacious courtyard. The facades show strong horizontal emphasis, which is balanced by decorative towers and spires. The grey sandstone walls harmonize well with the green copper roofs.

In the interior the large Knights' Hall is the noblest room of the period.

JUSTIFICATION OF "OUTSTANDING UNIVERSAL VALUE"

- Criteria met:
 - unique artistic achievement
 - outstanding example of a building complex in a unique setting
 - illustration a significant role in the history of the region;
control of the entrance to the Baltic
 - associated with the legend of Prince Hamlet (Shakespeare)
- Assurances of authenticity or integrity:
 - meeting the test of authenticity in design, materials and workmanship
 - the castle and its surroundings are highly protected through legislation and strict management
 - fully accessible to the public.
- Comparison with other similar properties:
 - beyond comparison in the region
 - unique in its setting and in its relationship to the sea and the town of Elsinore.

B. LOCATION OF THE MONUMENT



MAP OF ELSINORE-KRONBORG





Ships sailing from the north through the Sound fire a salute as they pass Kronborg. The Castle returns their salute. (Detail of an engraving c. 1588).

LEGAL AND ADMINISTRATIVE STATUS

Kronborg Castle and its surrounding defences are national property.

It is administered by The Ministry of Housing - The Agency for Royal Palaces and Government Property:

Slots- og Ejendomsstyrelsen
Løngangsstræde 21
DK - 1468 Copenhagen K.

The responsibility for maintenance and restoration of the property rests with the above agency which includes a building division specialized in this field.

D. IDENTIFICATION

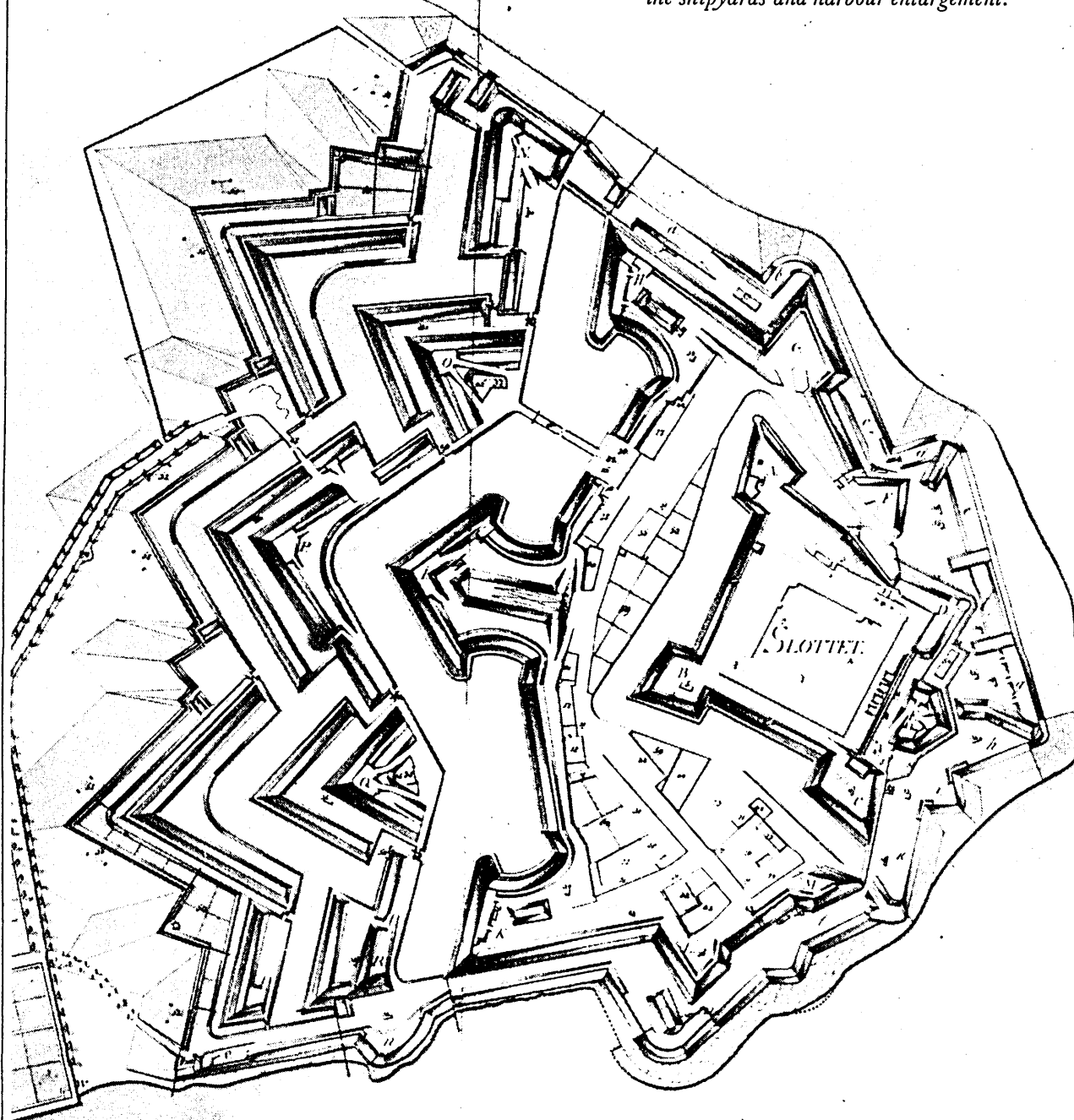
OUTLINE OF HISTORY

After introducing the sound dues about 1425, King Erik of Pomerania built the castle "Krogen" on the strategically important site of the present Kronborg. Remnants of the old walls are still to be seen in the castle to-day. Employing Hans van Paeschen as architect King Frederik II in 1574 began the erection, on the site of "Krogen" castle, of a palace of red brick with vertical bands of sandstone, sandstone-framed windows and a red tiled roof. 24th January 1577 the castle was named "Kronborg" by the King, and on July 30th of the same year Anthonis van Opbergen, a Flemish architect (1543-1611) from Malines, was appointed Surveyor General to the King, his main task being a thorough restoration and expansion of Kronborg. The entire building was clad with sandstone from the neighbourhood of Hålsingborg and from Gotland, and the roof was covered with copper. In 1585 the magnificent Renaissance castle was completed.

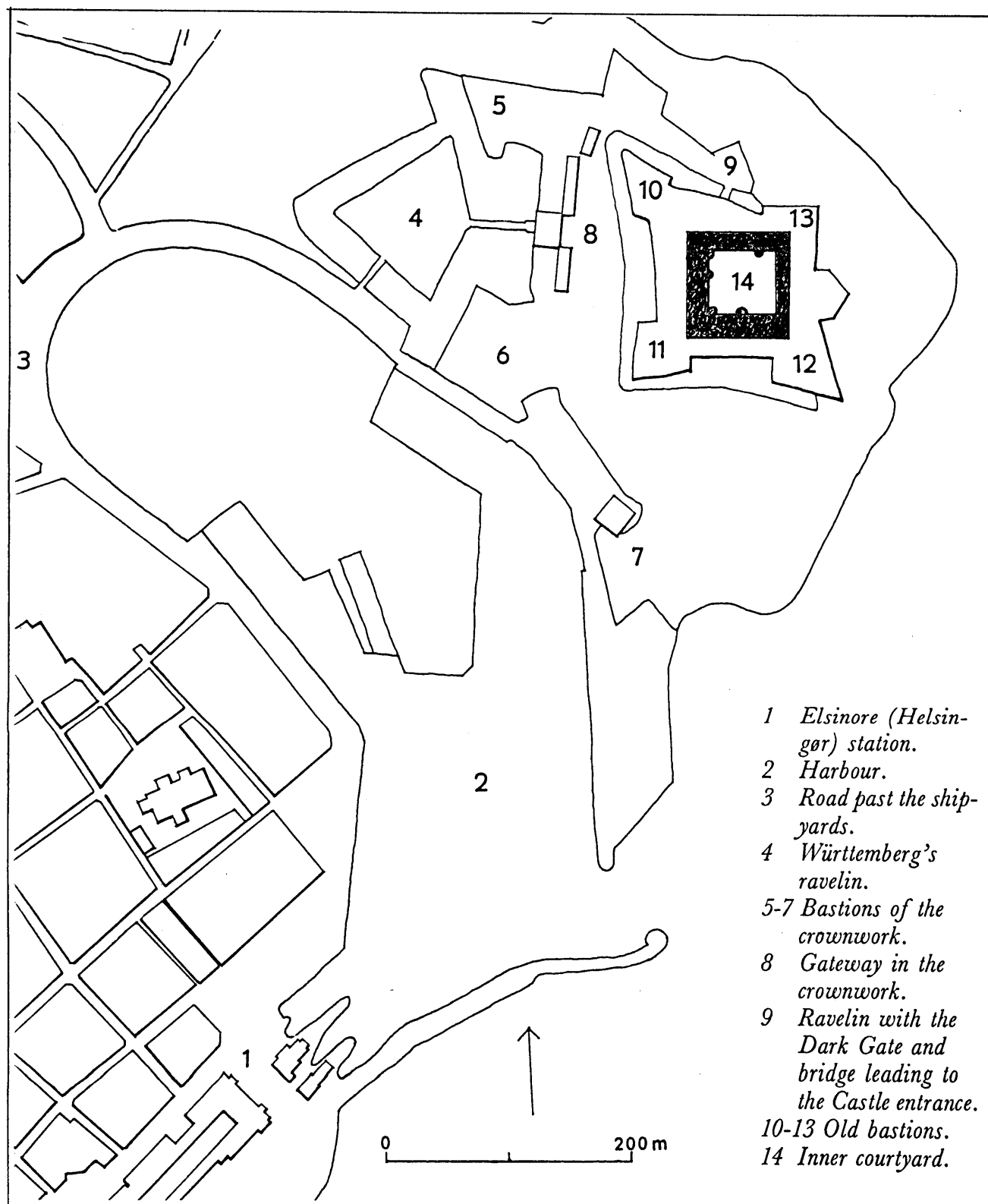
On the night of September 25th 1629 Kronborg was devastated by a terrible fire, which left only the walls standing; only the church and a few rooms in the towers were spared. In spite of protests from the Council of the Realm Christian IV immediately undertook the restoration of the castle 1631, commissioning in that year the Surveyor General Hans van Steenwinckel the younger (1587-1639). Thanks to the energy of the King, Kronborg was then saved from complete decay, and in spite of some alterations of gables, spires, the heights of rooms, etc. he respected his father's work, restoring its appearance from before the fire. The redecoration of the interior was influenced by the new age. The dome of the Great Tower had been destroyed and was then replaced by a low tapering spire; the flat platform of the tower was added under Frederik III. From 1658 to 1660 Kronborg was occupied by the Swedes and the castle suffered much from bombardment and looting. Under Frederik III and Christian V a number of fortifications were built, in 1690 the great Gate Kronværk ("crown work") was erected with its fine Baroque poem by Thomas Kingo above the gateway, presumably with Lambert van Haven as architect. Under Frederik IV the outer fortifications were considerably expanded, and repairs and alterations were undertaken on the castle itself, continuing throughout the century. In 1785 Kronborg was entirely adopted for military purposes, and the castle was employed as barracks until 1922. During the years 1838 to 1843 the chapel was redecorated by the architect M. G. Bindesbøll, and in the late 19th century (1866-97) a restoration of the outside of Kronborg was begun under Professor Meldahl, Surveyor General. 1924-32 the Surveyor General, Magdahl-Nielsen, assisted by Axel Maar conducted a thorough and painstaking restoration of the interior, which made Kronborg once again one of the most handsome architectural monuments of Northern Europe.

In the mind of the English-speaking visitors Kronborg is closely connected with Shakespeare's Hamlet. All this is legend. We only know for sure that the Earl of Leicester's players were in Elsinore in 1586-87.

The fortifications of Kronborg Castle measured and drawn by First Lieutenant Emil Schlegel in 1817 showing the outworks before the last large-scale alteration, e.g. before Moltke's Counterscarp (P) disappeared, and before the Württemberg (O) and the Scholten (Q) ravelins were considerably enlarged. The latter was demolished to make way for the shipyards and harbour enlargement.



KRONBORG AND ITS FORTIFICATIONS TODAY



PHOTOGRAPHIC DOCUMENTATION

1. Kronborg seen from the sea.
2. The castle seen from the west.
3. View from the south. To the left the town of Elsinore. At the top the swedish coast.
4. The castle seen from the north-east with the town of Elsinore in the background.
5. The castle with the cronwork gate seen from the west.
View from south-west.
6. The castle from the north-west.
Courtyard with the main gateway in the north wing.
7. The banqueting hall, south wing.
8. The Queen's long gallery, east wing.

DESCRIPTION AND INVENTORY

(From Harald Langberg: Kronborg)

THE CASTLE AND ITS FORTIFICATIONS

South. From Elsinore harbour and the railway terminus travellers first catch sight of the south side of the Castle. Between the little tower called *Kakkelborg* towards the Sound, and the heavy, square-built Cannon Tower, can be seen the seven windows with nine lights each belonging to the Banqueting Hall. The spires behind enrich the view, yet in the old days they were completely eclipsed by a mighty tower and cupola rising high above the Cannon Tower. Christian IV rebuilt it after the 1629 fire, but the Swedes shot it to pieces in 1658, whereupon it was deemed more practical to make the top into a flat gun-deck. In 1801 during the Napoleonic Wars a signal mast was rigged up on the tower to act as a so-called »optical telegraph« or semaphore, and the tower has been known as the Signals Tower.

West. A walk from the station and along the harbour, past the Elsinore Shipyards (formerly the site of some of Kronborg's defence works) leads to what remains of a low glacis in front of the most advanced outwork of ditches. In their present form the ditches and the banks between them are not particularly old. The earthworks here were washed away by the sea time and time again, and the preserved sections were thrown up in their present form for the first time in 1818 after a violent storm.

From the road behind the shipyards a little bridge over a ditch is crossed to the *Württemberg ravelin* (a ravelin is a fortification comprising two faces that form a salient angle), which is one of two almost identical ravelins that once rose like two islands in front of the Crownwork. After passing the Württemberg ravelin with its guardhouse – now a restaurant – one reaches the brick-faced rampart of the Crownwork. Built between 1688 and 1698 by Christian V its purpose was to provide Kronborg with a strong line of fortification with bastions to protect the Castle's landward approaches. The Crownwork consists of three bastions between two curtains (banks) behind a wide ditch. A wooden bridge leads from the Württemberg ravelin to the *Crownwork Gate* through the middle of the north curtain. Visitors crossing the bridge can fairly easily see why the gateway was once difficult for an assailant to pass through.

The gate bears the date 1690 although it has since undergone alterations and the present façade is from 1733. The tablet above the gateway is inscribed with a poem by Thomas Kingo.

The cobblestones here are only 1½ metres over sea-level, and the sea has been known to flood the terrain at high water, forcing people to sail through the gateway by boat in order to reach the Castle.

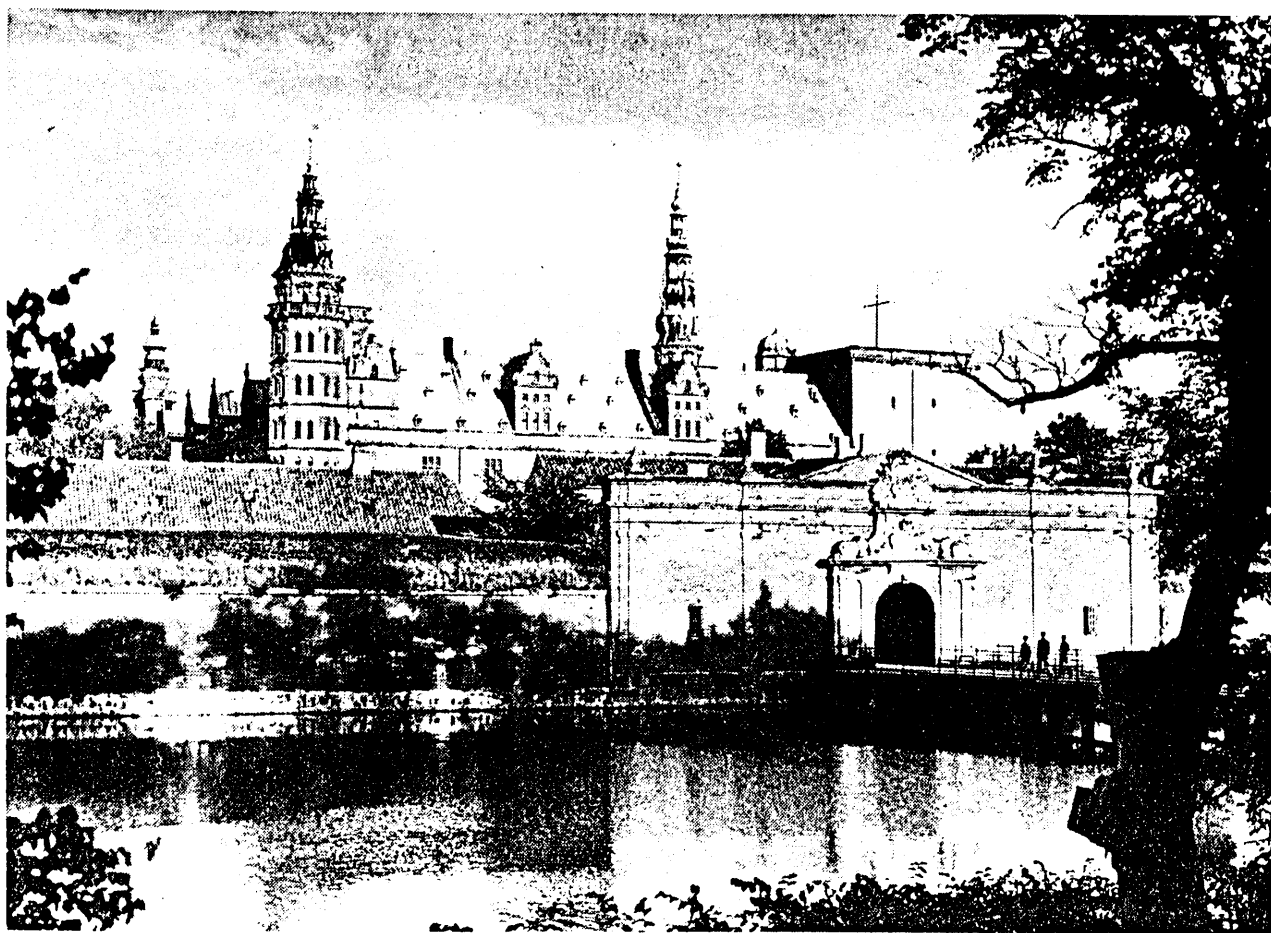


Portrait of Christian V, the Crownwork's builder, on a medal struck in 1691 – the same year as the Crownwork Medal (see front and back covers).

Behind the main section of the Crownwork stands a number of more recent buildings erected for the army, yet one first sees the Castle itself rising above the inner rampart with bastions and the moat. The sloping walls of the rampart are faced with red brick. In the 1580s, though, they were undoubtedly faced with sandstone over the granite ashlars which are still to be seen. It is the *west side* of the Castle with a parapeted, richly ornamented watchman's walk which once also served as a large gutter drained by the lion's head gargoyles projecting from it. The watchman's walk runs from the Cannon Tower in the south to the King's Tower in the north. The latter tower was erected in 1584-85 by Frederick II; it is five storeys high, with a tall spire which burnt down in 1629. Christian IV repaired the



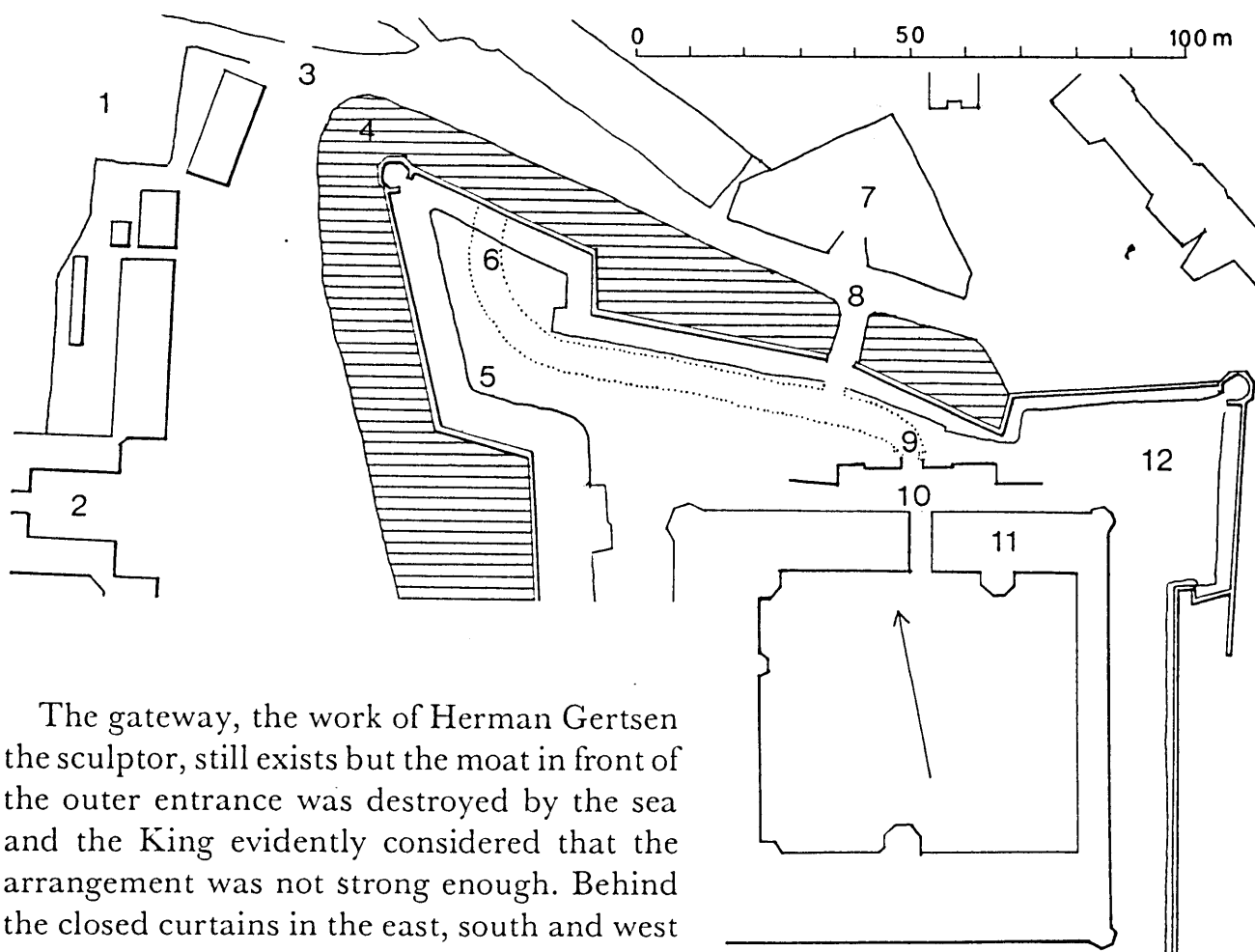
The Crownwork Gate. On a tablet above the entrance is an inscription by Thomas Kingo: If honoured the barrier will raise and through the arch you pass to meet the crowned castle's gaze!



West. With the Crownwork seen from the Württemberg ravelin.

tower and built a new spire. The weathervane bears the date 1730 to commemorate work carried out on the tower at the order of Frederick IV.

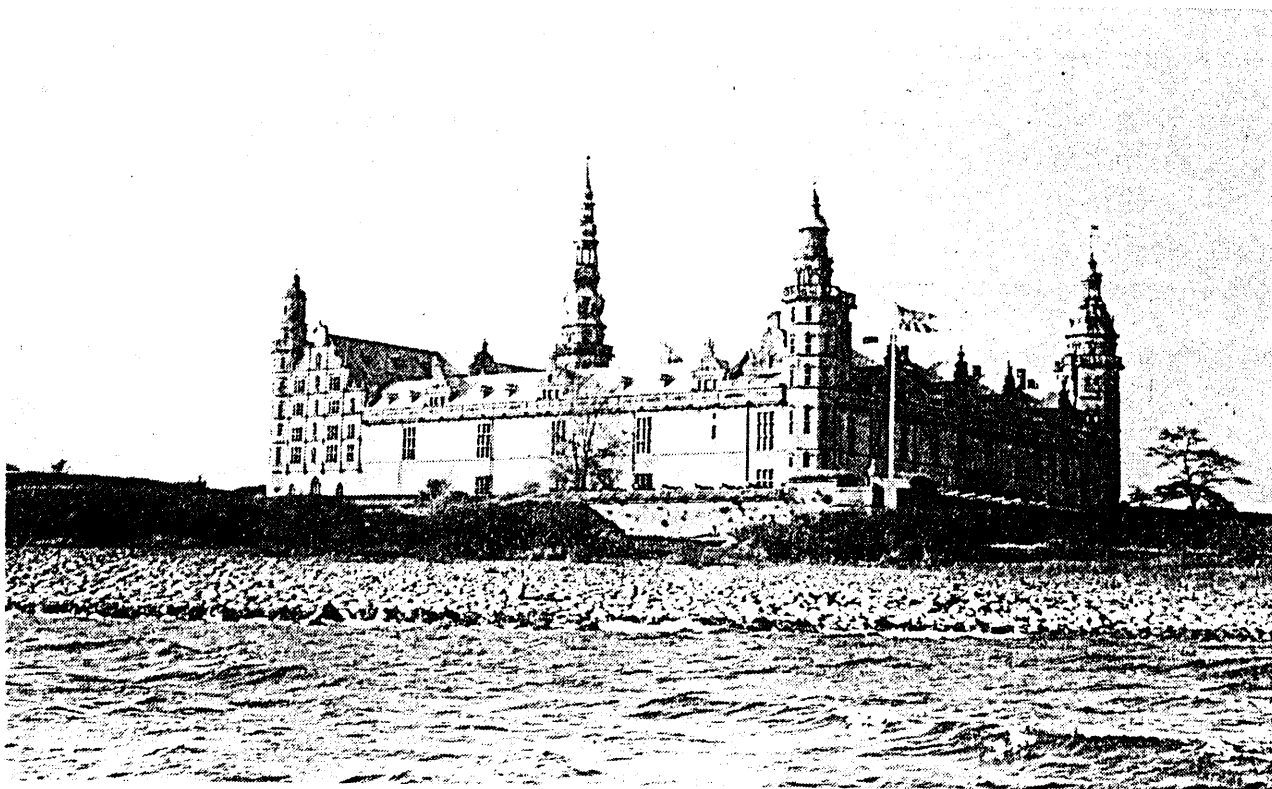
North. As far back in the history of the Castle that we know of, the main entrance of the Castle has been on the north side. Before Frederick II built the present gateway, a gate tower stood in front of the curtain wall, although it cannot be said how old the arrangement was before Fredrick II pulled down the tower and built a strong wall faced with sandstone. It was part of the fortification linking the two new bastions to the east and west respectively. A gateway was made in the middle of this wall, and in 1576 it was enriched with sandstone ornament both towards the Castle and on the side facing the outside world. (Plan on p.9).



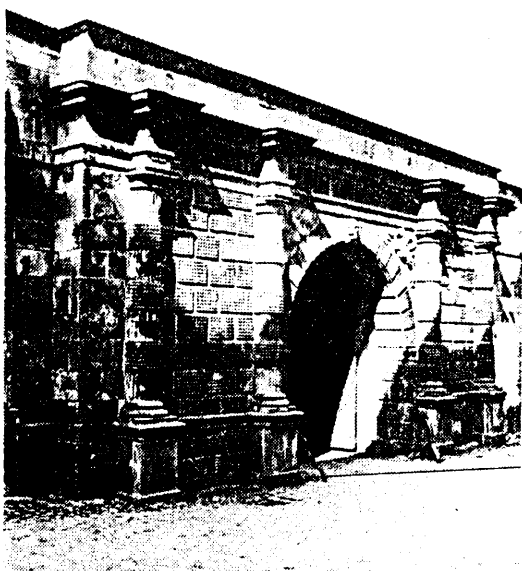
The gateway, the work of Herman Gertsen the sculptor, still exists but the moat in front of the outer entrance was destroyed by the sea and the King evidently considered that the arrangement was not strong enough. Behind the closed curtains in the east, south and west great quantities of earth could be cast up to make extremely strong earthworks, but to the north where there had to be free access to the castle entrance it was not as easy. Therefore, the King chose to reinforce the defence work by building *on the outside* of the curtain.

A new closed curtain on strong foundations was built which sloped from the existing corner bastion to the east, known today as the Flag Bastion, as far as a new corner bastion to the west known as Frederick IV's Bastion. The new main entrance was made through the north face of this bastion, this meant turning left on entering the bastion and continuing along a long, vaulted passage behind the new curtain to the gateway in the earlier curtain. Frederick III built the present gateway approximately in the middle of Frederick II's new curtain wall, so that only a short passage led through what is known today as the Dark

North side east of the Crownwork (1) with the Crownwork Gate (2). Little north vault (3), inner moat (4), Frederick IV's bastion (5) with a notice indicating the original entrance (now blocked) (6). The Dark Gate ravelin (7), bridge to the Dark Gate (8), Gate from 1576 (9), Main Gateway (10) in the North Wing (11), Flag Bastion (12).



Kronborg Castle seen from the Sound with the north façade to the right and the east façade to the left.



The Dark Gate.

Gate. The earlier tunnel-like passage can be seen when passing through the Dark Gate. Frederick II's gate in the bastion was filled in by Frederick III in the 1660s.

When Frederick II added two more gates to the little enclosure between the Dark Gate and the Castle Gate it was called »the four gates«. The new gates gave access to the ramps leading up to »the rampart« in the east and west: this was not only a military area, it also served as a promenade for the King and Queen as well as a playground for the royal children.

The difficulty of curbing the incursions of the sea to the north of the Castle caused many changes to be made to that part of the Castle's environs. In the course of time many proposals have been put forward for, and work started on, a series of ditches to encircle the entire fortress. There were plans to separate the ditches from the sea by an embankment, but the sea always had the last word and quashed all efforts to keep it at bay. Heavy storms and

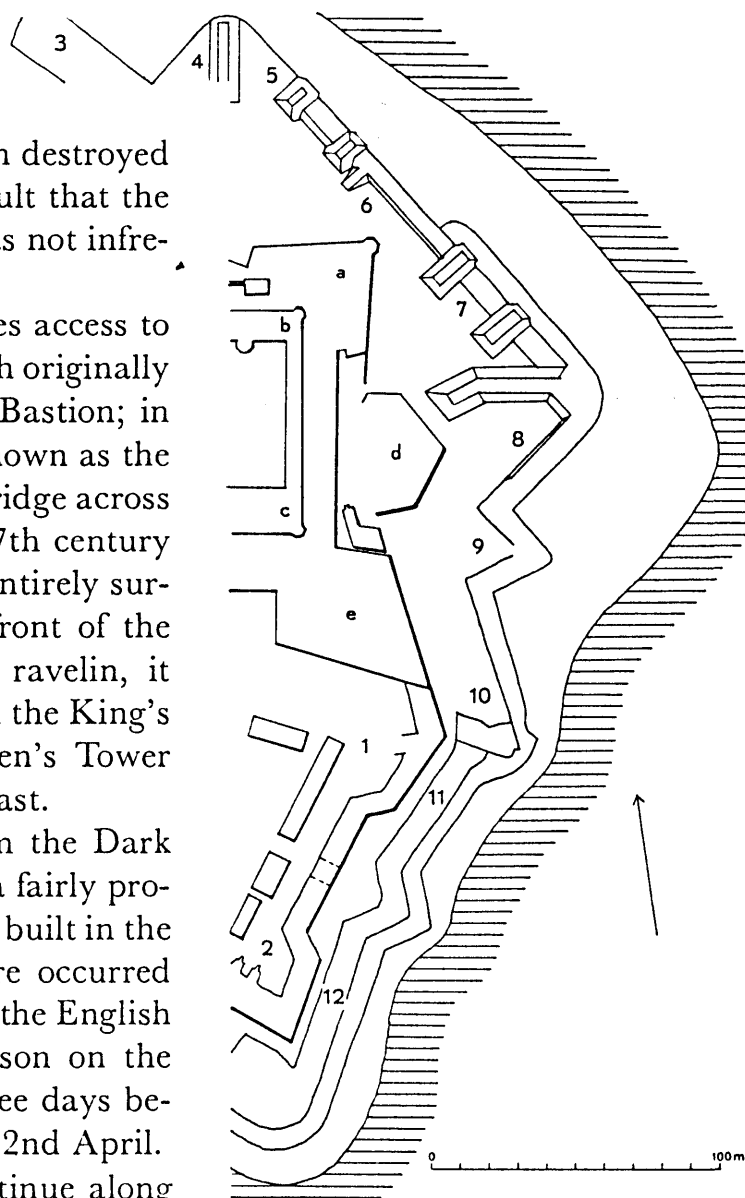
in winter, erosion by pack ice, soon destroyed what had been made with the result that the easiest way to reach the Castle was not infrequently by the beach.

Today Frederick III's Gate gives access to the Castle. It is by the end of a ditch originally intended to pass round the Flag Bastion; in front of the ditch is an outwork known as the Dark Gate ravelin. It covers the bridge across to the gate, and according to a 17th century project originally intended to be entirely surrounded by ditches. The north front of the Castle can be viewed from this ravelin, it looms above the fortifications with the King's Tower to the west and the Queen's Tower (since 1770 a lighthouse) to the east.

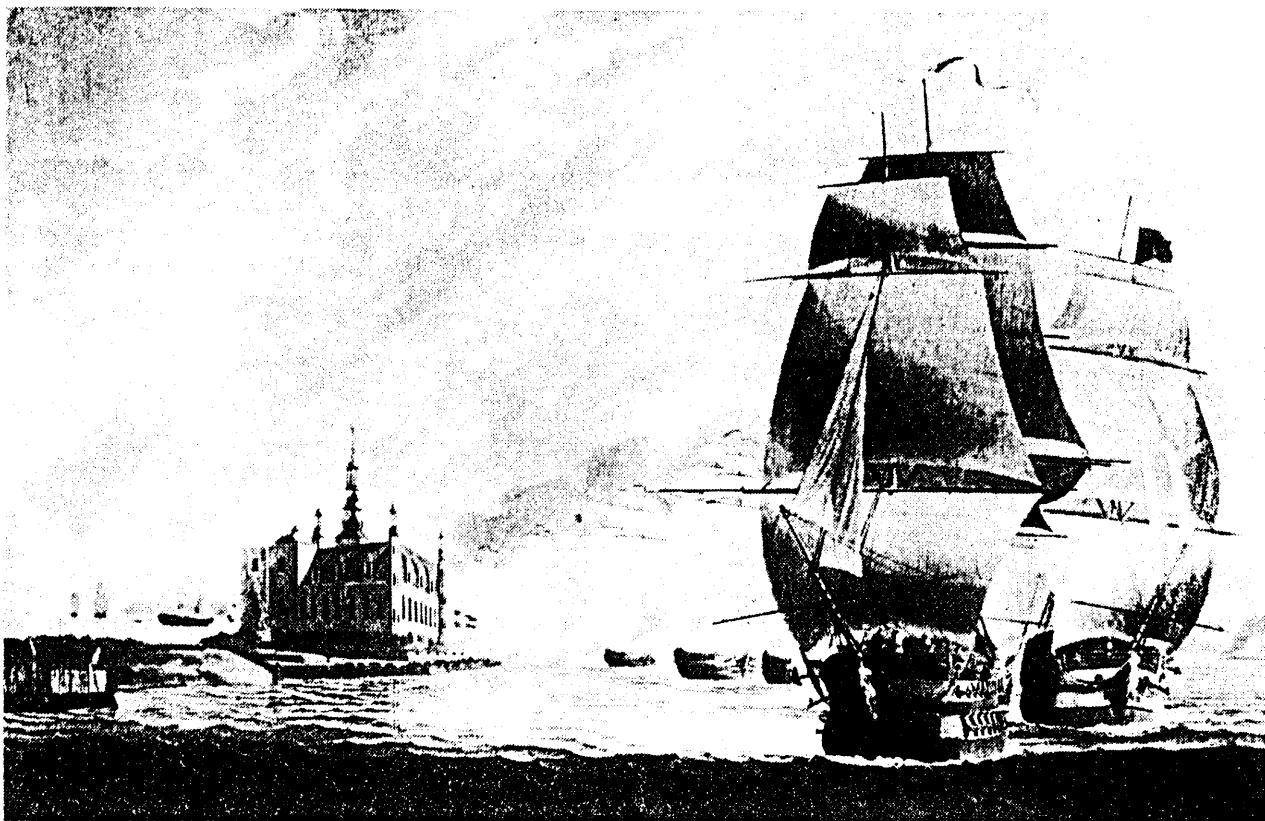
There is also a good view from the Dark Gate ravelin over to what is now a fairly projecting coastline with *shore batteries* built in the 18th century, their baptism of fire occurred when they attempted to turn back the English fleet under the command of Nelson on the morning of 30th March 1801, three days before the battle of Copenhagen on 2nd April.

East. The coastal defences continue along the east side of the Castle. Between the Flag Bastion in the north and Frederick III's Bastion is an advance semi-circular outwork called the Helsingborg ravelin which, in the 1650s, was envisaged as a fortification totally surrounded by wet ditches that would link the moat to the north with that to the south.

Whereas the Castle's North Wing to the east has a modest gable – bearing the date 1585 – the South Wing presents quite a different appearance with the great gable of the Castle Chapel, although the gable has little in common with the Chapel, whose three, arched east windows are low in the façade and barely



East side with the Flag Bastion (a), corner of the North Wing with the Queen's Tower (b, now with lighthouse). East gable of the Chapel in the South Wing and the Kakkelsborg Tower (c), Helsingborg ravelin (d), Frederick III's bastion (e), southern bastions (1&2) and shore batteries (3-12).



The English fleet under the command of Parker and Nelson in battle against Kronborg on 30th March 1801. Aquatint by Robert Dodd who was more interested in the men-of-war than in the Castle. The great gable beside the Kakkelborg Tower is forgotten. (National Maritime Museum, London).

noticeable. The splendidly decorated gable has four rows of windows, one above the other. The first two rows belong to the Banqueting Hall, and the two upper rows light the attic. The gable was built at the close of the 1570s, but increased in height and altered a little during rebuilding after the fire of 1629. In harmony with the *Kakkelborg Tower* abutting it, the gable has undoubtedly from the first together with the tower, represented the most striking architectural feature of the Castle's façades.

The Kakkelborg Tower was given a balustraded gallery and beneath the cupola a rotunda of sandstone. The Queen's Tower had the same arrangement at the top until lighthouse techniques made a structural alteration necessary. The Trumpeter's Tower and the King's Tower were probably based on the same drawing: a drawing that appears to have come into the possession of Frederick II at

THE COURTYARD

Kronborg was devastated by a fire in 1629 but the outside walls withstood it, and the four wings enclosing the *Courtyard* look much as they did in 1585 when Frederick II completed the Castle.

For many reigns the *North Wing* with the Main Gateway contained the private apartments of the King. The two bottom floors in the east end constitute the oldest part. On the lower of the two, originally about two metres above the Courtyard, was King Eric of Pomerania's chamber; Queen Philippa and her ladies presumably had a suite of rooms above it. The medieval brickwork of the east gable extends well into the third storey, and there appears here to be a tower-like structure in the fabric.

Frederick II carried out alterations to the medieval building in 1574-75, adding the stair turret to the old façade east of the gateway. The entrance to the stair turret bears the date 1584, but this is the result of yet another rebuilding between 1583 and 1585 when the entire North Wing was heightened, including the stair turret.

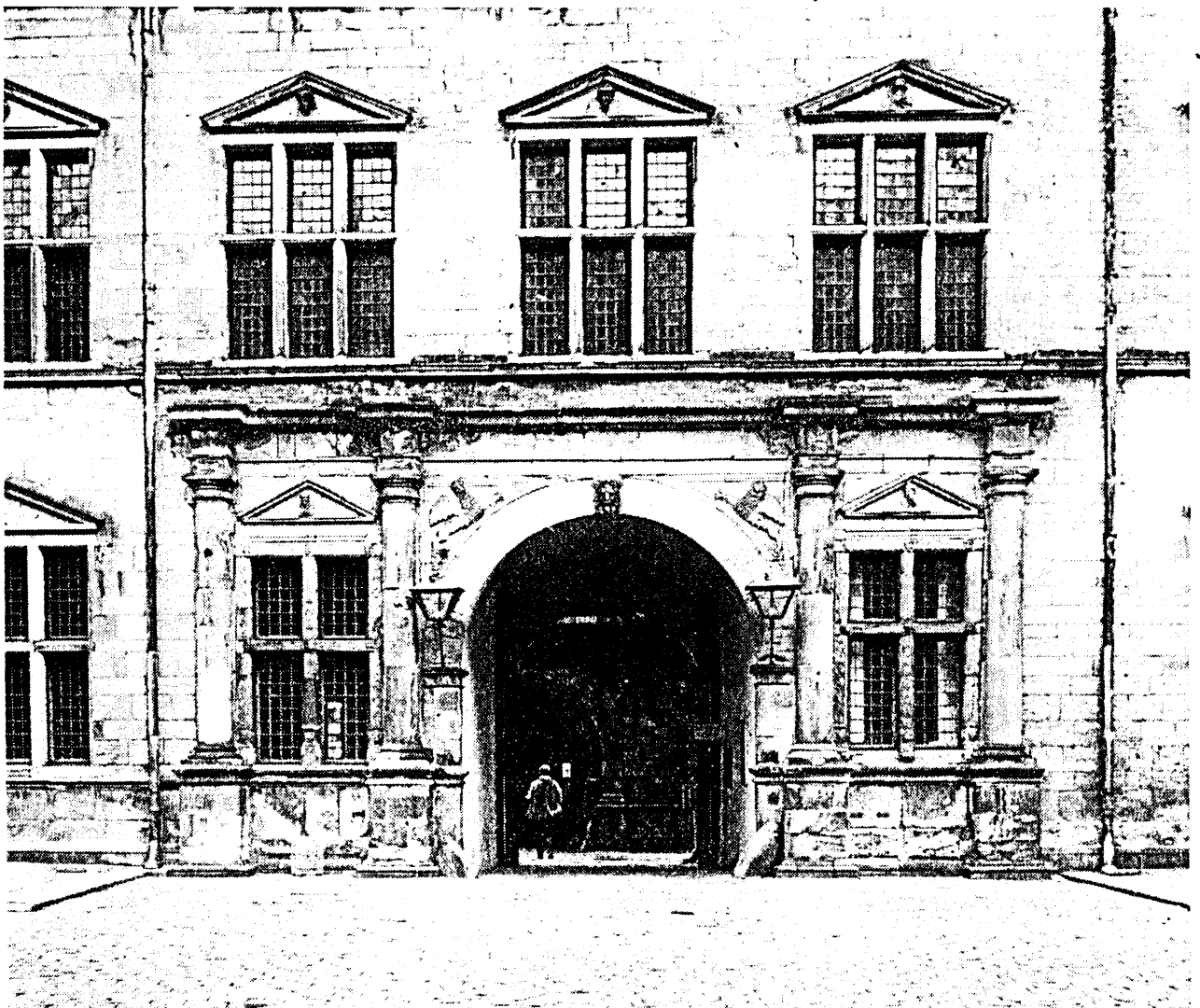
In 1574-75 most of the second storey was arranged for the young Queen Sophie and her ladies-in-waiting. To begin with the King occupied a modest chamber in the west end of the medieval building, but he intended to make an extension. Namely, three bays of vaulting, the Main Gateway, over which would be the King's New Chamber with an oriel window overlooking the ramparts, as well as windows and an oriel onto the Courtyard. The stair turret leading to the royal apartments would thus be in the middle of the renovated building.

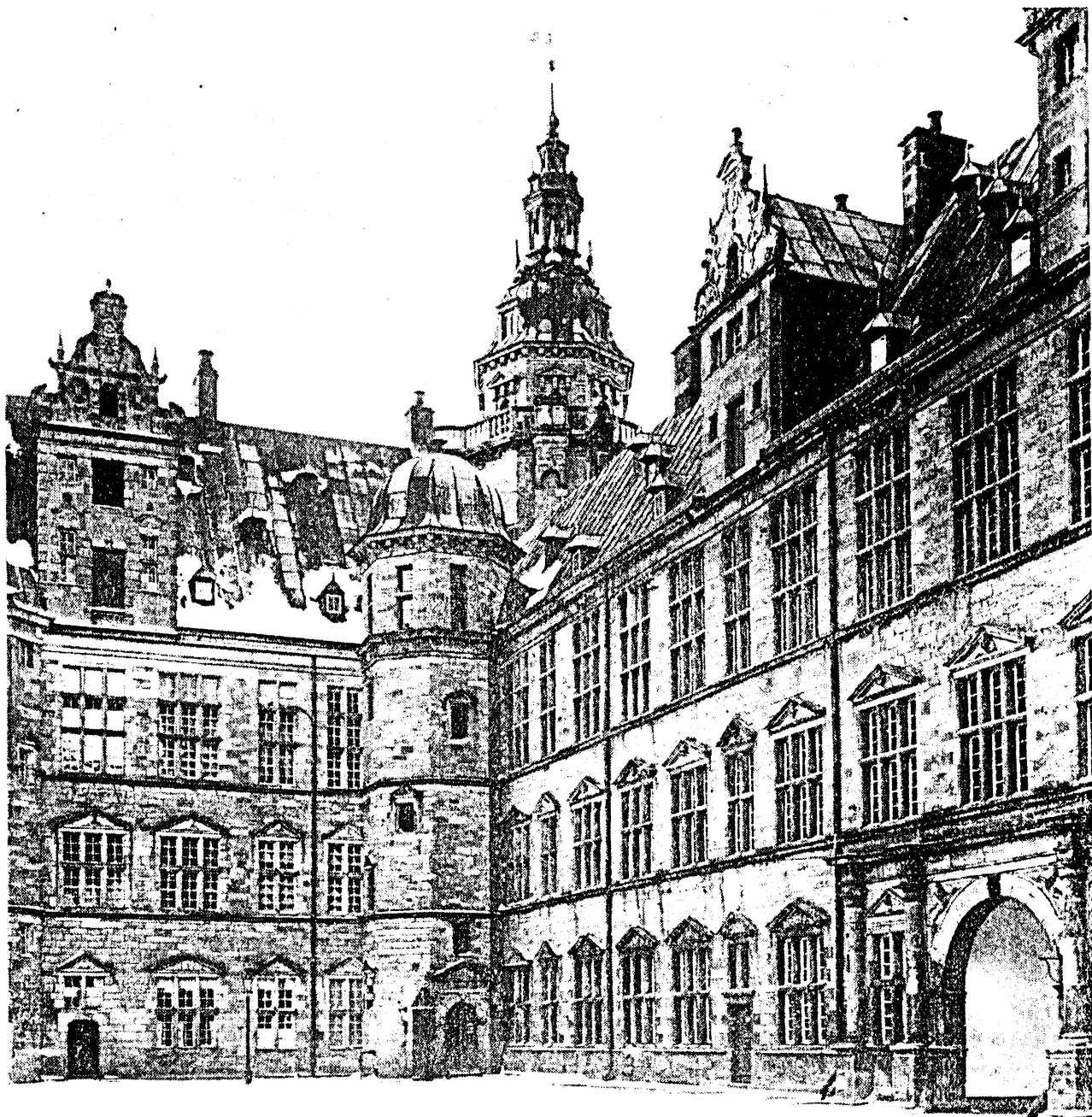
The three vaults were built. The middle bay is now the entrance, the east bay is the

ticket-office; the west bay was pulled down in 1736.

Frederick II continued to build. In 1575 he embarked upon a corner building to fill the gap between the vaulted gateway and the medieval banqueting house which had become the brew-house. The corner building consisted of three parts. Firstly, an *extension to the North Wing* with the residence of the Castle Steward – the King's trusted servant – below, and additional space on the next floor, *inter alia* for chancellery offices. To enable a greater number of persons to be gathered in audience the chamber over the gateway was made longer than originally intended.

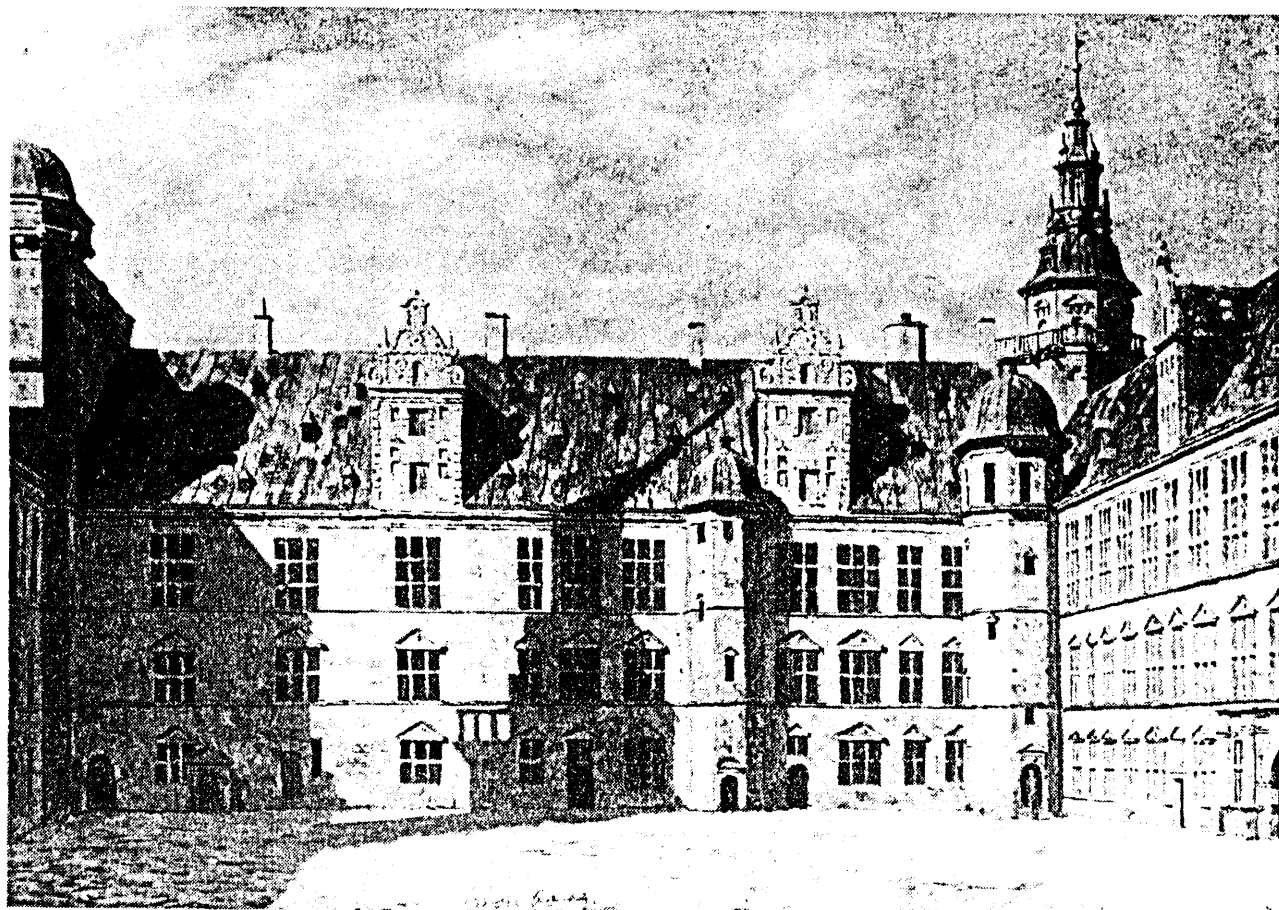
The Main Gateway with the windows of the King's Chamber above. The leaded lights are from 1930, an earlier photograph (p.15) shows the 18th century window panes.





*The North Wing with the Main Gateway.
The stair turret leads to the chancellery offices;
to the left, the kitchen in the West Wing.*

A corner stair turret gave access to the chancellery offices, a building was then added to fill the gap between the North Wing and the old banqueting house in the south-west. The lower storey of this building was divided into two separate units: the one nearest the North Wing became the *Kitchen* with a great chimney, the other became the new *Brew-House*. The floor above was a through floor with a



number of guest-chambers for prominent visitors, access to these rooms was from a little stair turret. The height of all structural additions was two storeys, corresponding to that of the North Wing at that period too. The Kitchen, Brew-House, and Guest-Chambers comprised the *northern end of the West Wing*.

The West Wing of Kronborg Castle painted c. 1840.

Until the mid-1570s the *southern end of the West Wing* had tall pointed windows testifying to the existence of what must have been a magnificent hall. The fabric was red brick with additional glazed brickwork; the windows and the great ribbed vaults of the hall were embellished with fine moulded brickwork. There was a floor above the Great Hall, but the two floors were not level with the floors in the new part of the West Wing. The old house was taller than the newly-built northern end of the wing.

However, already before 1575 the south end

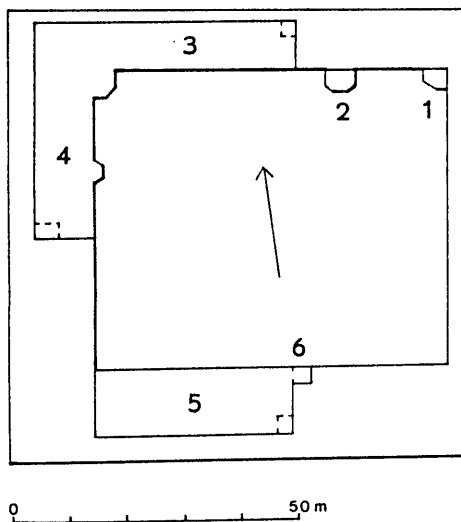
was converted into a strong cannon tower, and the King took the decision to rebuild the rest of the old fabric in order to acquire some large rooms on the same level as the new apartments in the West and North Wings. The old building is given away by the widely-spaced windows of its façade towards the Courtyard.

In addition, the King had to have at least one large hall at his disposal yet the medieval building was not large enough to meet the requirements. *To the south*, though, abutting the south-east corner of the curtain wall stood a medieval brick house, and it was resolved to transform the interior into a magnificent chapel royal. Today, the massive wall round the chapel entrance with the three pointed windows indicate the site of the medieval building. And between the proposed chapel and the square tower was ample space for the construction of a great hall.

Works were begun. The result was to be a building of the same height as the North and West Wings (i.e. one storey lower than nowadays). The castle would comprise three wings.

Unfortunately we do not know how the complex of buildings was to be closed off to the east – towards the Sound. Whether a low, terraced building sufficed or whether a two-storeyed building was planned. However, it is clear that the old curtain wall with its rampart walk remained standing for a long time. The Queen and her ladies-in-waiting could pass along the rampart walk to the chapel.

Seen from the Courtyard, Kronborg Castle at the close of the 1570s was not only a low building, it looked entirely different; the walls were of brick with sandstone courses in the same manner as Frederiksborg Castle and Rosenborg Castle. Windows had sandstone architraves, and sandstone was used for doorways and rampart walks. The roof was tiled. The master builder in charge of works was



Plan of Kronborg Castle about 1576. Two new stair turrets (1 and 2) have been added at that time to the old medieval building with the newly arranged royal residence. A new right-angled extension (3 and 4) has been built in the north-west, and a new building (5) linking two medieval buildings to the south, and a spiral stair to the organ-loft in the Chapel (6).

called Hans Påske, but it is very doubtful whether he drew up the plans for the rebuilding operation.

The low, red brick castle, given the name »Kroneborg« in 1577, never reached completion. The King changed his mind while the project was in full swing. He decided to replace the Great Hall between the Chapel and the Cannon Tower with an even larger hall. Although a devout churchgoer Queen Sophie, twenty-years old in 1577, took a light-hearted pleasure in musical entertainment, she also enjoyed the grandeur and glitter of court life. It was very natural, then, that the King should decide to build a magnificent *Banqueting Hall* to crown his project. He called it the »*Tanzsall*«, meaning "dance room".

South Wing. The façade onto the Courtyard and a cross-section of the East Wing (left) and the West Wing (right). Copper-plate engraving in Danske Vitruvius, 1749.

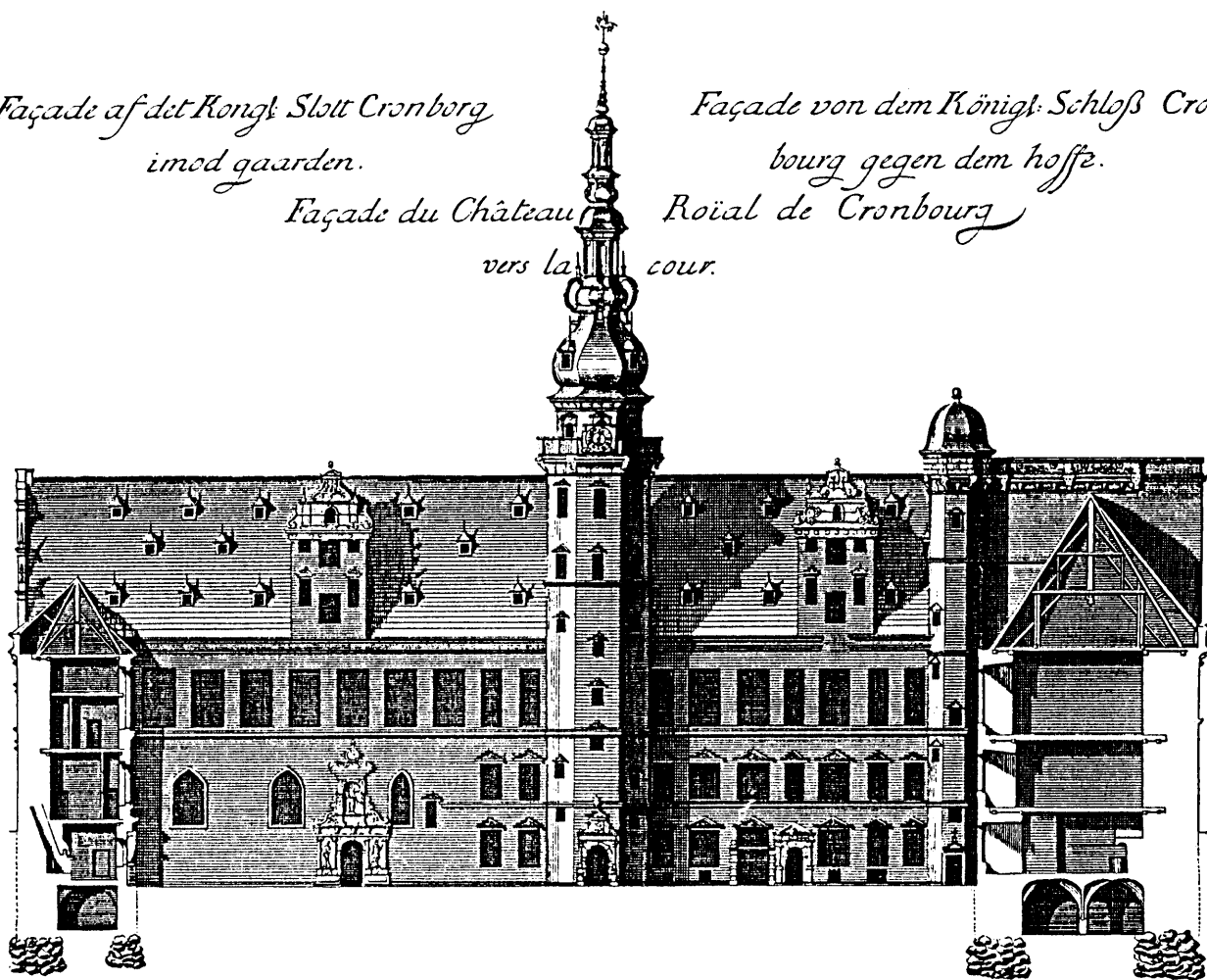
*Façade af det Kongl. Slott Cronborg
imod gaarden.*

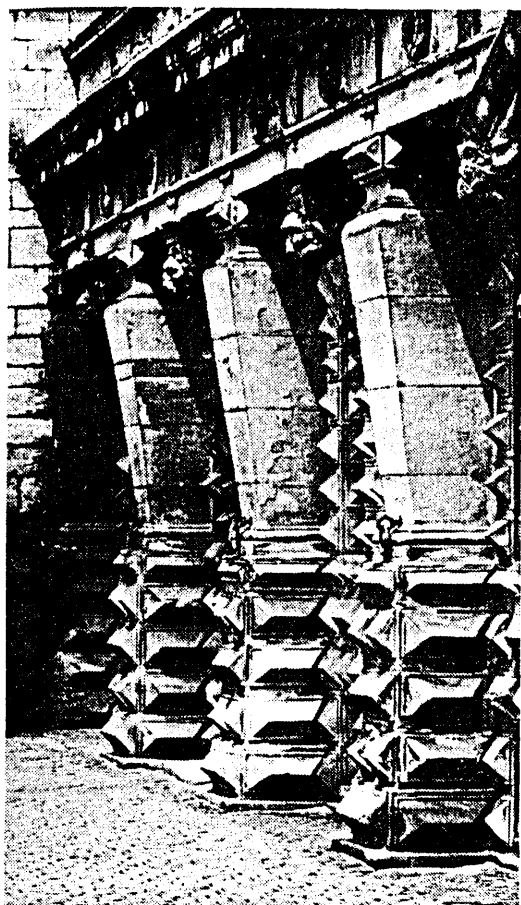
Façade du Château

vers la cour.

*Façade von dem Königl. Schloß Cron-
bourg gegen dem hofe.*

Röial de Cronbourg





North end of the lower façade of the East Wing.

The Banqueting Hall, still the largest in Northern Europe, was built above the Chapel and the new wing between the Chapel and the Cannon Tower. The imposing mullion windows, with nine lights each, were larger than any other windows in the Castle. A fine turret stair, already built, with access to a watchman's gallery over the second storey (see plan p.32) was made considerably higher, the gallery was likewise moved upwards, and the turret received its present spire.

The Banqueting Hall solved the problem of the East Wing. Between 1581-83 the narrow three-storeyed East Wing was erected with a passage on the second floor leading to the Chapel, and a fine picture gallery above. The Queen, now a young woman of twenty-five, then had her own passage leading to the chapel gallery from the North Wing. Shortly afterwards at the head of her entourage she would pass through the lofty gallery on the third floor to make her royal entry into the Banqueting Hall.

Between 1580 and 1585 not only were the West and North Wings heightened, all the red brick walls were faced with sandstone from Scania, giving the Castle the appearance of being built of pale sandstone. Sheet copper replaced roofing tiles, and by the time the alterations were completed Kronborg Castle was transformed into the magnificent building which has been maintained as such through the centuries.

The leading master builder of the Castle's second phase was Antonius van Opbergen from the Netherlands. But we are again unable to judge whether he worked from his own plans and drawings. The North, South and West Wings had largely been built prior to Antonius van Opbergen's arrival on the scene. Only the East Wing has a regular courtyard façade which is wholly from his period, al-

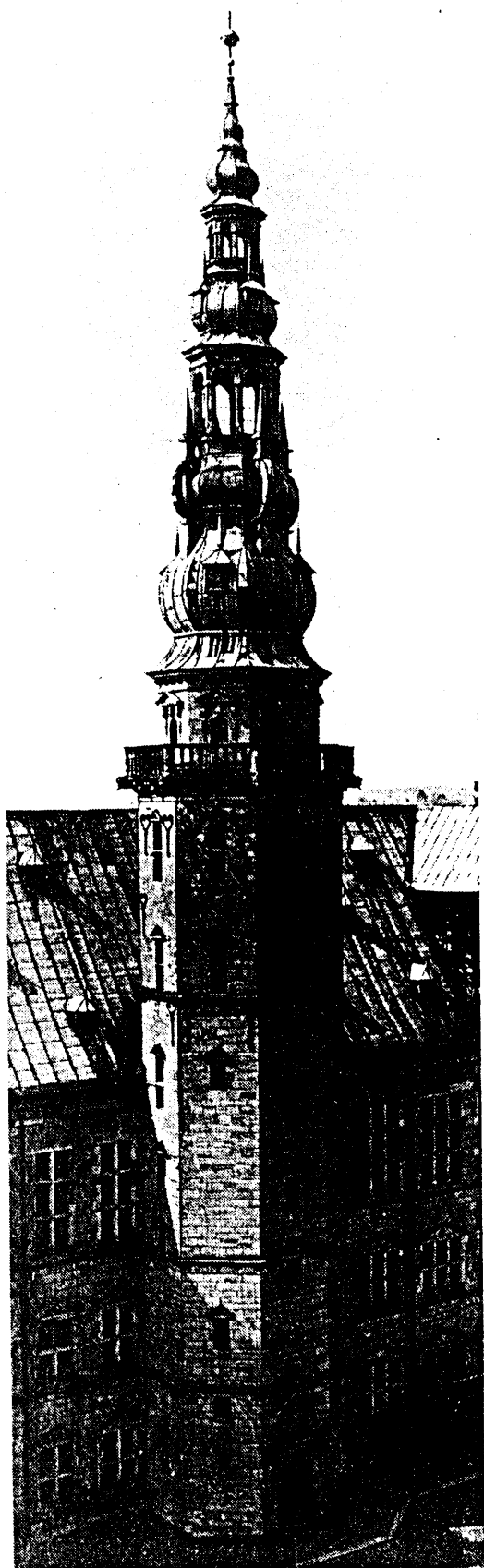
though it may conceal a complicated architectural history arising from the change of one master builder to the other. The design of the famous retaining façade of the East Wing may well have been an entirely separate project.

Obviously a number of alterations have taken place since the reign of Frederick II almost four hundred years ago. Seen from the Courtyard the most radical change is the removal of the watchman's walks running all the way round, corresponding to those still crowning the Castle's outward façades. A big fountain in the middle of the Courtyard has also disappeared. Numerous bronze figures were removed when the Swedes conquered Kronborg in 1658.

That so much has survived does not mean that details have remained unaltered. To the contrary. There is unlikely to be a single piece of sandstone on the courtyard façades which has not been changed or renewed in connection with one of the many repairs to the fabric. Therefore, some caution is called for when considering the authenticity of details in the façades. On the other hand, the unbelievable steadfastness with which this great monument has been preserved, is even more impressive considering the time span of four hundred years. Old pictures and quantities of records demonstrate the care taken every time something had to be renewed. Few castles are as exposed to the elements as Kronborg. Not many visitors to the Castle on a balmy summer day will imagine what the place is like in mid-winter.

The Trumpeter's Tower

At about the middle of the South Wing is the Castle's tallest tower, the Trumpeter's Tower. The wall behind it and a high sandstone plinth had already been built when Frederick II decided to put up a tower here. In 1577 fifty-two



broad stone steps were laid, leading up to the attic over the second storey. In the same year an order was given for another thirty-three steps. Evidently the decision had been taken to extend the stairs up to an attic above the Banqueting Hall. The tower was made even higher by the addition of three chambers, one above the other over the stairs.

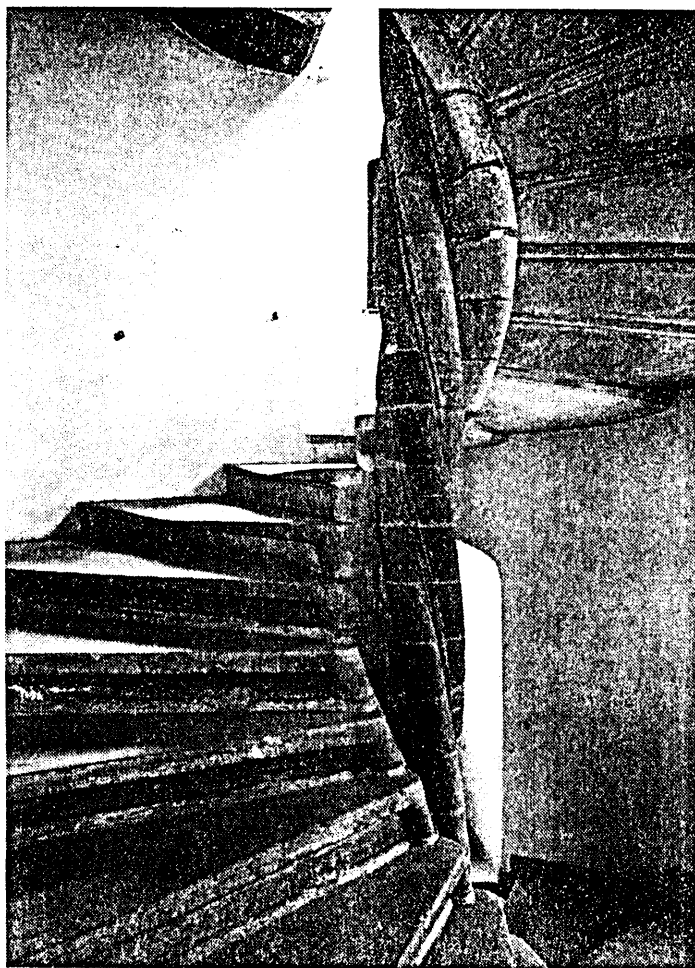
A little spiral stair in the angle of a wall leads up to the topmost tower chamber. Surrounding this chamber is an open, parapeted gallery with a fine view across all the roofs of the Castle. The tower terminates in a festive lantern spire. It was completed in 1579. A splendid gold brocade canopy (p. 36) had been commissioned for the Banqueting Hall, and upon its delivery in 1586 the King appointed five »tower men« who with »instruments and music were to entertain morning and evening at set times, and likewise before dining«. The shrill blast of trumpets has once sounded throughout the Castle from the open gallery.

The Trumpeter's Tower has twice been damaged by fire: in 1629 when the whole Castle went up in flames, and in July 1774 when its spire was struck by lightning. It was twice meticulously restored. The earliest portrayal, about 1580, shows the tower with a weather-vane depicting the heraldic lion of Norway, but the gilt horseman superseded it at an early date. It was renewed after the fire in 1774 by C. F. Harsdorff, the distinguished architect in charge of the restoration.

Situated about fifty-seven metres over the Courtyard, the weather-vane perhaps seems deceptively small. In fact it is almost two metres in each direction, the horseman therefore, is almost full-size. In the old days there was a special link between the cavalry and trumpeters: mounted trumpeters received the highest pay. Drums and trumpets were used for military signals – if a situation were critical it was

important for a trumpeter to be able to move rapidly from one place to the next.

The strident fanfare of trumpets, and whatever airs the King's tower men selected to entertain with, were later replaced by the chime of bells. Whereas the »tower men's chamber« at the top of the tower is on record in Christian IV's reign, it was the bell-ringer's home by the middle of the 19th century. The Banqueting Hall was by then used as a granary and the tower was designated »Church Tower«. A clock was put up at an early date. In the 18th century the balustrade of the open gallery bore a clock dial. The present one dates from 1863.



Spiral stair in the Trumpeter's Tower.

THE INTERIOR

The Chapel Royal

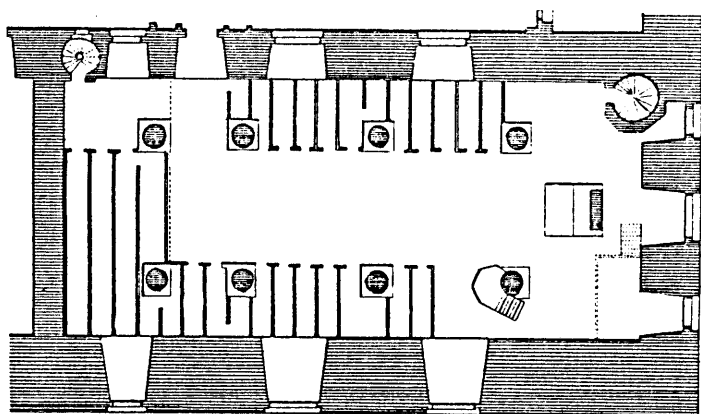
The Chapel has the statues of Moses, Solomon and David in niches round its entrance. The principal features of this doorway date from the reign of Frederick II, but due to innumerable repairs there is unlikely to be a stone still in its original position. The bas-reliefs beneath the niches are the work of the sculptor, Franz Ehbisch, who renovated much of the portal in the 1730s. His enrichments were maintained when a restoration was carried out in 1922-24, except a disintegrated D beneath *David* was altered to F, so that the royal couple's initials F and S (Frederick and Sophie) are now to be found beneath David and Solomon.

Frederick II created the Chapel. Because it

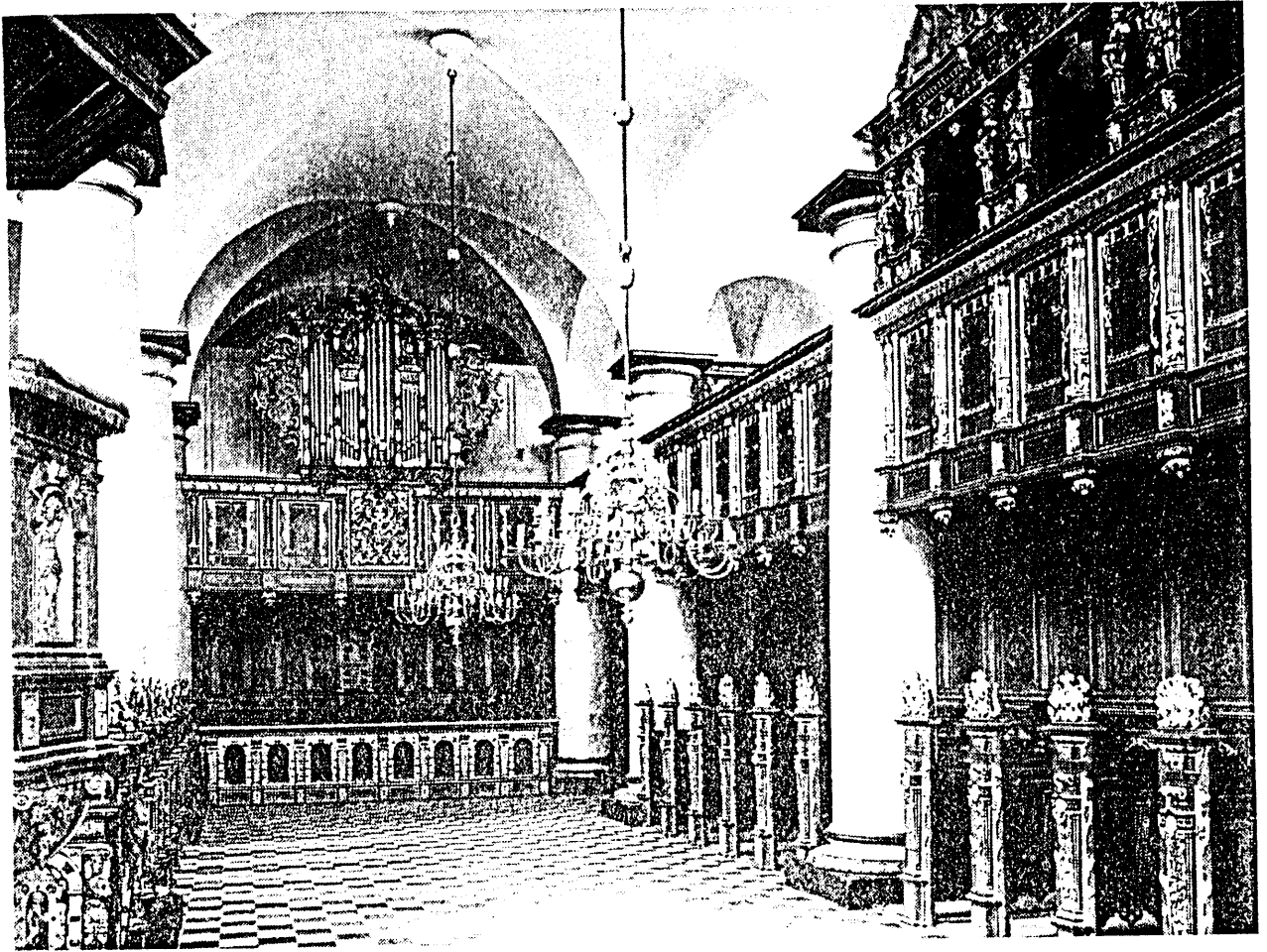
avoided destruction in the fire of 1629, and even though later changes have occurred, it provides us today with a unique impression of what the interior of the Castle must have been like.

Work on the Chapel was begun in 1577, the consecration took place in 1582. The decoration of the interior, however, continued and after the death of the King in 1588 it provided a splendid setting for the weddings of two of the King's daughters to foreign princes. The Queen would have been seated with her ladies in the gallery along the north wall, while the King's special chair presumably stood in the west end of the Chapel beneath the organ. In Christian IV's reign the King's pew was in the gallery. *The panels on the underside of the gallery* are especially interesting because they may be similar to the panelled ceilings commissioned by Frederick II for several rooms in the Royal Apartments.

The walls were once hung with silk tapestries, the present panelling is new. In 1788 the Chapel became a powder-magazine, and in 1810 it was turned into a fencing hall for the Castle garrison. The latter degradation entailed the removal of all the furniture on the floor of the Chapel – fortunately it was stored. Thanks to the existence of a plan of the Chapel furnishings, the present arrangement carried



Plan of the Chapel after an engraving in Danske Vitruvius, 1749, with Christian IV's rearrangement of the interior, and before the removal of the church furniture.



The Chapel seen from the east with Christian IV's Pew (right) in the Gallery.

out in 1840-43 could be based on it, although the plan gives the furniture and fittings *after* Christian IV had moved the King's pew, and some details are not recorded. The rearrangement, then, gives only an approximate idea of the arrangement of the pews on the floor of the Chapel. The so-called »Marshall's Chair« beside the pulpit is a recent creation made from what was probably part of the original chair used by the monarch. Hans Ganssog, a brilliant wood-carver, decorated the pulpit and the chair. The representations of *Justice* (with sword and scales), and *Love* (with heart and children) on the pulpit bear witness to his mastery. *Hope* symbolised by an anchor is a replacement made in the 1840s.

The floor tiles are new. The tiles in the window niches to the east in the Banqueting

Hall are most likely from Frederick II's Chapel.

The altar was delivered in 1587 by Thomas Billedhugger but the fine alabaster reliefs may well be the work of others, perhaps imported as finished products from the Netherlands. The altar-piece has undergone two major restorations, and the supporters of the coats-of-arms were given new heads in connection with these. The King's (north) in the 1730s, and the Queen's in the 1840s.

The two silver candlesticks were given to the Chapel when it was re-consecrated in 1843. They bear the crowned monogram CSM. Presumably made in 1727 by Marcus Pipgros, the Copenhagen silversmith, they were completed in 1729 with the addition of the monograms of Crown Prince Christian (VI) and Sophie Magdalene, for Hirschholm Palace.

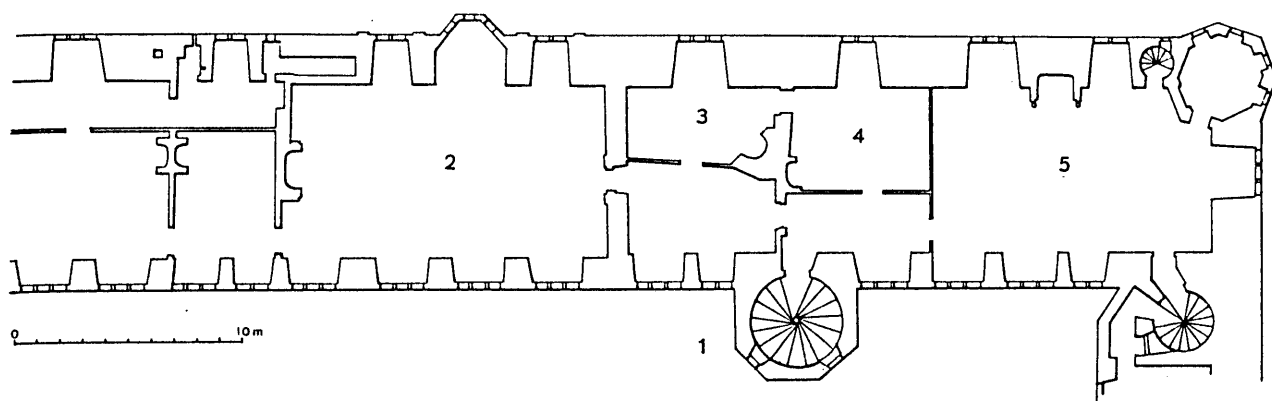
The baptismal font reached the Chapel in 1843. The pedestal made in 1842-43 is of marble; the shallow bowl is of Egyptian porphyry, a rock imported into Rome in great quantities at the time of the Roman Empire. The Tuscan Duke, Ferdinand I of the House of Medici established a porphyry workshop in 1588 where stonemasons dressed this hard rock. All porphyry that could be salvaged from Roman ruins was brought to the Medici court in Florence. Some of the porphyry objects appear to have reached the French court at the Louvre in Paris where Catherine of Medici, and later, Maria of Medici, both were Queens of France. In 1762 Egyptian porphyry was collected from the Louvre for *Frederikskirken* in Copenhagen, and the curiously shallow bowl was transported further to Kronborg Castle.



Detail of a relief on the altar-piece dating from 1586-87.



Baptismal font in the Chapel.



Plan of the east end of the second storey in the North Wing, with the stair turret (1) leading to the King's Audience Chamber (2), Bedchambers (3 and 4), and the Queen's Presence Chamber (5).

ROYAL APARTMENTS

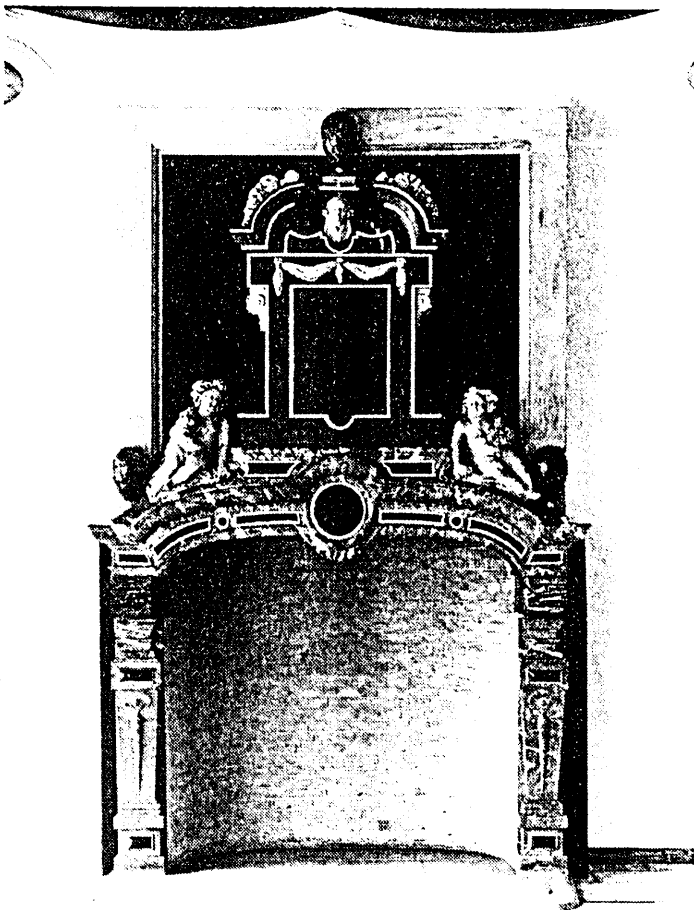
(North Wing, second storey).

A little elephant, symbol of the royal Danish Order of the Elephant, has lent its name to the Elephant Door which has marked the entrance to the stairs leading up to the Royal Apartments since 1584. The rebuilding of the North Wing in its present form was completed in 1584-85: a three-storeyed building entirely faced with sandstone. The Royal Apartments, arranged in this wing by Frederick II ten years previously, were redesigned at the same time to enhance their grandeur. However, they were destroyed by the fire of 1629, and his son, Christian IV (1588-1648) had to begin afresh. In the ensuing centuries considerable changes were made, particularly in the reign of Frederick V (1746-66). The main disposition, though, has remained unaltered since 1585. The staircase leads to a privy passage where a door to the east opens into a large corner room, for a long time the Queen's Presence Chamber. Another passage to the west leads to another large room called the King's Great Chamber. Between the two were the King's Bedroom and the Queen's Bedroom, both overlooking the rampart.

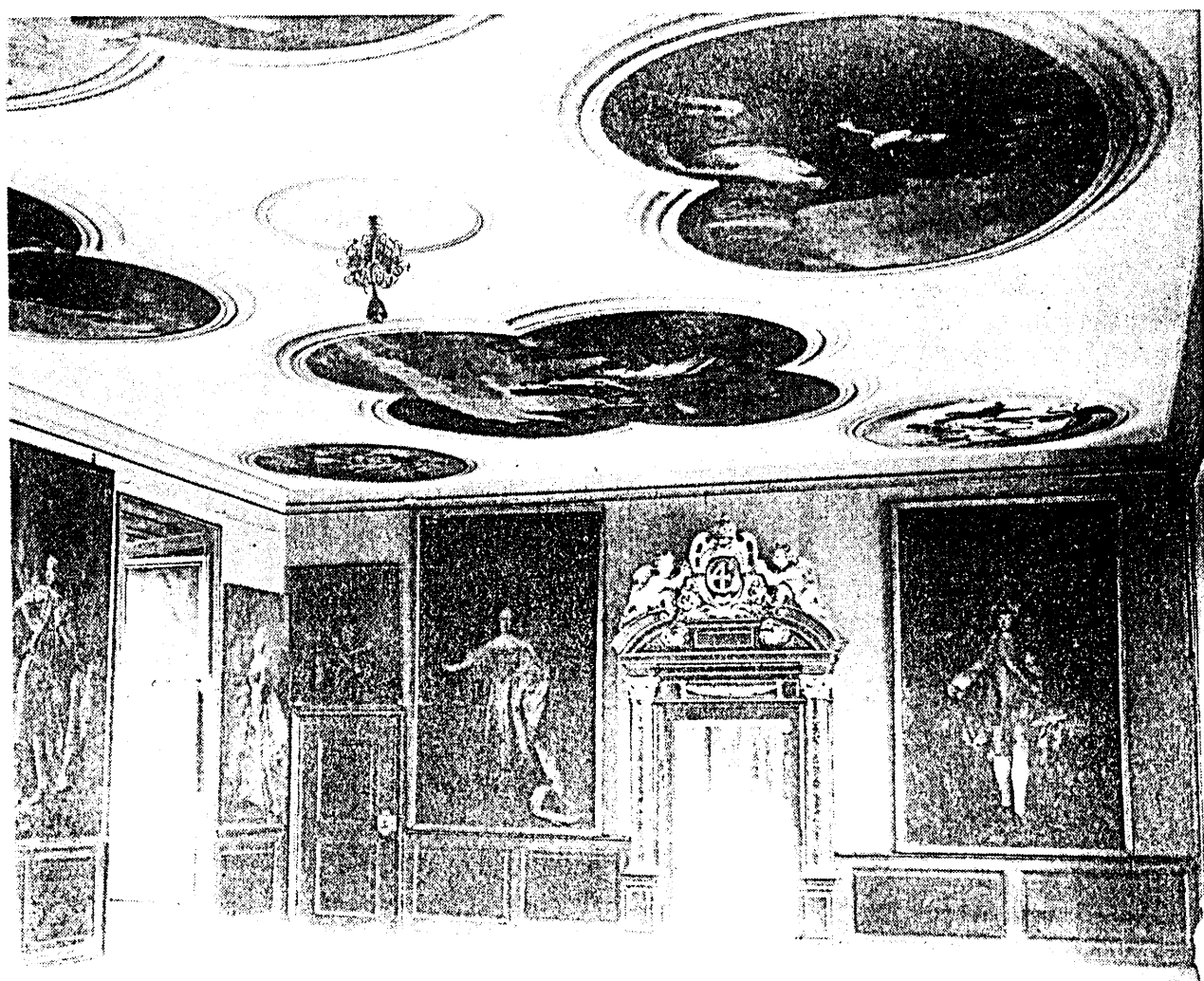
The King's Great Chamber, later known as the *King's Audience Chamber*, has been the same size since 1576. The Cabinet with the oriel

window facing north had existed before this date, a passage had run through the thick north wall. But in 1576 the wall was pierced by windows looking out towards the Sound, and the Cabinet and the Great Chamber were made into one: the result was a well-lit interior with windows both to the north and south. The chimney piece, the overdoor and doorway of the east wall, are the work of Hans van Steenwinckel, who delivered them in 1635 during the rebuilding after the fire. Both the doorway with overdoor and the chimney piece were thoroughly restored by J. F. Hännel, the sculptor, in 1760-61.

The stucco work of the window niches, and the ceiling paintings by Gerrit v. Honthorst, date from Christian IV's reign. When the four small paintings with floating *putti* arrived at the Castle in 1635, the King had the initials of



Chimney piece in the King's Audience Chamber.



The King's Audience Chamber with paneling from 1760-61 and 18th century portraits. Ceiling paintings are from Christian IV's time. (Pl. nos. 14 & 16).

members of the royal family added to them. The large paintings depict scenes from the dramatic love story by Heliodorus about the gentle princess, Charikleia of Ethiopia. The ceiling has been restored many times, and it was entirely renewed by C.L. Fossati, the stucco artist, in 1760-61. At the same time, Christian IV's floor of black and white tiles, cf. the tiles in the wall passage into the room, was replaced by a wooden floor, and the walls hung with gilt leather were succeeded by panelling from floor to ceiling. These panels, dating from 1760-61, were taken down in the 1930s. The King's Audience Chamber, where

affairs of state were dealt with, was easily accessible from the west end of the same floor which housed the offices of the chancellery. In other words, the King's Audience Chamber was »open« to the west where the fine stone doorway in the east wall marked the entrance to the monarch's private rooms. As late as 1766 it was considered a special honour when a Swedish envoy was received in the King's Bedroom beyond this doorway.

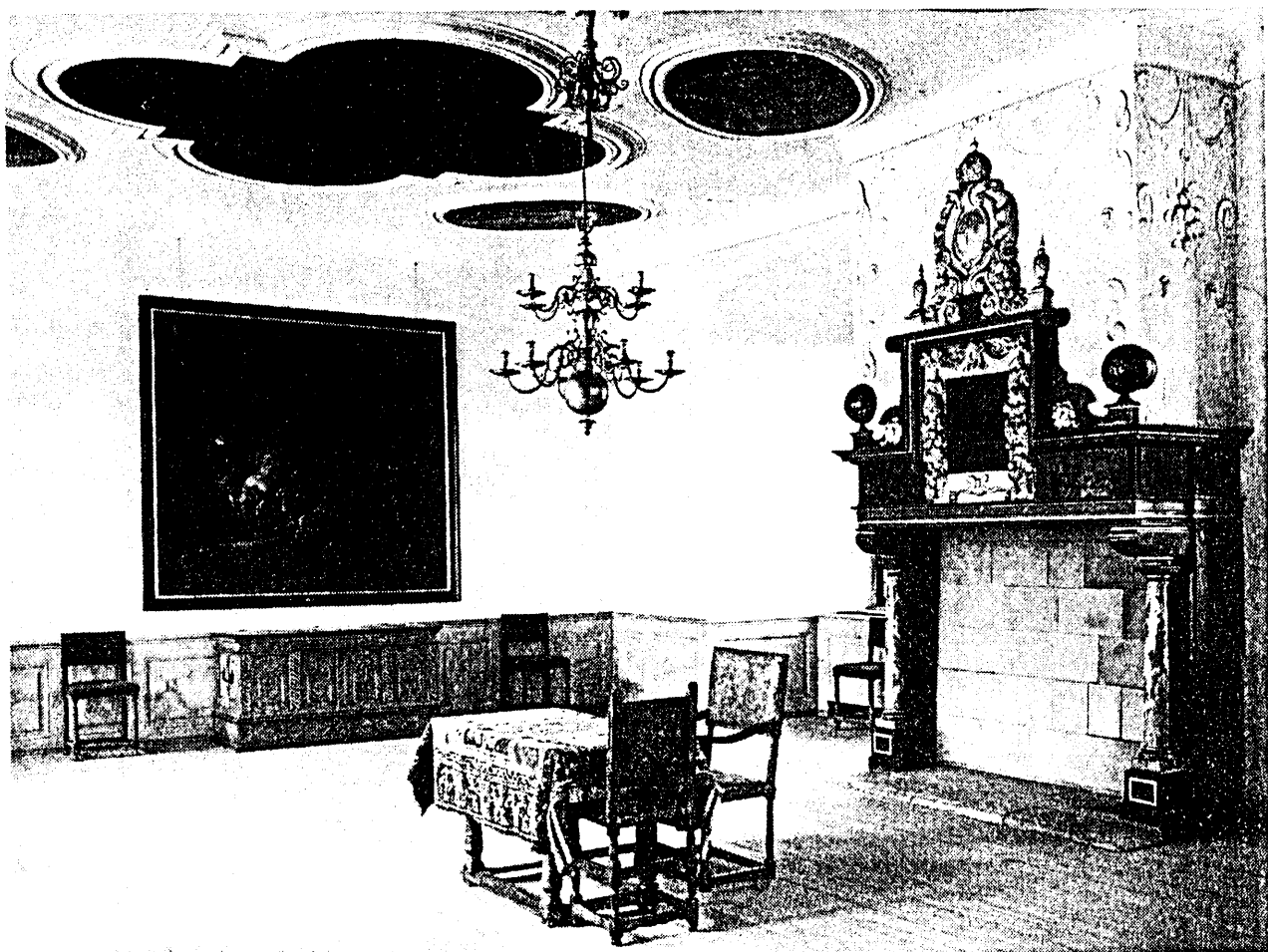
The size of the *Queen's Presence Chamber*, the large corner room to the east, has remained unchanged since 1584 at the latest. It was arranged for Queen Sophie and her ladies-in-waiting by Frederick II, who also built the tower with tower chambers onto the north-east corner. The Queen's Presence Chamber was rebuilt by Christian IV after the fire of 1629, a splendid chimney piece was added, as well as a tiled floor, the walls were hung with gilt leather. In 1760-61 the floor tiles were replaced by wooden boards, paneling replaced the gilt leather and a new ceiling was built. It is not certain when the ceiling paintings were put up, but they date from the reign of Christian IV and are the work of Morten Steenwinckel.

This large corner chamber was reserved for successive queens until well into the 18th century. At the beginning of the 19th century it was turned into a drawing office for the garrison's engineers. In 1839 when the Napoleonic Wars were well over, Frederick VI had the room restored, and at the same time the ceiling paintings and magnificent ebony doorway were restored. The doorway has since been moved to the Banqueting Hall in the South Wing, but it originally gave access to the Queen's Presence Chamber from the privy passage.

Frederick VII, however, arranged the pri-



The lowest of the three tower chambers is next to the Queen's Presence Chamber, after a painting by Peter Raadsig, 1846.

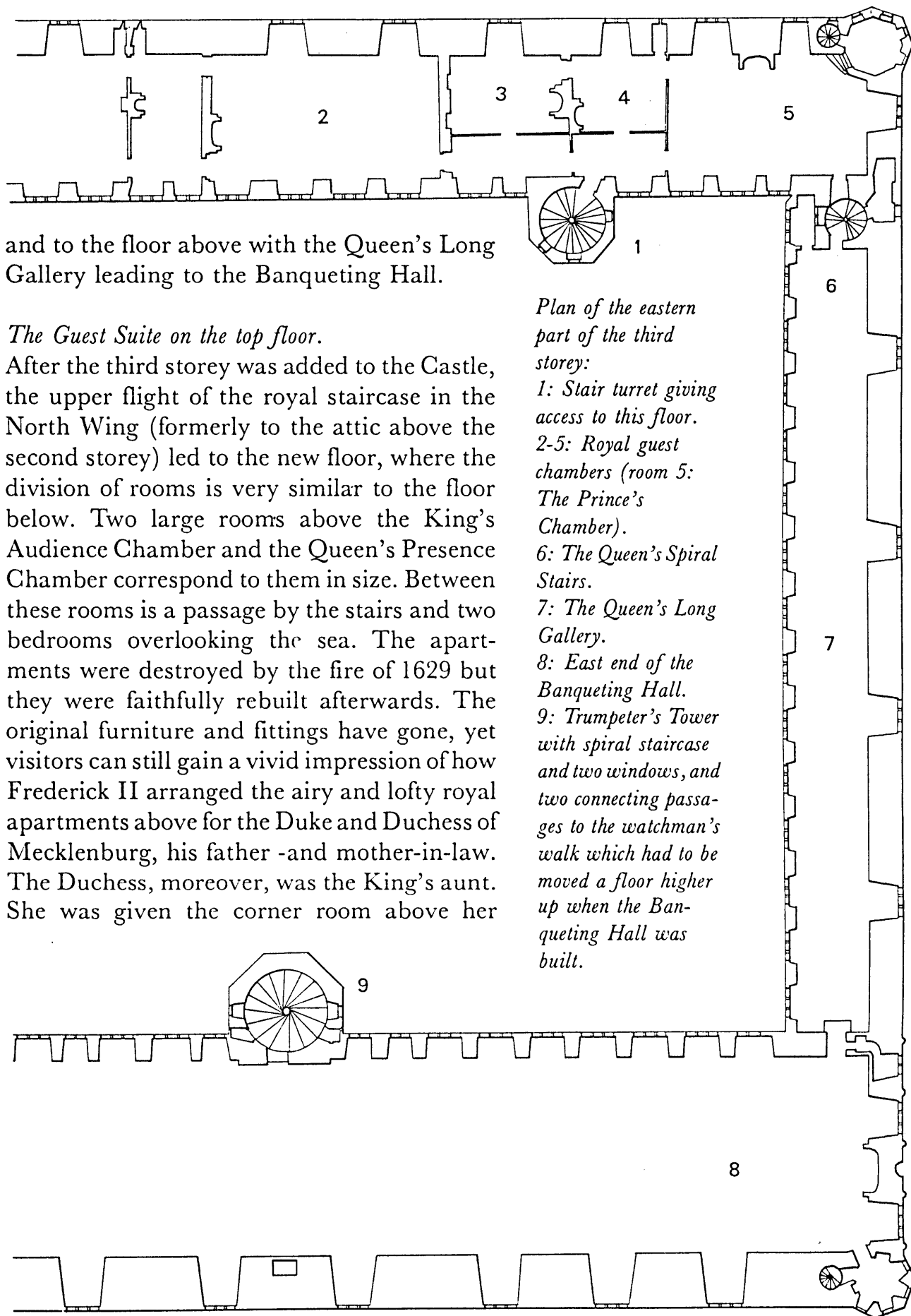


The Queen's Presence Chamber. Ceiling paintings by Morten Steenwinckel, who was paid for the commission in 1634. The quatrefoil shape of the large paintings was also adopted for several of Honthorst's »national« motifs. After the Swedish occupation of the Castle in 1658 Honthorst's paintings were sent to Sweden, one or two have since returned (Pl.no. 15) to the Castle.

vate apartments of Countess Danner, his morganatic wife, in the other end of the same floor, while converting the corner chamber into what is recorded as »His Majesty's Dining Room«.

When Carl XV of Sweden was received at Kronborg on the 10th June 1860 for the royal conference, a large banquet was held in the new Dining Room with its painted panelling from floor to ceiling. The window niches from Christian IV's time were found when the panelling was taken down in 1928.

The door in the south-east corner of the room leads into the second storey of the East Wing where Queen Sophie's ladies-in-waiting had rooms, and where there was a corridor to the Chapel gallery with the Queen's pew. Behind the door was a little staircase to the floor below, where the Queen had a small kitchen,



and to the floor above with the Queen's Long Gallery leading to the Banqueting Hall.

The Guest Suite on the top floor.

After the third storey was added to the Castle, the upper flight of the royal staircase in the North Wing (formerly to the attic above the second storey) led to the new floor, where the division of rooms is very similar to the floor below. Two large rooms above the King's Audience Chamber and the Queen's Presence Chamber correspond to them in size. Between these rooms is a passage by the stairs and two bedrooms overlooking the sea. The apartments were destroyed by the fire of 1629 but they were faithfully rebuilt afterwards. The original furniture and fittings have gone, yet visitors can still gain a vivid impression of how Frederick II arranged the airy and lofty royal apartments above for the Duke and Duchess of Mecklenburg, his father -and mother-in-law. The Duchess, moreover, was the King's aunt. She was given the corner room above her

Plan of the eastern part of the third storey:

1: Stair turret giving access to this floor.

2-5: Royal guest chambers (room 5: The Prince's Chamber).

6: The Queen's Spiral Stairs.

7: The Queen's Long Gallery.

8: East end of the Banqueting Hall.

9: Trumpeter's Tower with spiral staircase and two windows, and two connecting passages to the watchman's walk which had to be moved a floor higher up when the Banqueting Hall was built.



The Prince-Elect, a medal struck in the 1630s.

daughter's large Presence Chamber. When Christian IV's eldest sister, Princess Elizabeth was married to Henry, Duke of Braunschweig in 1590, the young couple occupied the imposing guest suite, and the corner room was for a long time called the Duchess of Braunschweig's Chamber.

After the fire in 1629 it was known as the Prince's Chamber, presumably occupied by Christian IV's son Christian, »the chosen Prince«, whom the King proclaimed as heir to the throne in 1608. Prince Christian spent much time at Kronborg Castle, but he died in 1647 one year before his father. The Prince employed his own court artist, Morten Steenwinckel, and the ten paintings by Steenwinckel now in the *Queen's Presence Chamber* may have been commissioned for the »Prince's Chamber« where according to a record dated 1831 ten ceiling paintings were to be restored.

Christian IV's tiled floor was replaced by a wooden one already in 1761-62, and the room was also given panelling (long since taken down) similar to that still intact on this floor.

The Queen's Staircase

The south-east door of the Prince's Chamber leads to the Queen's Staircase up to the top floor of the East Wing. The staircase was completed in 1581 with the laying of one hundred and eleven sandstone steps. During a Swedish attack in 1658, however, a shell hit the top of the building there and the steps collapsed, since then wooden steps have sufficed. Remains of the Castle's medieval fabric abutting the stair turret have been revealed, they extend to a height of nineteen metres above sea-level.

The Queen's Long Gallery

The top floor of the East Wing was arranged as a Long Gallery in 1583 through which Queen

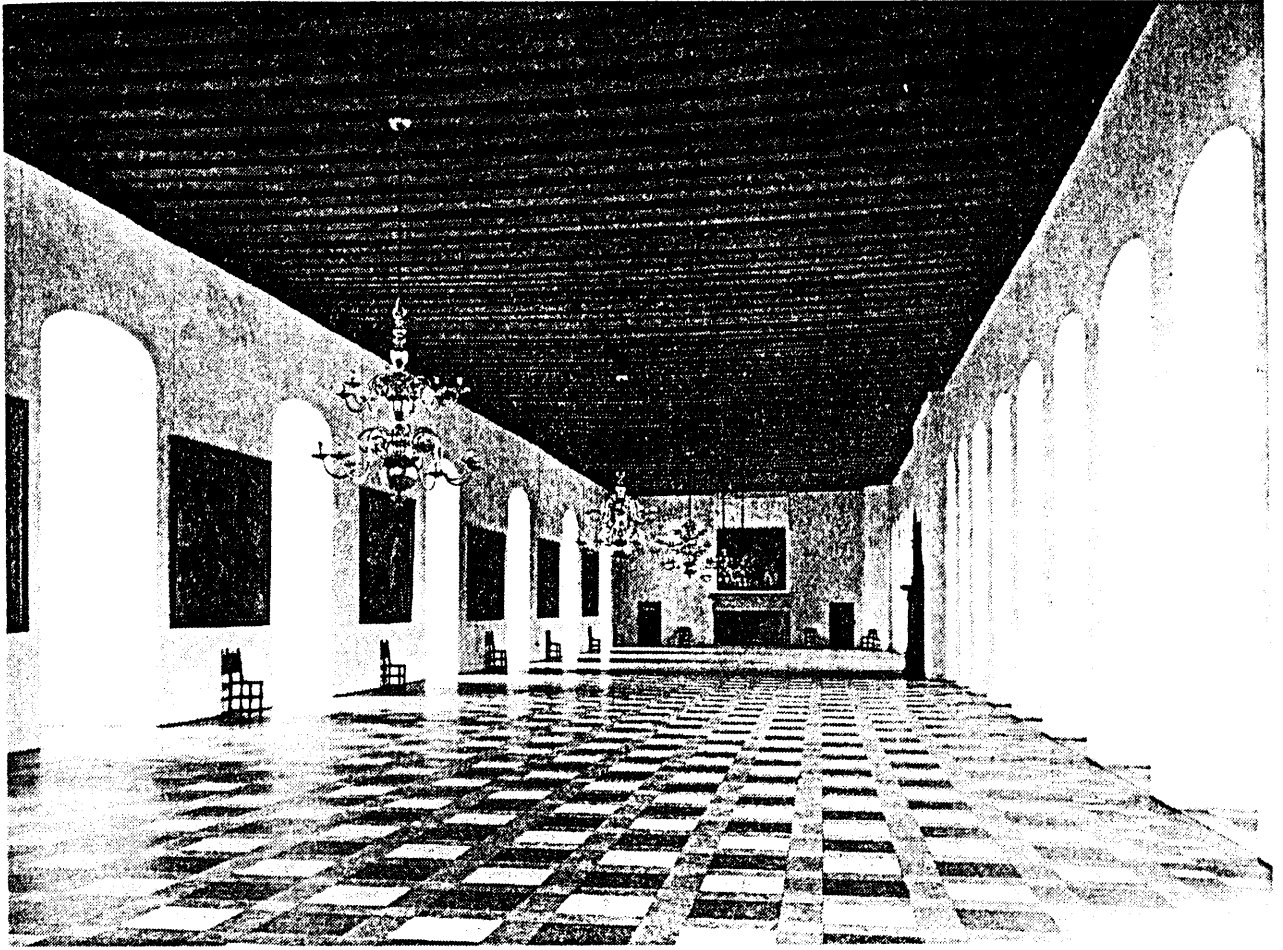


The Queen's Long Gallery on the top floor of the East Wing.

Sophie passed on her way to the Banqueting Hall in the South Wing. It was decorated with paintings. Among the portraits mentioned is one of Queen Elizabeth I of England. After the fire of 1629 Christian IV had the Long Gallery restored. He died in 1648, and within a hundred years it was divided into two floors. In 1785 it was turned into a barracks for part of the Castle garrison. It was not restored to its original state until 1928.

The Banqueting Hall

The Long Gallery leads into the east end of the Banqueting Hall which appears originally to have been divided into two levels at this end and with windows in the east gable. The upper level was presumably an open gallery supported by columns corresponding to the



The Banqueting Hall on the top floor of the South Wing.

easterly pair of columns below in the Chapel. Therefore, the maximum height from floor to ceiling of the Banqueting Hall began six metres from the east gable. The ceiling was magnificently carved and richly painted with details in gold and silver. On special occasions the Banqueting Hall was hung with forty tapestries by Hans Knieper from Antwerp. These tapestries depicted more than one hundred Danish kings, beginning with King Dan (on the south wall between the gallery and easternmost window). Unfortunately this tapestry and twenty others for the south wall and the deep window recesses no longer survive. Most of them portrayed legendary kings.

Fortunately twelve of the tapestries for the north wall have survived, these depict the succession of kings from the Middle Ages through to the beginning of the 16th century. Only part

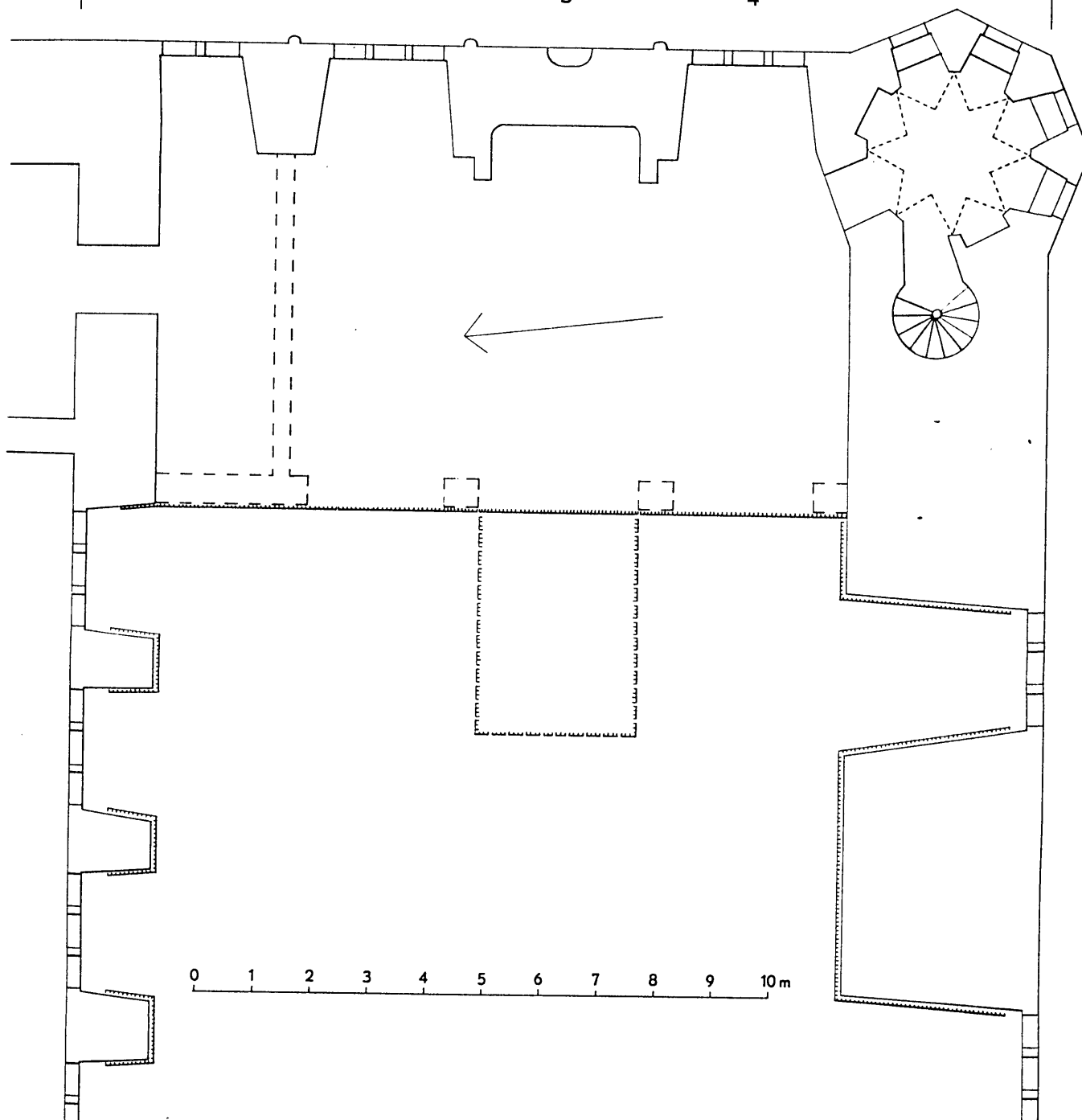
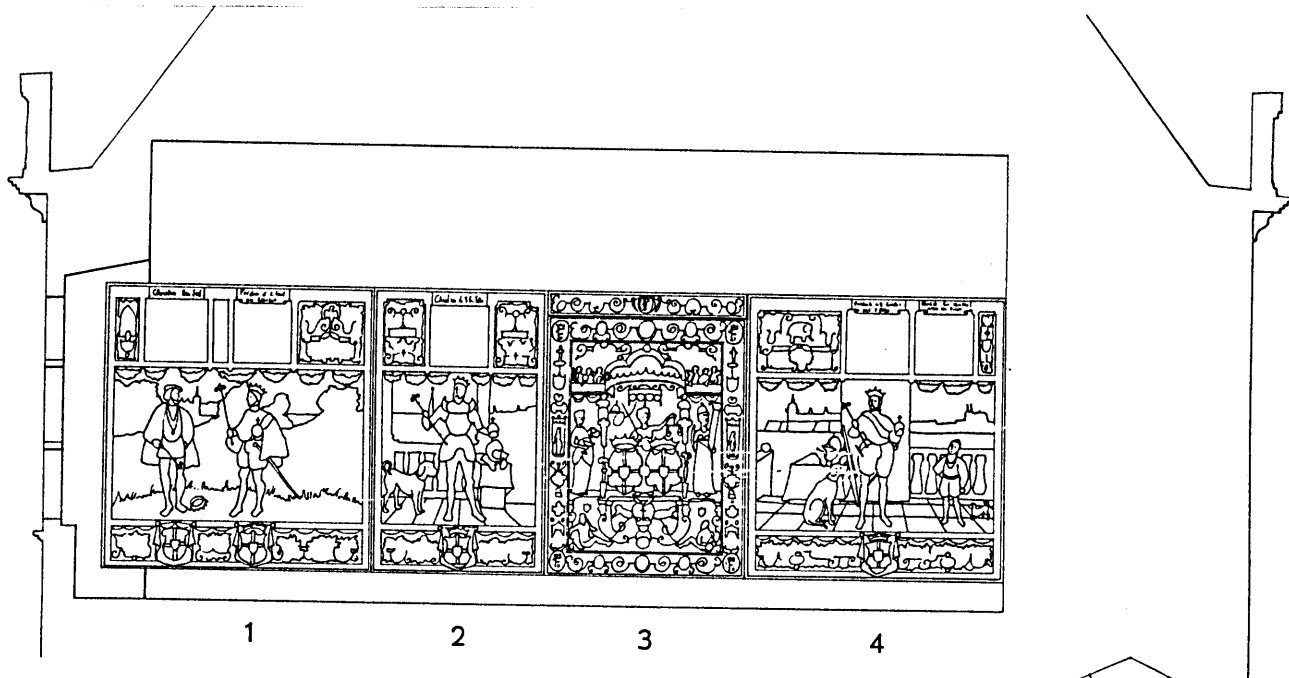
of the last tapestry has hung on the north wall because most of it – together with two more of the same group – are likely to have served as hangings for the gallery at the east end. The kings shown on these three tapestries are the monarchs whom many in contemporary Danish society at the time had known and served.

The sequence would have been, northernmost (with back to the window and close to the window recess), the dethroned Christian II, (1513-23), with a broken sceptre and the lost crown lying at his feet; his paternal uncle, Frederick I, (1523-33), on the same tapestry, holds the insignia of the realm out to the overthrown ruler. The next tapestry showed Frederick I's son and successor, Christian III, (1536-59) standing before Copenhagen. The final tapestry depicted Frederick II with little Christian (IV), already proclaimed heir to the throne in 1580.

Thus Frederick II stood between his father and his son; the tapestries, though, were woven so that the gap between the two amounted to c. 2.75 meters, for which Knieper wove a canopy and back panel after the completion of the tapestries. The canopy, woven with gold, silver and silk thread, was to hang above the King's table at the end of the Banqueting Hall when a ceremonial banquet took place. The delivery of the canopy in 1586 completed the furnishing of the Banqueting Hall: an interior to meet the demands of all great occasions.

The dance, one of the primary entertainments at court, was the source of much creative expression, and a splendid court had to set the scene for the artistic pleasures associated with it. To dance was more than treading a measure to music, it included declaiming poetry, and dance ballades were cultivated with great enthusiasm, as well as old Danish ballades of the age of chivalry. Queen Sophie was among those whose delighted in ballades.

East end of the Banqueting Hall if tapestries were hung beneath a gallery extending c. 6 m into the room from the east wall. From the left the sequence may have been 1) the tapestry with Christian II and Frederick I, 2) Christian III, followed by canopy tapestry 3). To the right 4) Frederick II and his son, Prince Christian (IV). The sketch gives no stage which might have been similar to that designed by Cornelis Floris in Tournai, 1572. None of the tapestries for the window piers, south, have survived but their motifs and sizes are known. The Little Hall (p. 42, 43) is hung with some of the tapestries which were once in the Banqueting Hall, north.



Her collection of hand-written medieval ballades dates from the year Knieper delivered the tapestries, and it was she who, in 1586 (the same year as the completion of the gold brocaded canopy), persuaded Anders Sørensen Vedel, the historian, to begin his compilation of old Danish dance ballades. With these ballades on their lips the dancers transformed the Banqueting Hall into a place where gentlemen of honour trod the measure with proud ladies of high birth. Here were sung verses of love, of rejection, and of strange destinies; perhaps, too, the curious song with undertones of Hamlet which tells the tale of the curious Prince, Svend Vonved (*vanvid*: madness), who went into the world, killed his father's assassin, and who ended by killing his mother.

Song and dance went hand in hand, and elaborate masques were frequently held. The high demands placed on the actors, and the standard of the masques produced at the court of the King of France, have given the masque a professional connotation, although the actors were often members of the most prominent families in the land, and the royal children, who were brought up to take part in them. However, professional help was necessary for both music and what today would be called direction, as well as special groups of professional artistes. Troupes of players capable of acting, singing and dancing, who sprang onto the stage to entertain were much favoured by the court.

The Banqueting Hall arranged by King Frederick II and Queen Sophie undoubtedly had some form of stage. Normally in those days three curtained openings would lead onto a stage. An arrangement of this nature would have been easily arranged in the east end of the room by removing the canopy and one of the tapestries. The King had commissioned extra tapestries to correspond with the openings.



Boy piper and drummer playing for the performer William Kemp.



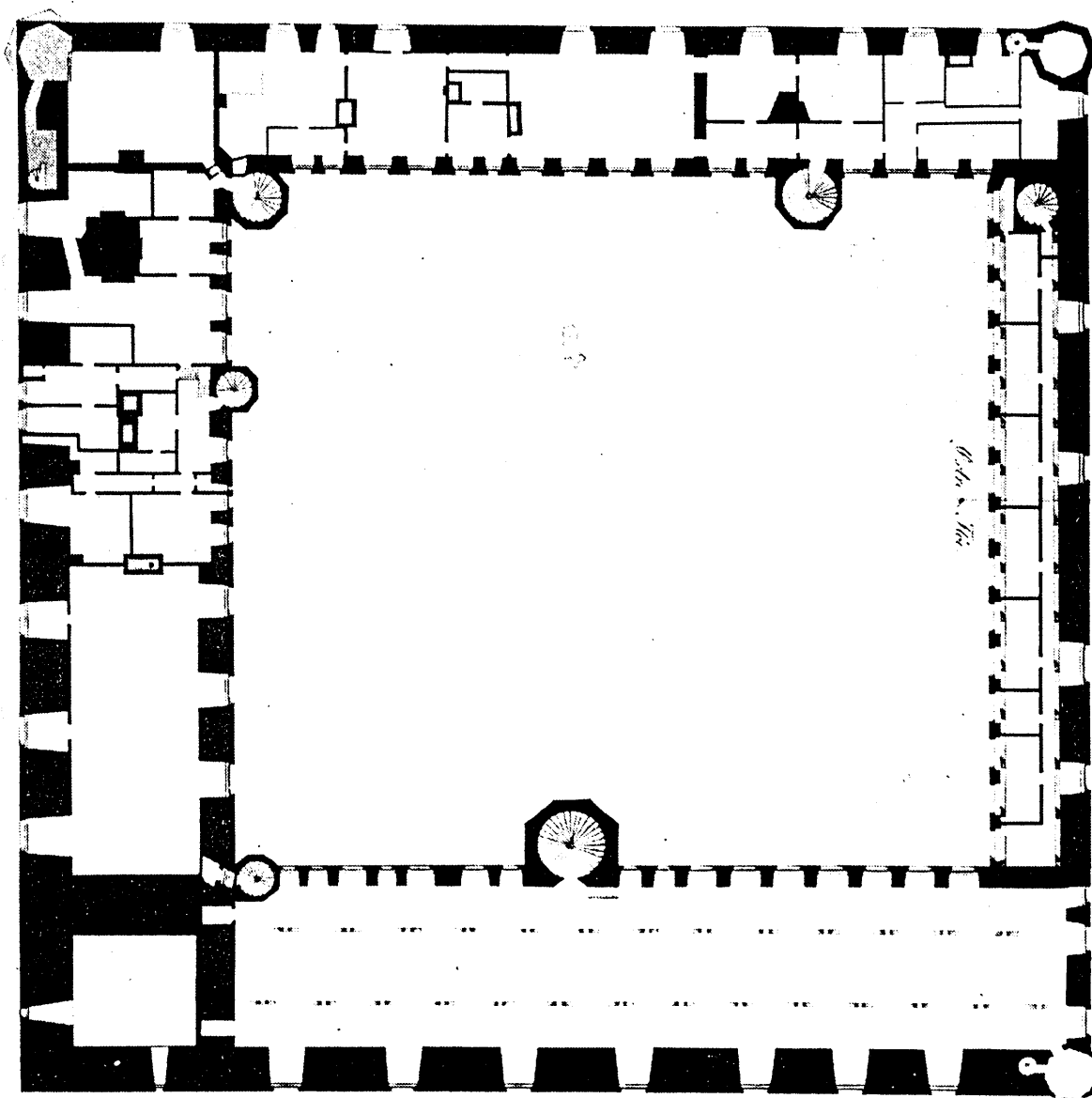
Kemp and his boy piper were among the »instrumentalists and acrobats« who performed before the royal family at Kronborg Castle in 1586.

The seven chandeliers in the Banqueting Hall had probably to be raised on such occasions, and the crane known to have been part of the hall's inventory would have been used.

Apart from these conjectures as to the arrangement of the Banqueting Hall for entertainments it is known that a troupe of English players – one or two of whom later performed together with Shakespeare – was attached to the court at Kronborg Castle during this period. Indeed, so many details of Shakespeare's »Hamlet« suggest some knowledge of life at the Castle in Elsinore, that we must bitterly regret the fact that the original interior of the Banqueting Hall is not intact, forcing us to be content with just a faint impression of its original splendour.

John Dowland was not only lutenist and composer at the court of Christian IV between 1598 and 1606, he also travelled to London to buy musical instruments and to engage musicians – and a dancing master – for the court.

After the fire of 1629 the Banqueting Hall was rebuilt, its walls were made higher, possibly to accommodate a raked stage in the Italian style as well as diverse stage machinery, in the east end, although nothing is known for certain. Times were difficult as the result of wars and lack of funds, but we know that ceiling paintings were paid for, and planks ordered expressly for the Banqueting Hall. But whether the room continued to be used for entertainments is an open question. At one time it served as a two-storeyed granary, and then as a barracks, but in 1926-28 it was cleared and repaired: the present interior is the result. The tiles in the window recesses at the east end, recovered during excavations in the rampart outside the south wall, are probably from the Chapel. The vast marble floor desig-



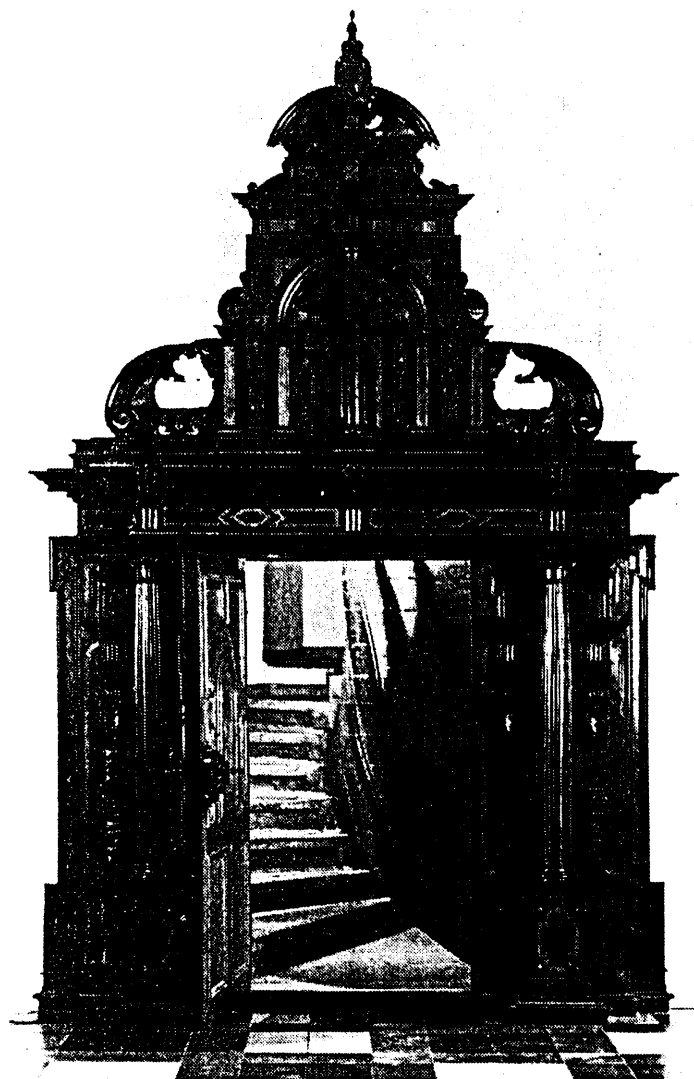
ned at the time by the royal inspector of works, J. Magdahl Nielsen is based on these tiles.

The fine door and door-frame leading to the Trumpeter's Tower is the work of the court cabinet maker, Antonius Meyling, in 1627-28. It is on record as having been delivered in March 1635 to Kronborg Castle, and until 1928 it was part of the fittings of the Queen's Presence Chamber.

One of the many paintings now hanging in the Banqueting Hall must be specially mentioned, it is an allegorical representation of the Sound symbolised by a voluptuous woman,

Plan of the top floor of the Castle in 1813. The Gallery in the East Wing is divided for use as a barracks. South Wing, the Banqueting Hall has been turned into a granary. The Little Hall in the West Wing is intact (see p.), although the north end of the West Wing has been turned into a number of small rooms. A prominent structural feature here is the chimney from the kitchen.

Door leading from the Banqueting Hall into the spiral staircase of the Trumpeter's Tower. The door was formerly in the Queen's Presence Chamber.



attended by Neptune in adoration, and with Kronborg Castle in the distant background (Pl. 12-13). The large figures are copied after P. P. Rubens and the motif as a whole has a theatrical air. In this context it should be added that Isaac Isaacs painted the picture in Antwerp in 1622 for Christian IV, and it led to a series of paintings with motifs the King was to treasure as a patron of the theatre. In 1634 his scene-painter, in collaboration with Lauberg, the writer, created a backcloth representing Elsinore and Kronborg Castle. It was specially for the command performance of a play in which sirens rose from the sea to sing

Neptune's praises while – to the amazement of the audience – rolling waves were set off by machinery.

The Little Hall

A doorway in the west corner of the Banqueting Hall leads to a room in the West Wing, possibly the room hastily prepared in 1582 to receive the envoy of Elizabeth I, Queen of England, who travelled over to invest King Frederick with the Order of the Garter. The investiture was attended by much festivity, cannon salvos were fired from the ramparts as well as the Cannon Tower in the middle of the Castle. Cannonades shaking the Castle appear to have been a characteristic of the place, mentioned by Shakespeare in »Hamlet« and in dispatches to London (»a whole volley of all the great shot of his Castel discharged a royal feast and a most artificial and cunning Firework«). The room on the top floor of the West Wing was called the Little Hall once the large Banqueting Hall had been completed.

Christian IV rebuilt it after the 1629 conflagration, and the royal cipher on the chimney piece bears witness to his work. Some of the tapestries woven by Knieper in 1581-85 for the Banqueting Hall now hang here. Most of them were intended to hang on the narrow piers between the windows, and would then also covering the window reveals. When only one king is shown on a tapestry the figure has faced into the room (Pl. 1-11).

These delicate tapestries were only hung on special occasions, they were otherwise stored in large chests. As time passed the way they were treated became more casual, and by 1819 there were only seventeen tapestries of kings left; Frederick VI presented fourteen to the National Museum of Denmark, half this number are now back at the Castle on loan.



Christian IV as the boy king, the adult, and the elderly man, depicted on medals of the kind he often presented to his guests at Kronborg Castle.



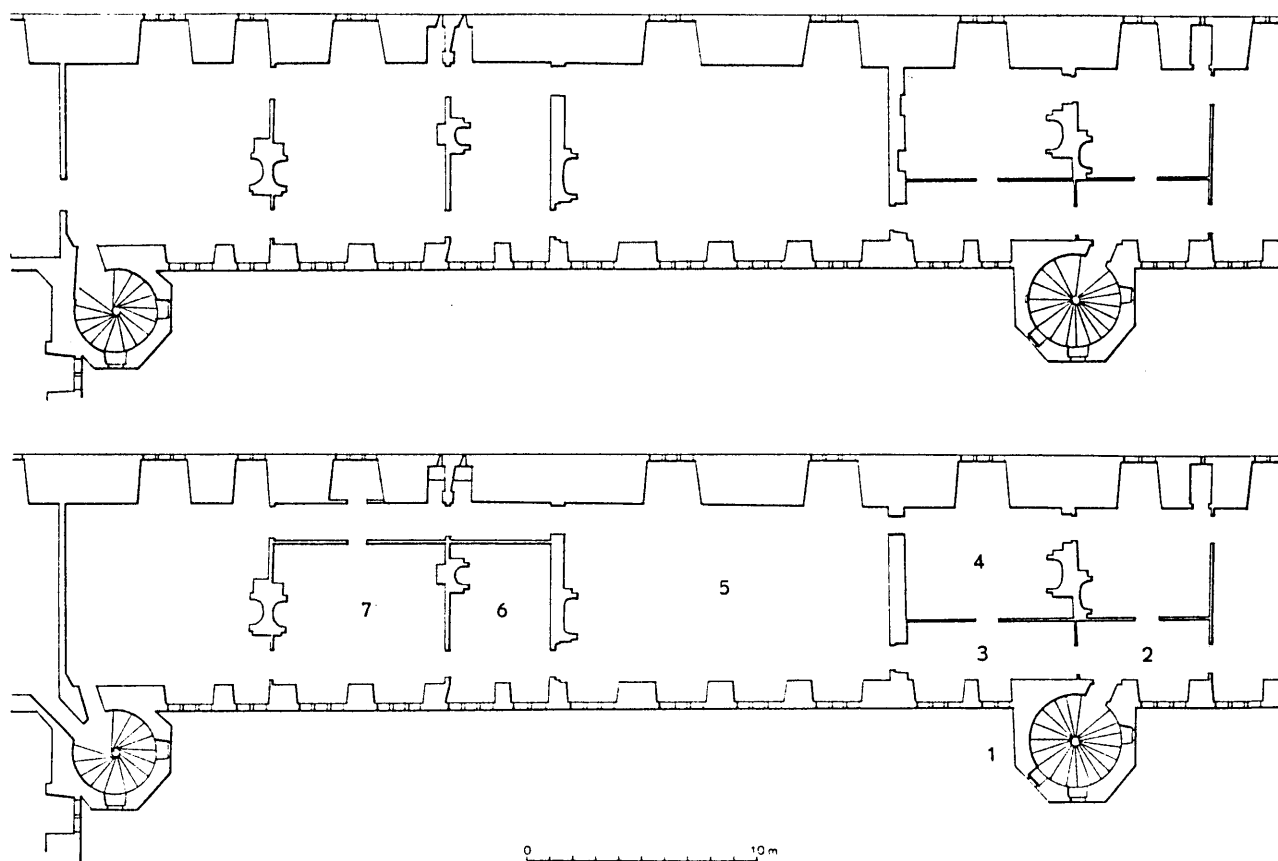
The Little Hall on the top floor of the West Wing. All the tapestries in this room are reproduced in Plates 1-11.

The Scottish Suite

From the Little Hall we pass through some rooms in the north end of the West Wing, originally a guest suite similar to that in the North Wing. The newly-married royal couple, James VI of Scotland and his bride Anne, a sister of Christian IV, stayed here in 1590 for the marriage of Anne's older sister to Henry Julius, Duke of Braunschweig.

King James enjoyed himself enormously and took the opportunity of marrying Anne a second time: the royal couple had been married by proxy the first time, the bride was still in Denmark and King James VI had remained in Scotland. The wedding at Kronborg Castle, a Lutheran ceremony, was followed by celebrations in the Banqueting Hall and theatrical entertainment.

When King James VI came to London after



the death of Elizabeth I to ascend the throne of England as James I, his consort Queen Anne took the initiative in holding strange court entertainments known as »The Queen's Masques«. She was assisted by Inigo Jones, who had once been in the service of Christian IV, undoubtedly as designer of decorations to the court.

Frederick V's Apartments

Lastly, on the top floor of the North Wing is a number of finely panelled rooms arranged for Frederick V in 1760-63. Another residence west of Kronborg, known as Lundehave (later »Marienlyst«) was altered and renovated for him by N. H. Jardin, the French architect. The same craftsmen and artists were employed on both undertakings. J. G. Grundt, the sculptor from Meissen, restored »the antique chimney pieces«, to which no doubt he added the details linking the old shape with the new in such

Frederick V's Apartments between the two stair turrets today (top plan), and in the 1760s (bottom plan). The Marshall's Banquet was on several occasions held in the Great Hall (5. »The Marshall's Hall«). When the suite was used by Frederick VI access was from the stair turret (1) into the entrance hall (2) which led to an antechamber (3) with staff-room adjoining it (4). Room 6 was divided into »The Green Cabinet«, an alcove and a privy passage (cf. plan p. 40). The passage behind »The Yellow Chamber« (7) had been removed.

a curious manner. Grundt is also responsible for the carvings on five gilded console tables with marble tops for the window piers of the rooms, as well as similar console tables at Lundehave.

The tiled floors from Christian IV's time were replaced by wood floors, the walls were finely panelled and Fossati put in new stucco ceilings.

Changes have since been made but much of Frederick V's interior is still intact. Between 1831 and 1855 when most of the second floor of the North Wing was taken over by the garrison, the light suite of rooms on the third floor between the two turret stairs acted as royal retiring rooms. The two small rooms leading off the passage by the royal staircase are still used in this capacity, and members of the public are not admitted.

The Danish Maritime Museum

In the North Wing part of the first storey and almost all the second storey of the Castle house the Danish Maritime Museum, established in 1914, whose large collections of model ships, paintings, etc., shed light on Danish maritime trade through the centuries, the exhibits are all informatively labelled. In the following, therefore, only details connected with the Castle and its history are described.

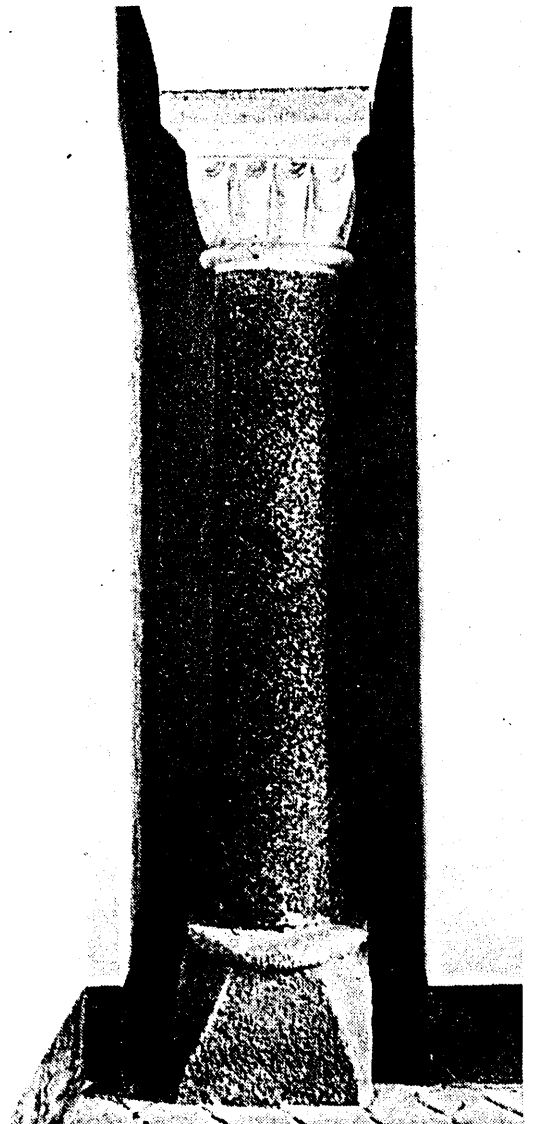
First Storey, Queen Caroline Mathilda's Prison

In the east wall of the entrance hall is a column which had been bricked in and forgotten until its discovery in March 1930 during the Castle's restoration.

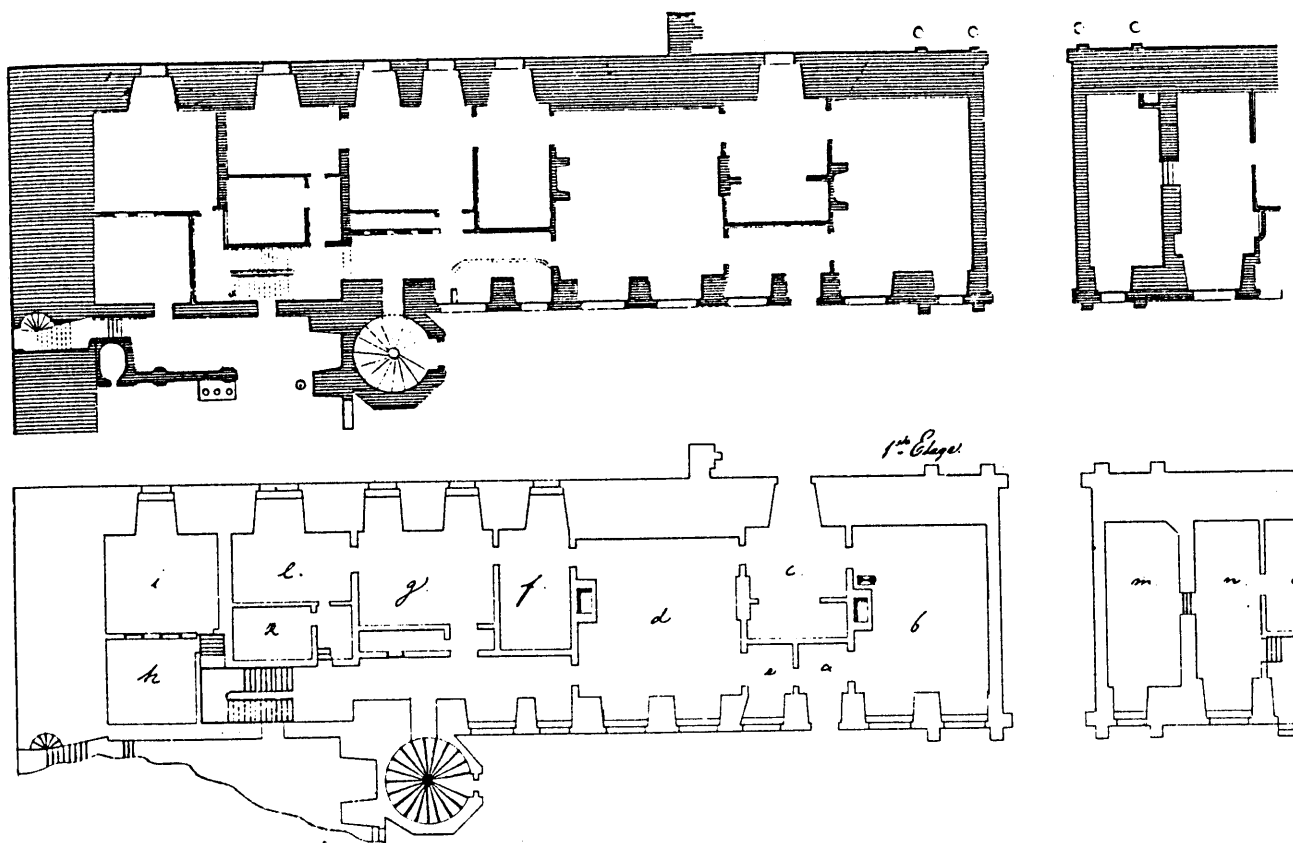
It is a medieval granite column erected in 1576 at the order of Frederick II; it supported two arches in the middle of a room here when the King decided to make his chamber above the Main Gateway larger than planned. The column stands directly beneath the fireplace



Frederick V, depicted on the gold medal of the Royal Danish Academy.



The granite column in the North Wing, first storey.



North Wing. Plan of the new arrangement of the first storey's west end in 1749 (top), and in 1829 (bottom), beside the entrance is the guard chamber (a) established in 1772 when Queen Caroline Mathilda was imprisoned in the suite. Room g. was probably the Queen's bedchamber (cf. plans p. and back page).

in the King's Chamber. When the west vault of the Main Gateway was pulled down in 1736 it enabled a new room to be built, i.e. by building a wall across and bricking in the column. This room and the rooms west of it were at the same time richly embellished by Laurids Thura, Court Architect, the project was carried out under the supervision of D. E. Häusser, the chief inspector of works. Doors and panelling were executed by Didrik Schäffer, stucco ceilings by Gottfred Schuster, and two chimney pieces by Didrik Gercken's workshop.

These fine rooms formed the nucleus of the *Commandant's Residence* to which there also belonged some rooms in the west end of the second storey. However, the King availed himself of the splendidly furnished suite on the floor below on special occasions. Princess Sophie Magdalene – later Queen of Sweden – stayed here in 1766 the day before her ceremonial departure for Sweden where she was re-

ceived by Prince Gustav (III). The Princess had never set eyes on her husband before, and the wedding ceremony had taken place by proxy on the same day as Princess Caroline Mathilda of England had been married to King Christian VII, likewise by proxy, in London.

After the state coup of 17th January, 1772, Queen Caroline Mathilda was brought to Kronborg Castle with her youngest child, the infant Princess Louise Augusta. Not until 9th March the same year, after signing the confession admitting her relations with Chancellor J. F. Struensee (imprisoned in Copenhagen) and the pronouncement of the divorce from the King, was she allowed to move more freely about the Castle – until then her apartments had been strictly guarded.

The little princess was taken from her mother on 30th May, a squadron of British warships collected Queen Caroline Mathilda. She was taken to Hanover, and she died in the castle at Celle on 10th May, 1775, at the age of only twenty-four.

The *second storey of the North Wing*, originally the chancellery offices and where the Castle Commandant had a number of rooms in the 18th and 19th centuries, is reached by sandstone steps (anno 1578) in the corner stair turret. The entire storey was handed over to Frederick VII in 1855. Some fireplaces and privies in the outer wall recall former arrangements, otherwise almost all the earlier furnishings on this floor were removed when the rooms were adapted for the Danish Maritime Museum. Only faint traces remain of the flat arranged in the north-west corner in 1858 for Countess Danner, the morganatic wife of Frederick VII. The two most northerly windows in the West Wing were added upon that occasion. The northernmost window lit the Countess's Audience Chamber, a wall with

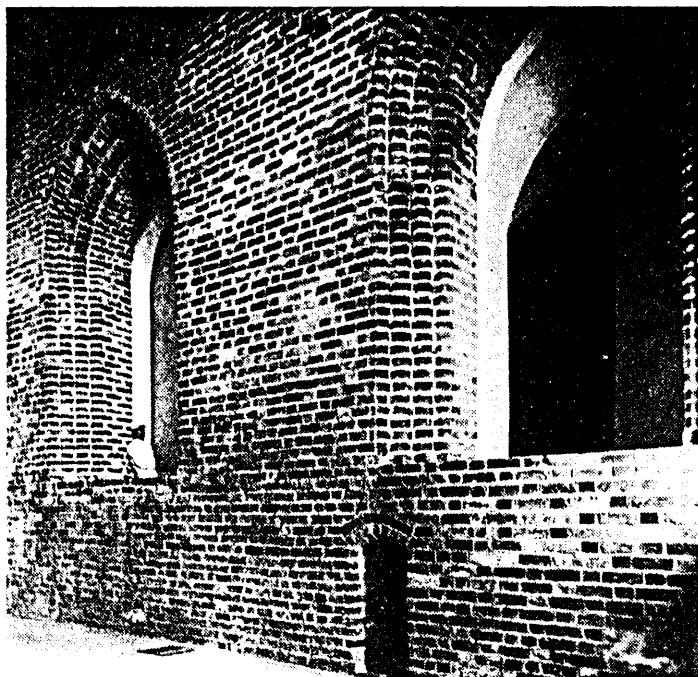


Medal struck for the marriage of Princess Sophie Magdalene in 1766.



Medal struck for the coronation of Queen Caroline Mathilda in 1766.

Part of the medieval façade of the South Wing after uncovering and restoration. The Courtyard's ground level was originally more than 2 m below the floor in the South Wing pictured here.



fitted cupboards is still there, and it is an arrangement made for her. The Castle acted as a hospital for a short time during the Danish-Prussian war of 1864, forty-one beds were put up in the north-west corner, including the former apartments of Countess Danner.

Relics of »Krogen«, the medieval castle, are seen in the Museum's rooms in the South Wing. The lower part of the west end of the South Wing was originally a two-storey annex built to link two early medieval buildings, and during the 1930 restoration traces were revealed of the outer walls of these old buildings.

The Banqueting House can be identified by a medieval wall with two – partly reconstructed – pointed windows which have lit the south end of the vaulted interior; the vaults are reconstructions. Of the old building to the east can be seen part of the gable with a window, and the traces of a brick stair turret, indicating that the building was several storeys tall and that there was once a floor somewhat above the present floor of the Chapel (the Chapel and Gallery are described on p.23-25).

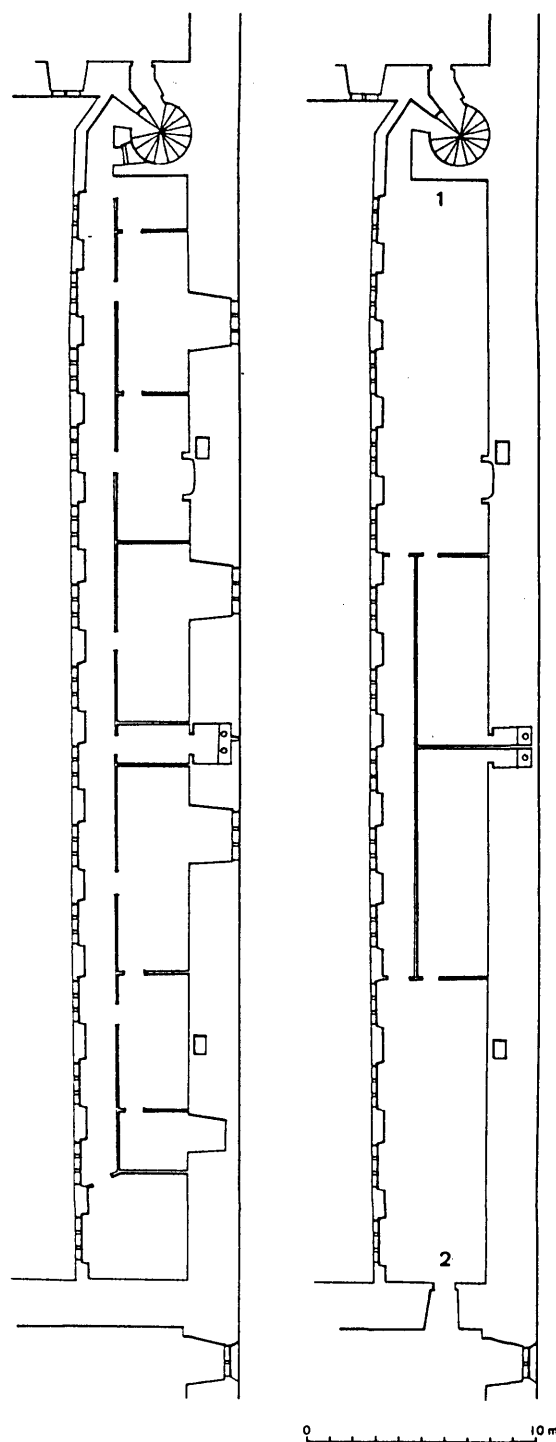
Part of the inner face of the medieval curtain wall can be seen on the second floor of the East Wing. A new door has been added, leading to a room, formerly a garderobe (privy) in the curtain wall. The fireplace is a reconstruction.

Today on this floor there is only a large room corresponding to the Queen's Gallery above. However, prior to 1930 the storey was divided up into numerous small rooms and passages along the old east curtain wall, but we know that when Christian IV renovated the East Wing after the fire of 1629 only one long passage ran immediately behind the fourteen windows of the Courtyard façade of the wing. In those days, between the passage (a little more than a metre wide) and the curtain wall were dwelling rooms. Christian IV's lay-out almost certainly corresponded with that prior to the fire, although the earlier one was most likely simpler because it may have been an enlargement of a room plan used in other parts of the Castle.

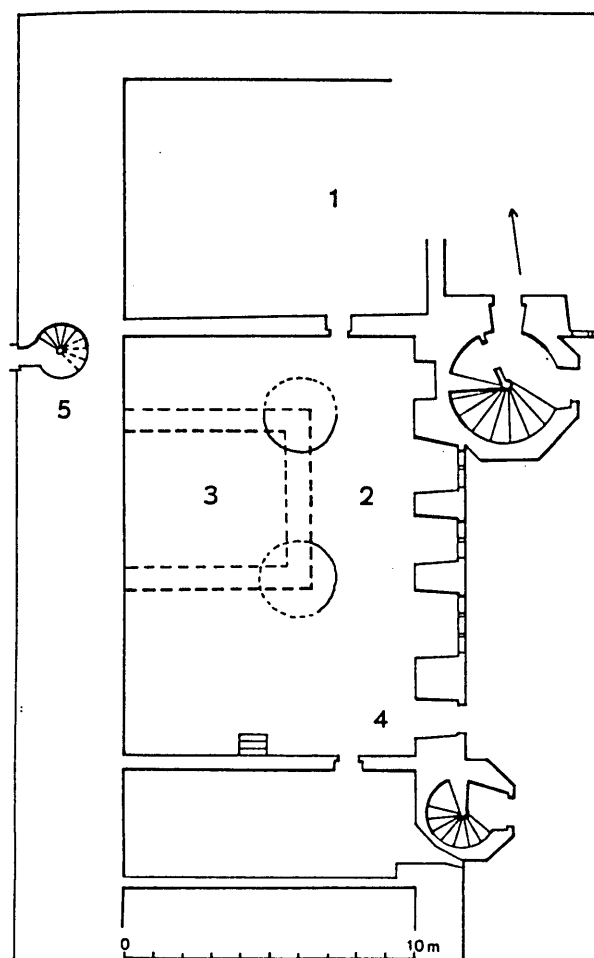
At each end of the Wing were probably rooms which spanned the full width of the wing. Between these big chambers ran a corridor immediately behind the windows looking onto the Courtyard. Leading off this corridor were two Bedchambers – with access from the large rooms which could be heated. Each Bedchamber had a garderobe in the curtain wall. Later the garderobes were made into a single one with a narrow passage leading to the long corridor behind the Courtyard façade.

Casemates and Great Kitchen

When Frederick II built a new line of fortifications with bastions in the 1570s, he considerably strengthened the defence of the Castle. An attacker storming the Castle risked drawing fire from both the front and side. The latter was the most effective as the moat and ditches could be enfiladed from the forward bastions.



The drawing to the left gives the plan of the first floor of the East Wing in 1785 with very much the same arrangement as after the fire of 1629. The plan to the right shows what the lay-out of the floor may have been before the fire from the Queen's Staircase (1) to the Chapel Entrance (2).



The original lay-out of the West Wing where it adjoins the North Wing (1): The Great Kitchen (2), the Open Chimney (3) covered an area of c.6×6 metres, its corner pillars rested on strong foundations (discovered beneath the floor in 1978). Visitors to the casemates now use the Kitchen Entrance (4). Today there is access from the kitchen corner to the King's Secret Staircase (5) and the passage down to the casemates. Cf. Plan on the back page.

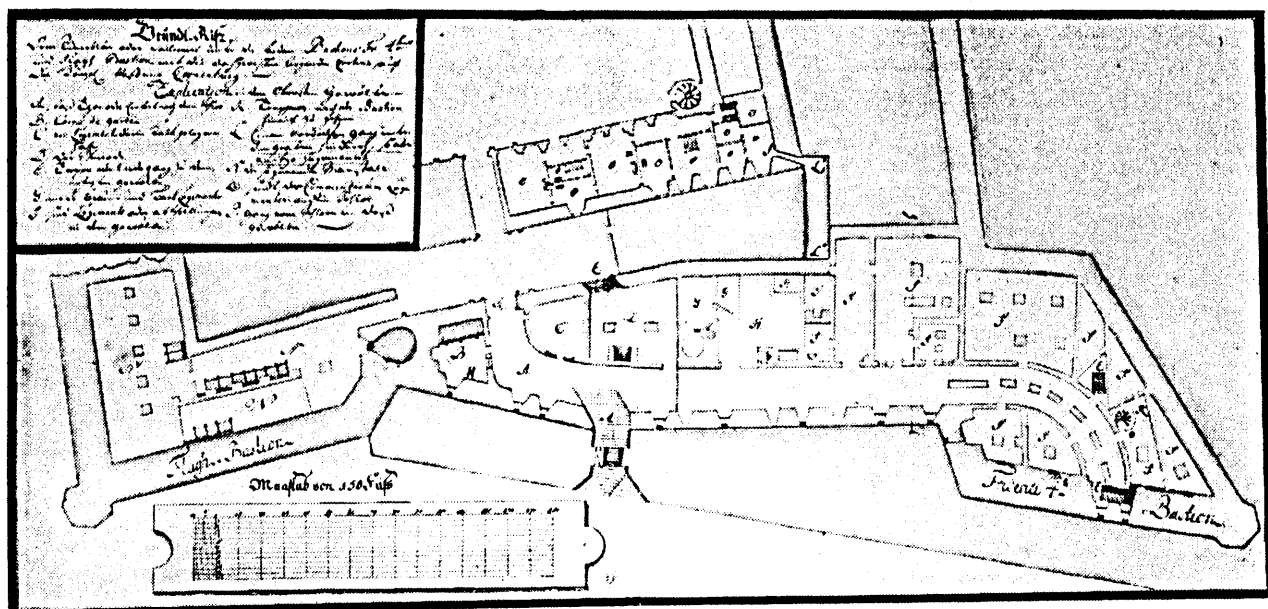
If the enemy advanced as far as the bastions or the curtains linking them, he would lay himself open to withering fire from the flank. A major advantage of the bastion system as a whole was that fire from the corner of a bastion covered the side of the adjacent bastion.

A heavy bombardment would soon weaken the defenders of the Castle if they were forced to concentrate their entire strength and weaponry on top of the defence works. But it was no longer as simple as this. Bastions could be built with well-protected quarters within and firing positions, and it was especially important to build covered gun emplacements in the flanks of the bastions.

In 1574-76, with Hans Påske as his master builder, Frederick II created a strong line of fortifications based upon these – at that time entirely new – principles. It became evident, though, that the north side of the fortress and the gateway were not sufficiently protected. The enemy was not a hostile fleet or army but the sea which broke through at weak points during a storm surge. In 1583-85, therefore, the King gave his new master builder, Antonius van Opbergen, the task of rebuilding the north side and the entire north-west corner.

The result of these efforts was not only a better protected entrance to the Castle but also a large number of relatively safe rooms capable of accommodating men, cannons, stores, stables, workshops, and much else besides. The numerous rooms in the enlarged north-west bastion (later called Frederick IV's Bastion) are on two floors and now open to the public.

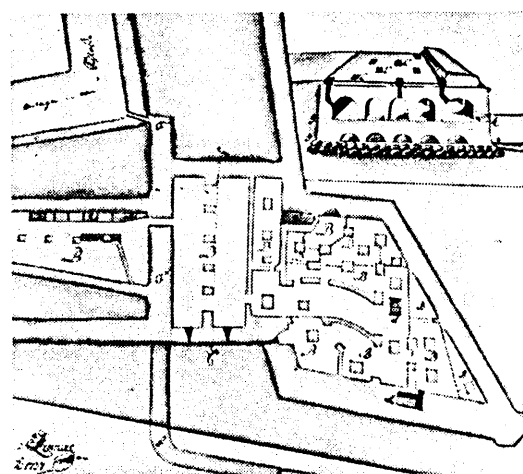
Today access to the bastion is from a large room, formerly the Castle Kitchen, in the West Wing. One walks along a passage in the curtain wall to stairs leading down from the upper floors. The stairs were built specially for Frederick II to enable him to descend to the forti-



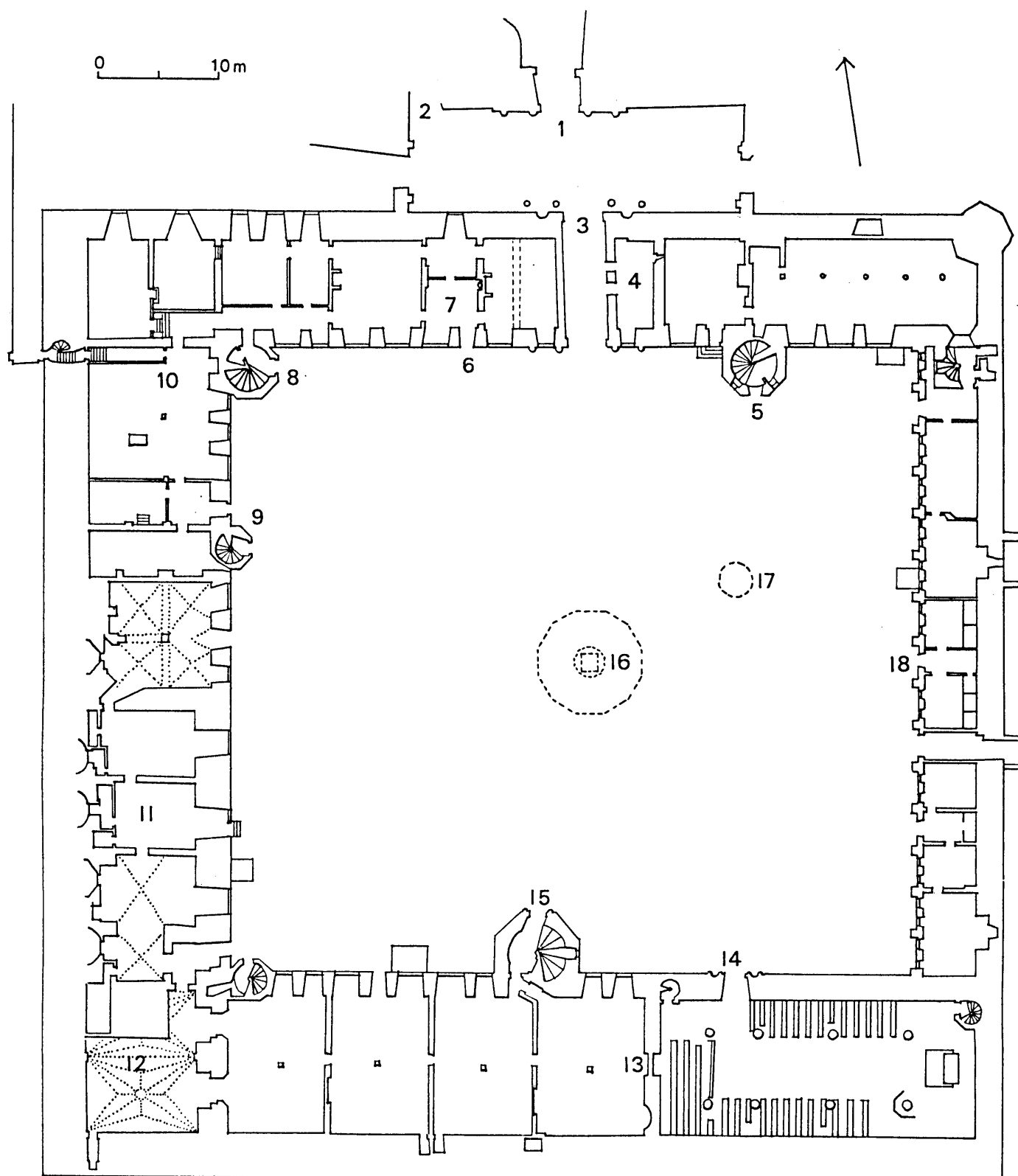
fications from the corner tower in the north-west without being observed.

The name of *Holger Danske* has long been associated with Kronborg Castle. There is little doubt that a medieval ballad about Holger, who defeated Burmand in single combat to save the fair maiden, Gloriant, was one of the songs on the lips of those merrymaking in Eric of Pomerania's vaulted hall, as well as the Banqueting Hall of Frederick II's Kronborg. The local population has certainly linked the tales about Holger Danske with Kronborg Castle several generations before authors, like Hans Christian Andersen, made the legend of Holger Danske famous through their writings. The popular statue in the casemates by H.P. Pedersen-Dan, the sculptor, represents Holger Danske as a slumbering giant who will awake and come to the rescue of Denmark in its hour of need.

The upper casemates and the Commandant's room on the Castle's ground floor after a drawing (south at the top) by D.S. v. Lemming 1737.



The lower casemates were so far down that they were flooded if very high tides occurred. After a drawing (south at the top) in 1737 by D.S. v. Lemming, who was convinced that a secret passage had formerly passed beneath the moat.



- 1: Dark Gate (pp. 5, 58-59) in the courtyard with »the four gates« (p. 59). 2: Exit from the casemates (pp. 50-52). 3: Main Gateway (pp. 4-5, 9, 12-14). 4: East vaulted room, ticket office (p. 12). 5: Elephant Door with stairs up to the Royal Apartments (pp. 12-15, 27, 32). 6: Entrance to the Danish Maritime Museum (pp. 46-50). 7: Entrance with medieval pillar (pp. 46-47). 8: Corner stair turret to the chancellery offices (pp. 15, 48). 9: Entrance to the Great Kitchen and casemates (pp. 50-52). 10: Great Kitchen with entrance down to the casemates (p. 51). 11: Medieval banqueting house (pp. 8-9, 49). 12: Lower part of the Cannon Tower with windows into the South Wing (p. 49). 13: West gable of Chapel (p. 49). 14: Chapel Door (p. 23). 15: Trumpeter's Tower (pp. 20-22). 16: Well where there was once a fountain (p. 20). 17: Early well marked on cobblestones. 18: Lavatories.

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E. STATE OF PRESERVATION/CONSERVATION

RESPONSIBLE AGENT

The castle, its annexes and its defences are in an exceptional good state of preservation. All emerging problems are immediately analysed and hereafter adequate measures are taken. The agent responsible for the management and the preservation/conservation is:

Ministry of Housing
The Agency for Royal Palaces and Government Property
(Slots- og Ejendomsstyrelsen)
Løngangsstræde 21
DK - 1468 Copenhagen K.

The Building Division of the above agency is directing all works. Major decisions are taken in concert with the Advisory Board (Bygningsplejerådet) which is composed of experts in different fields restoration.

LEGAL PROVISIONS FOR THE PROTECTION OF THE CASTLE AND ITS SURROUNDINGS

- The Town Plan (Kommuneplan) which regulates the main structure of the development of Elsinore. It also provides the framework for the more detailed plans for each part of the town (Lokalplan).

Controlling agent: Municipality of Elsinore.

- The "Preservation of Buildings Act" under which the castle and all its annexes are listed. (See the attached extracts from the act).

Controlling agent:

Ministry of Environment
The National Forest and Nature Agency
Division of Preservation of Listed Buildings and Monuments
Haraldsgade 53
DK - 2100 Copenhagen Ø.

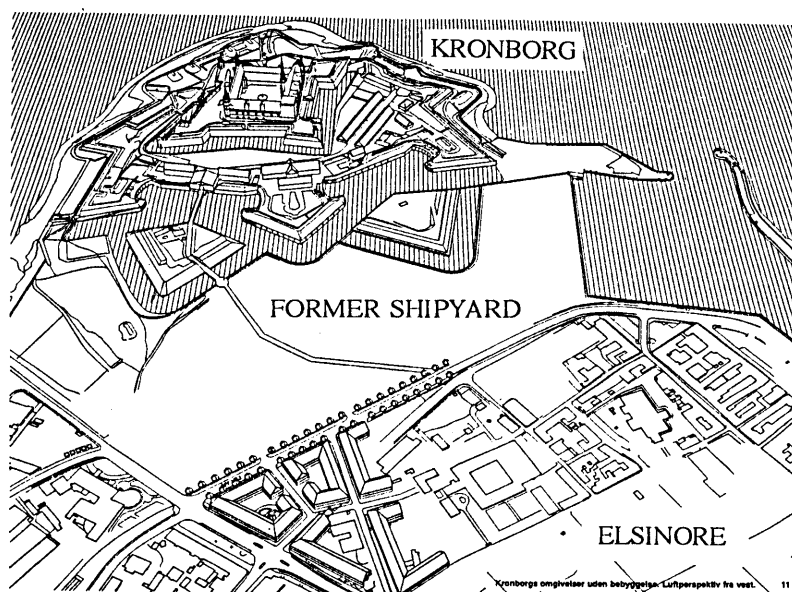
“BUFFER ZONE”

The area between the old town of Elsinore are now occupied by shipyard buildings and installations. However, the shipyard has been closed down recently and plans for removal of the shipyard and new development of the area as a buffer zone are discussed on municipal and governmental level.

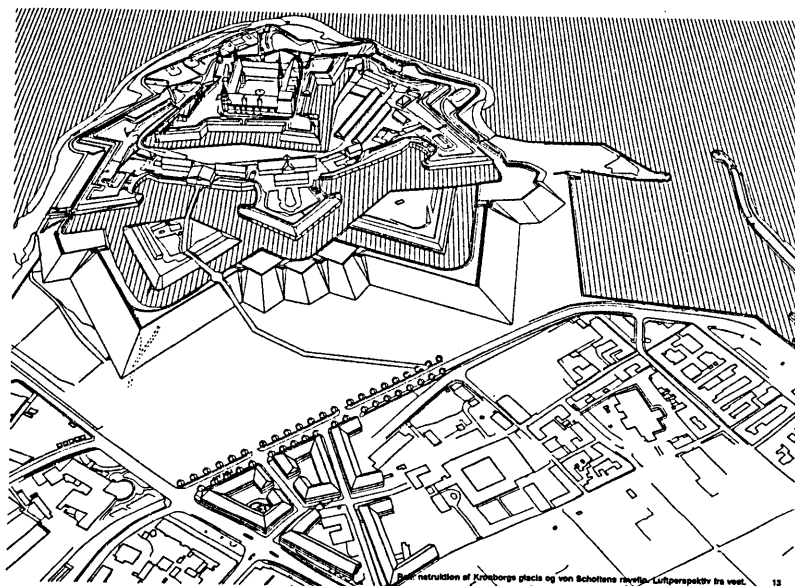
It is anticipated that a final solution will be agreed upon in the near future. The main question in the debate is whether all historical defences on the shipyard should be reconstructed or not. (The reconstruction can be done in a justifiable way).

All parties to the case agree upon the necessity of a buffer zone (see attached plans).

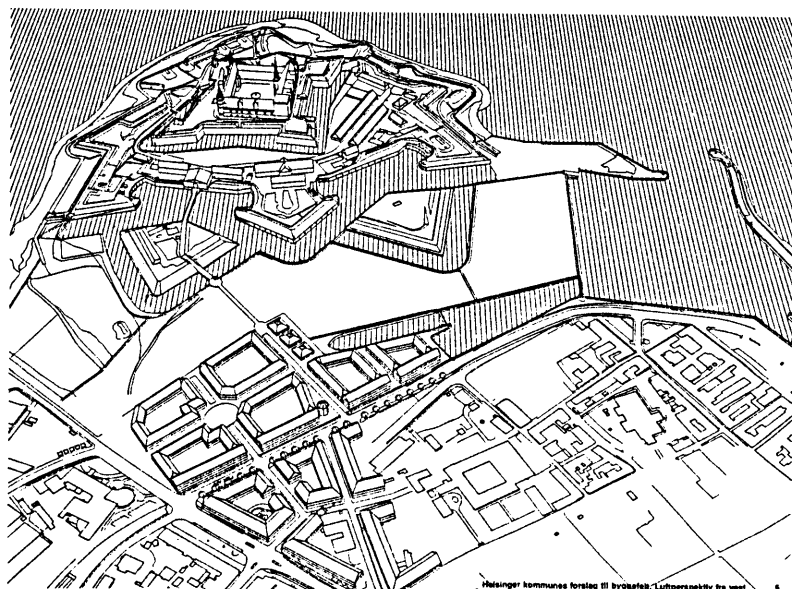
ALTERNATIVE PLANS FOR THE FUTURE OF DEVELOPMENT OF THE AREA BETWEEN CASTLE AND TOWN (Castle seen from the town)



Removal of all shipyard installations and no new constructions.
Wide “buffer zone”.



Reconstruction of all historical defences.



Limited and controlled new development on the site of the former shipyard.
Preservation of shipyards dock.

ELSINORE OLD TOWN

Already today there is a happy interplay between Kronborg and the old town of Elsinore. This will be even stronger after the solution of the shipyard problem.

The town has been very successful in the field of preservation and town renewal during the last decades. The basis for this activity was established through very careful and detailed surveys of cultural, aesthetic, economical, sociological aspects.

The town contains a large number of ancient buildings of importance.

At a later stage most probably Denmark will apply for the nomination of Elsinore on the World Heritage List.

ELSINORE OLD TOWN

BLACK SIGNATURE: MEDIEVAL CHURCHES
CROSSS HATCHING: HISTORICAL BUILDINGS OF SPECIAL INTEREST



PLANNING AND CONSERVATION IN ELSINORE (Summary worked out by the municipality)

Under the Act all local-government areas with more than 25,000 inhabitants are required to prepare general surveys describing the state of existing urban dwellings, the extent of necessary renewal and redevelopment, and the methods and rate by which the work would be carried out – with due regard to the area's other urban planning and economic capabilities.

In Elsinore it was quickly acknowledged that the subject of slum clearance in the town itself could be considered only in the context of conservation. Elsinore is a town with deep cultural and historical roots. It contains large numbers of individual buildings and blocks worthy of preservation and illustrating clearly Elsinore's past as the primary centre for collection of shipping dues from vessels passing through the Sound.

The concept of slum clearance is not of course necessarily synonymous with demolition, as is so often the inference in modern debate. Urban renewal, rehabilitation of obsolescent but not obsolete areas, can often prove better and less expensive than urban redevelopment with its large-scale clearance of complete areas followed by rebuilding programmes. Quite apart from any cultural and environmental considerations.

In addition to the question of housing conditions and technical, economic, historical and other cultural issues, there is the human aspect of slum clearance. We must consider what it is that constitutes the town's special character, that promotes satisfaction with life in the older districts of the town despite frequently inadequate housing conditions; factors we would be reluctant to lose as a result of slum clearance. Slum-clearance studies and conservation studies must therefore be supplemented by a sociological survey before any slum-clearance programme – which will decide the future block-by-block appearance of the town – is prepared, let alone executed.

At Elsinore preliminary studies were in principle based upon three parallel themes: consideration of housing standards and economy in relation to the town's urban plans generally; a cultural and aesthetic theme; and an environmental and sociological theme.

The local authority and the individual citizen

Application of the Housing (Slum Clearance) Act can mean that a local authority must encroach upon the property rights of the private citizen. Town-planning legislation can authorise the reservation of areas for specific purposes; but it cannot give the authority to order any given action. This is possible, however, under the Housing (Slum Clearance) Act. With an approved clearance plan in your hand, for instance, you can instruct a property-owner to renovate his property forthwith and in a specified manner – and if he refuses, the property becomes subject to expropriation. And since urban renewal can affect the private lives of many citizens in the form of transfer to new homes, higher rents, new environment, etc., or perhaps as mere observers of major physical changes in the structure and external appearance of their town, it is obvious that such activities must be commenced and executed with great care and maximum consideration. The primary objective must therefore be to win public appreciation of the underlying intentions and the benefits to be derived from restorative slum clearance in the form of better housing conditions and other economic and cultural factors. The best tools for doing this job are information, keeping planning at a public level, debate, and demonstration of practical examples.

For this reason all urban development and renewal in Elsinore is planned in full view of the general public. All discussions and preliminary drafts are made available at the local library and its branches; the press is welcome to comment – and has usually covered the subject thoroughly in the early stages. Moreover, the local authority – the Municipal Council of Elsinore – has published booklets on various aspects of the work for free distribution among local citizens.

The first of these booklets, 'Saneringsnotater om baggrund for saneringsarbejdet i Helsingør' ('Background information on slum clearance in Elsinore') extended to 39 pages and described the social significance of slum clearance generally, the historical and architectural development of Elsinore, and existing and current planning efforts. The aim of this booklet is to provide a mutual forum for politicians, officials and the ordinary citizen in the programme for solving the clearance and restoration problems of the old area of Elsinore. The booklet is available free of charge on personal application by local citizens; so far 2,400 copies have been issued.

Housing conditions, economy and timetable

Studies in this field entailed detailed registration of existing conditions, the outlining of probable future prospects, calculation of the necessary investment and economic losses, consideration in relation to the general programme of urban planning, and the extent to which slum clearance could be adapted to the authority's budgetary plans.

Following completion of these studies, the Municipal Council drew up and announced a timetable which calls for implementation of restorative urban renewal of the central area of old Elsinore over a 20-year period, followed by a final redevelopment of the area immediately to the north over the succeeding 10 years.

Slum clearance and town planning

While plans were being drawn up for a slum-clearance programme for central Elsinore, the Municipal Council instigated a major planning effort in order to compile an overall plan for the whole of the local-authority area. By projecting the present rate of growth, it was realised that the population of the area would probably rise from about 50,000 to 125,000 by the end of the century. If permitted to develop unhindered, such a rate of urban growth would seriously threaten areas of open land which were worthy of preservation for scenic and other reasons. By estimating on the other hand how many people could be accommodated in the region without upsetting natural landscape values, it was decided that a population limit of 70,000 should be placed on the town of Elsinore itself. In the subsequent process of defining the details of the general area plan as regards the centre of Elsinore it was quickly deemed correct and necessary to link the results of the slum-clearance and restoration studies – particularly the economic aspects – to the more general considerations, which would permit two models to be defined for a shopping-centre structure in the municipal area. In one model inner Elsinore was retained as the main centre of commerce and service in the area; in the other model the emphasis was on two centres, i.e. maintaining the town's present status while referring major extensions and new establishments to a new, future business centre which is expected to equal the existing centre in shopping and office area. This was in addition to smaller local centres.

Conservation factors and economic consequences weighed in favour of a two-centre structure, and in 1973 the Municipal Council of Elsinore accordingly decided upon the second of the two models, thereby creating a physical possibility of preserving the historical environment of the old town, including a mixture of dwellings, craftsmen's premises, offices and shops.

As well as forming part of the general area plan, the two-centre decision was incorporated in a town plan recently adopted by the Council for the inner town as a whole; the principal feature of the new plan – apart from a series of measures in direct support of restorative slum clearance – is a sharp reduction in permissible rates of occupancy and a freezing of business premises at their present sizes. Existing business tenancies can be increased only slightly – no more than 10% – and no new tenancies will be approved.

Cultural and aesthetic interests

The two main documents on which cultural and aesthetic factors were judged are 'Historiske Huse i Helsingør' ('Historical Houses in Elsinore') and 'Skilte og Facader' ('Business Signs and Frontages'). The former is a book published in late 1973 describing in text and picture all buildings worthy of conservation in the old part of Elsinore. It is a record compiled by the National Museum of Denmark following thorough scrutiny of authentic sources and is an indispensable aid in conservation work. Six thousand copies were printed for free distribution to local citizens. In addition the book may be purchased throughout Denmark.

'Skilte og Facader' appeared in spring 1971 as a booklet with black-and-white and colour illustrations describing some of the ideas suggested by the Municipal Council as regards business and trade signs and decoration of frontages. As a source of reference in relations between the Council and the private citizen over the past year or two, the booklet has been responsible for a voluntary 'censorship' on shop and building fronts, producing a style that broadly speaking satisfies all parties. An ordinance by which the Municipal Council reserves right of approval of all facade alterations was authorised in spring 1973; rulings are based partly on registration work by the National Museum and partly on 'Skilte og Facader', which is available free of charge to all local citizens.

Regard for the citizen's welfare

In a preliminary examination of the various problems already mentioned several human questions came to the forefront: What do the man and woman in the street think of slum clearance and urban conservation? What would they like? How do they view the old buildings and special atmosphere of Elsinore? What role does the integrated structure of the inner town play in the citizen's welfare? How does the town look to its inhabitants? And to its visitors? Etc.

In the hope of gaining some indication in this direction and in order to provide individual citizens with an opportunity to help formulate the Council's views and wishes with regard to urban renewal, a sociological study was conducted. And in many respects its results were fascinating. It showed clearly that the citizens of Elsinore like their town – and that they are willing physically and economically to contribute toward its rehabilitation. And moreover that they warmly support the Council's provisional plans for restorative integrated renewal of the old inner town.

As well as providing some idea of popular opinion, the survey formed part of the Council's efforts to create an appreciation of and public discussion on efforts toward urban renewal; in this connection it should be noted that about 500 families – and no doubt many of their friends – gave great thought to the problems of urban renewal in replying to a 55-question written survey circulated as part of the sociological study.

EXTRACT FROM THE "BUILDINGS PRESERVATION ACT"

Part 1

Purpose and Scope

1. (1) The purpose of the Act is to protect the country's older buildings of architectural, historical or environmental value, including buildings which shed light on housing, working and production conditions and other important features of social development.

(2) In the administration of the Act it shall be considered essential that the buildings to be protected are given an appropriate function which in consideration of the special character of the buildings serves to maintain them in the long view.

(3) In furtherance of the purposes of the Act the Preservation of Buildings Authorities shall offer guidance with a view to ensuring that building preservation interests are taken into consideration in the administration of the Municipal Planning Act, the Slum-Clearance Act and similar legislation.

Part 2

Preservation

3. (1) The Minister for the Environment may list buildings of considerable architectural or historical value which are more than one hundred years old. Whatever their age, buildings may be listed if it is motivated by their unique value or other special circumstances.

(2) To the extent that the immediate surroundings of a building in the form of courtyards, open spaces, pavements, gardens, parks and the like are part of the total entity worthy of protection, the listing may include such surroundings.

4. (1) Buildings erected prior to the year 1536 are listed pursuant to the present Act without special resolve.

(2) The Minister for the Environment may request that documentation to the effect that a building was erected before the year 1536 be entered on the page of the concerned property in the Register of Titles to Land.

Part 3

The Legal Effects of the Preservation

9. A listed building shall by the owner or user be kept in good repair, with waterproof roof and windows.

10. (1) All works relating to a listed building require permission from the Minister for the Environment if the said works are in excess of the ordinary maintenance. The same applies to the erection of light installations etc., as well as signs on façades and roof surfaces.

(2) Applications for permissions pursuant to subsection (1) shall be accompanied by such plans, drawings and specifications as are necessary for understanding the project. Permissions may be made contingent on the implementation of measures which are not included in the application.

(3) The Minister for the Environment may lay down detailed rules as to the contents of applications for permissions according to subsection (1) and determine that applications shall be submitted through the local council.

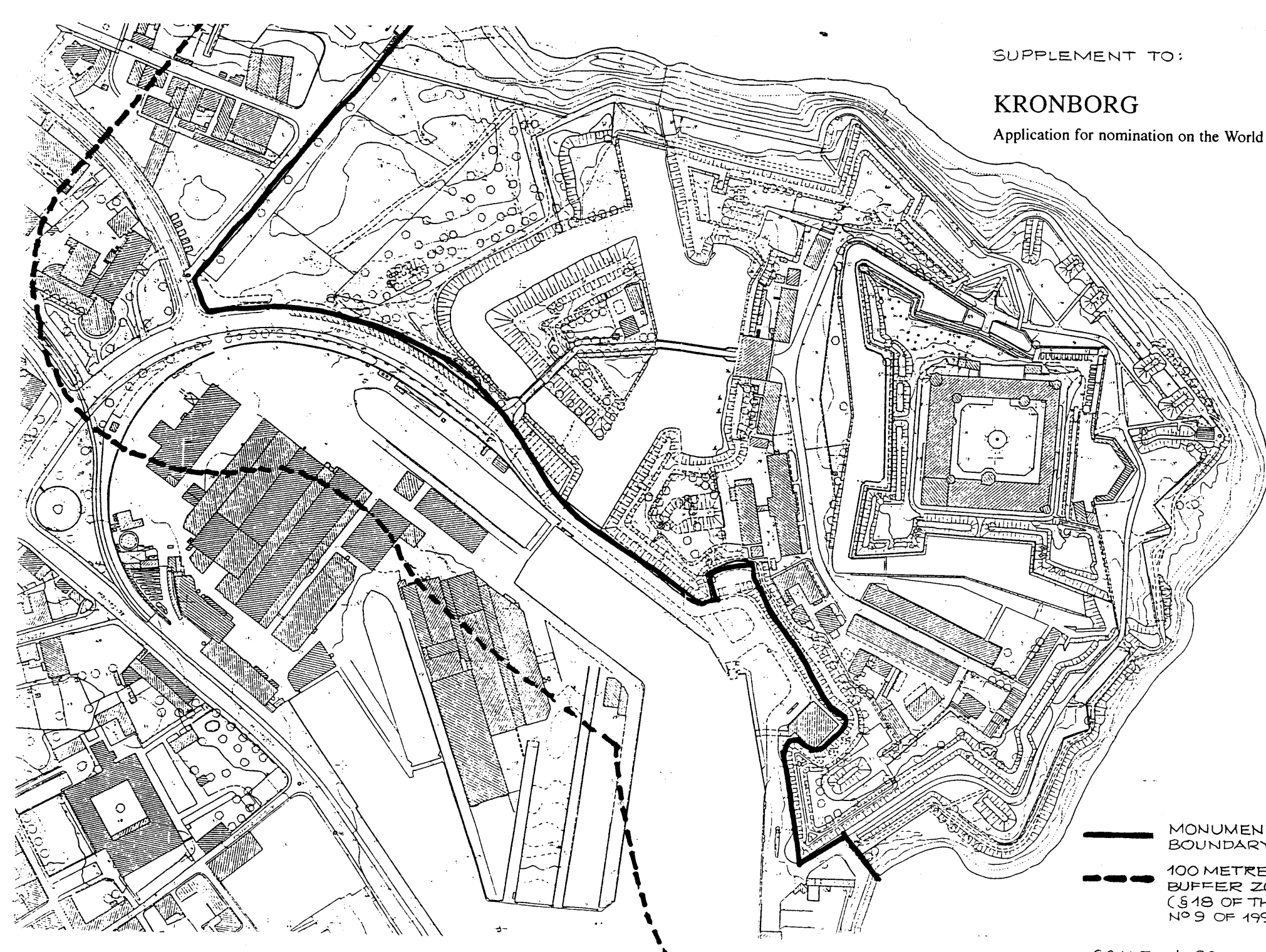
(4) If the Minister for the Environment has not taken a position on an application for permission according to subsection (1) within three months, the works covered by the application may be implemented.

11. (1) Demolition of a listed building requires the permission of the Minister for the Environment.

SUPPLEMENT TO:

KRONBORG

Application for nomination on the World Heritage List



— MONUMENT
BOUNDARY

- - - 100 METRES
BUFFER ZONE
(§18 OF THE ACT
No 9 OF 1992)

SCALE 1:10000

Extract from the
Protection of Nature Act
Act No. 9 of January 3, 1992

The following types of ancient monuments are protected in accordance with § 12 of the Act if they are visible in the terrain:

- 1) burial mounds, cairns
- 2) stone cists, dolmens, passage graves
- 3) ship-settings
- 4) fortified or moated sites without visible building remains
- 5) fortifications
- 6) disused churchyards
- 7) ruins
- 8) runestones, monoliths
- 9) rock carvings
- 10) crosses, milestones, boundary stones around royal hunting areas, etc.

The ancient monuments covered by Part 1, with the exception of no. 10, crosses, milestones, boundary stones around royal hunting areas, etc., are surrounded by a protection zone as defined by § 18, subsection 1 of the Act.

Ancient monuments

§ 12. It is prohibited to alter the state of ancient monuments. Parcelling out, land registration and transfer of ownership of land whereby new boundaries are established through ancient monuments is also prohibited.

Subsection 2. The types of ancient monuments protected pursuant to subsection 1 are listed in the Annex to this Act.

Subsection 3. Certain types of ancient monuments as listed in the Annex to this Act are subject to the protection provided by subsection 1 only when the owner has received notification of their presence from the Minister for the Environment. For ancient monuments that are under the ground surface or under buildings, the Minister for the Environment may determine, when making this notification, that the protection provided in accordance with subsection 1 shall be extended to the boundary of the property.

Subsection 4. The Minister for the Environment shall state on request which protected ancient monuments are located on a property and the area they occupy.

Subsection 5. The Minister for the Environment may cause a notice made pursuant to subsection 3 on the presence of an ancient monument to be registered in the land registry in respect of the property concerned.

§ 13. Soil treatment, the application of fertilizer and planting are prohibited on ancient monuments and within 2 m from them. The use of metal detectors is also prohibited.

Ancient monuments

§ 18. It is prohibited to change the state of the area within 100 m of an ancient monument protected pursuant to the provisions of § 12. It is also prohibited to erect fences and to place caravans and the like there.

Subsection 2. The prohibition in subsection 1 shall not apply to:

- 1) agricultural operations, except for afforestation;
- 2) reafforestation of forests located outside the area described in § 13 and planting in existing gardens; and
- 3) traditional fencing on agricultural or forestry properties.

Subsection 3. Subsection 1 shall not apply to the types of ancient monuments listed in Part 1, no. 10 and in Part 3 of the Annex to this Act.

Churches

§ 19. It is prohibited to erect buildings more than 8.5 m tall within 300 m from a church, unless the church is surrounded by urban settlement in the entire protection zone.

International obligations

§ 71. The Government may conclude agreements with foreign states on common measures to fulfil the purpose of this Act or to attend to interests in the protection of nature outside Denmark.

Subsection 2. The Minister for the Environment shall make regulations to fulfil international agreements concluded in accordance with subsection 1.

Subsection 3. The Minister for the Environment may make regulations that are necessary for the application in Denmark of legislation of the European Communities concerning matters covered by this Act.







Area between Kronborg and the town of Elsinore with closed down shipyard buildings.

Kronborg (Denmark)

No 696rev

Identification

<i>Nomination</i>	Kronborg Castle
<i>Location</i>	Helsingør, Island of Sjaelland
<i>State Party</i>	Denmark
<i>Date</i>	30 September 1993

Justification by State Party

For many centuries Kronborg Castle controlled the entrance to the Baltic, and the duties charged on ships passing through the Sound constituted a considerable source of income for Denmark. It was also the place where the Danish kings could display their power through splendid architecture.

The present castle was built in 1574-85 by Frederik II. It is a unique artistic achievement and an outstanding example of a building complex in a unique setting. The castle played a significant role in the history of the region. It also has an important associative value, since it was the setting for Shakespeare's *Hamlet*.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

History and Description

History

After he began to levy duty on ships passing through the Sound between Sjaelland and Skåne around 1425, King Erik of Pomerania built a castle known as *Krogen* on the site occupied today by Kronborg. It was in 1574 that King Frederik II of Denmark used this site for the construction of his palace, to the designs of the architect Hans van Paeschen. It was given the name of Kronborg three years later, when the Flemish architect, Anthonis van Opbergen from Malines, was instructed to carry out a thorough restoration and enlargement of the palace. The original structure, in red brick with sandstone courses and window framing, was entirely clad in sandstone from the neighbourhood of Hålsingborg and from Gotland, the red-tiled roof being covered with copper. This work was complete by 1585. One of the new elements added at this time was a capacious banqueting hall, which was used for balls and theatrical performances. It is known that a troupe of English players, several of whom later acted with William Shakespeare, spent some time at the Danish court during this period, and it is not inconceivable that the dramatist learned something of life at "Elsinore" from them.

On 25 September 1629 Kronborg was devastated by fire, only the walls being left standing. Christian IV immediately commissioned the Surveyor General, Hans van Steenwinckel the Younger, to carry out the restoration of the castle, which largely conformed with its original appearance. From 1658 to 1660 Kronborg was occupied by the Swedes, and was subjected to heavy bombardment and looting.

Under Frederik III and Christian V large fortifications were built, including the ornate *Kronværk* (Crownwork) Gate. The outer defensive works were considerably enlarged under Frederik IV, and the castle itself underwent substantial restoration and alteration. In 1785 it passed to the military, being used as a barracks until 1922. During this period the chapel was decorated in 1838-43 by the architect, M G Bindesbøll, and between 1866 and 1897 restoration of the exterior was carried out by Surveyor-General Professor Meldahl, one of whose successors, Surveyor-General Magdahl Neilsen, was responsible for the restoration of the interior in 1924-32.

Description

The oldest part of Kronborg Castle consists of the two lower floors on the eastern end of the North Wing, which formed part of Erik of Pomerania's Krogen castle. The medieval brickwork here extends well into the present-day third storey. Frederik II's palace was based on this relatively modest structure. The North Wing was extended and joined to the old banqueting hall on the west, which was divided up to become the kitchen, brewhouse, and guest chambers. To the south a medieval brick house was converted into an imposing royal chapel. The result was a three-sided complex of two-storey buildings; there appear to have been no buildings on the east side, overlooking the Sound, which was closed only by the earlier curtain wall.

With the king's abrupt change of plan in 1577, a magnificent banqueting hall was built on the south, joined to the North Wing by a new three-storey suite of rooms with a regular courtyard facade. The lofty Trumpeter's Tower, whose weather-vane stands 57m above the level of the courtyard, was added on the south side. At the same time a third storey was added to the buildings on the other three sides.

Following the disastrous fire of 1629 the castle was reconstructed almost exactly as it had been before. The result is a Renaissance palace that reflects the piecemeal nature of its construction, with only the west wing having a facade designed as an integrated whole.

The interior of the castle presents the same heterogeneity of style and layout as the exterior. The Chapel, which was the only building not to have been ravaged by fire in 1629, preserves its original altar, gallery, and pews, with fine carvings and painted panels.

The North Wing, now a three-storey building faced with sandstone, has the Royal Apartments on its second storey. Although the layout of rooms is much as it was at the time of Frederik II, the decoration dates mainly from the 17th and 18th centuries.

The top floor of the East Wing was arranged as a long gallery in 1583, to enable the Queen to reach the Banqueting Hall in the South Wing. The latter appears originally to have been divided into two levels at its east end, presumably providing a gallery, which has been removed. In its original form the Banqueting Hall had a magnificently carved and gilded

ceiling and its walls were hung with tapestries. After the fire of 1629 it was rebuilt, to a greater height but less lavishly decorated. Only fourteen of the tapestries, prepared for the north wall and depicting Danish kings, have survived; of these seven are on display at Kronborg, the remainder being in the National Museum in Copenhagen.

Other important components of the Kronborg complex are the Little Hall in the West Wing, the so-called "Scottish Suite" in the West Wing, and Frederik V's apartments on the top floor of the North Wing.

Access to the castle is through the main gateway in the North Wing, below the King's Chamber. Outside this is the Dark Gate, spanning the inner moat and protected by a jutting ravelin.

To the west of the whole enclosure is the Crownwork, consisting of three bastions between two curtains (banks) behind a wide ditch. A wooden bridge leads from the Württemberg ravelin to the Crownwork Gate, a fine Baroque structure, through the middle of the north curtain.

Management and Protection

Legal status

Kronborg Castle and its surrounding fortifications are national property. The Town Plan (*Kommuneplan*) of the municipality of Helsingør regulates the main structure for the development of the town and the framework for the Local Plan.

The Castle and all its surrounding structures are listed and strongly protected under the Preservation of Buildings Act.

Management

The Castle and its fortifications are managed by the Agency for Royal Palaces and Government Property (*Slots- og Ejendomsstyrelsen*) of the Ministry of Housing. All work is directed by the Buildings Division of the Agency. Decisions require the approval of the Advisory Board (*Bygningsplejerådet*), which is composed of specialists in different fields of restoration and conservation.

Conservation and Authenticity

Conservation history

Conservation and restoration projects have been carried out on a number of occasions over the past century, especially following the vacating of the monument by the military in 1928. Since that time regular inspection has been carried out by the responsible government agency.

At the time of the original nomination in 1993/94, the area between the old town of Helsingør and the Castle was occupied by the buildings and installations of a former shipyard which had recently closed down. On the recommendation of ICOMOS, the Bureau of the World Heritage Committee, at its 18th Session in Paris in July 1994, deferred further consideration of this nomination until a satisfactory programme had been adopted by the Danish authorities for the removal of the major part of the disused shipyard and the landscaping of the area.

A working group under the chairmanship of the State Antiquary (*Rigsantikvar*), Professor Olaf Olsen, was set up

by the Danish authorities, charged with finding a solution to the problems of the setting and landscaping of the monument. Following the production of its report in 1997, a Master Plan was drawn up for the removal of the derelict buildings and the landscaping of the area between the monument and the town of Helsingør. This has now been put into effect and action taken as recommended by the working group.

The original ICOMOS evaluation in 1994 commented that, whilst the interiors of the buildings were impeccably maintained, the exteriors were in need of further restoration. The sandstone walls would benefit from careful light cleaning to remove slight vegetational intrusions and black deposits from earlier industrial pollution. A more serious problem was presented by the massive brick revetments, where there was considerable vegetational growth; re-pointing was also urgently needed over much of the structures.

As part of the Master Plan, attention is now being paid to these conservation problems as a matter of urgency and considerable progress has been made.

Authenticity

The author of an important work on Kronborg Castle wrote: "There is unlikely to be a single piece of sandstone on the courtyard facades which has not been changed or renewed in connection with one of the many repairs to the fabric. Therefore, some caution is called for when considering the authenticity of the facades. On the other hand, the unbelievable steadfastness with which this great monument has been preserved is even more impressive considering the time span of four hundred years. Old pictures and quantities of records demonstrate the care taken every time something had to be renewed. Few castles are as exposed to the elements as Kronborg."

This is an admirable definition of authenticity as it relates to historic buildings, especially those that have been in public or institutional use over a long time-span. Pains have clearly been taken to ensure authenticity in design, materials, and workmanship by successive government agencies since the 17th century.

Evaluation

Action by ICOMOS

The 1993 nomination was submitted to an expert in Renaissance castles, who considered it to be among the best examples of its type. The property was visited in April 1994 by an ICOMOS expert mission, which was concerned about the state of conservation on the exterior walls and revetments (see above).

The report of the working group and information supplied by the Danish authorities has been studied by ICOMOS, which is satisfied that State Party has taken full account of the comments made at that time.

Qualities

Kronborg is an excellent and well preserved example of a Renaissance castle. Other examples of this type exist elsewhere in Europe; however, Kronborg is of special significance by virtue of its location, which has an exceptional value in strategic, commercial, and symbolic

terms. It is a symbol of the kingdom of Denmark, built to impress and to assert Danish control over ships passing through the very important seaway between the North Sea and the Baltic. It is also relevant to mention the fact it is the "Elsinore" of *Hamlet*, the most celebrated of Shakespeare's tragedies.

Comparative analysis

Kronborg Castle is not unique: there are many contemporary Renaissance castles and palaces in Europe, such as those in the Loire Valley and in central Europe. However, its symbolic and strategic importance (see "Qualities" above) endows it with special significance which transcends its significance in purely art-historical terms.

Brief description

Located on a strategically important site commanding the Sound, the stretch of water between Denmark and Sweden, the Royal castle at Kronborg is of immense symbolic value to the Danish people and played a key role in the history of northern Europe in the 16th–18th centuries. Work began on the construction of this outstanding Renaissance castle in 1574, and its defences were reinforced in accordance with the military architecture of the period in the late 17th century. It has survived intact up to the present day.

Recommendation

That this property be inscribed on the World Heritage List on the basis of *criterion iv*:

Criterion iv Kronborg Castle is an outstanding example of the Renaissance castle, and one which played a highly significant role in the history of this region of northern Europe.

ICOMOS, September 2000

Kronborg (Danemark)

No 696rev

Identification

<i>Bien proposé</i>	Le château de Kronborg
<i>Lieu</i>	Helsingör, île de Sjaelland
<i>État partie</i>	Danemark
<i>Date</i>	30 septembre 1993

Justification émanant de l'État partie

Pendant plusieurs siècles, le château de Kronborg a surveillé l'entrée de la mer Baltique ; les droits perçus sur les biens passant par ce sund représentèrent une source considérable de revenus pour le Danemark. Ce fut également un lieu où les rois de Danemark firent montre de leur pouvoir au moyen d'une splendide architecture.

L'actuel château a été construit entre 1574 et 1585 par Frédéric II. C'est une réalisation artistique unique et un exemple exceptionnel d'un ensemble architectural dans un environnement superbe. Ce château a joué un rôle important dans l'histoire de la région. Il a également une autre valeur qui lui est associée. En effet, Shakespeare l'a choisi pour y planter le décor de sa tragédie *Hamlet*.

[Remarque L'État partie ne fait aucune proposition quant aux critères au titre desquels il envisage de proposer l'inscription de ce bien sur la Liste du patrimoine mondial.]

Histoire et Description

Histoire

Après avoir commencé à percevoir une taxe sur le chargement des navires qui passaient dans le sund entre le Sjaelland et le Skåne (vers 1425), le roi Erik de Poméranie fit construire un château que l'on connaît sous le nom de *Krogen*, sur le site où se trouve actuellement Kronborg. C'est en 1574 que le roi Frédéric II du Danemark choisit ce lieu pour y édifier son château sur les plans de l'architecte Hans van Paeschen. Trois ans plus tard, le palais reçut le nom de Kronborg quand l'architecte flamand Anthonis van Opbergen de Malines fut chargé de le restaurer et de l'agrandir. La structure d'origine en briques rouges avec une assise et des bâtis de fenêtres en grès était complètement revêtue d'un parement en grès des carrières voisines de Hålsingborg et du Gotland. Le toit en tuiles rouges était recouvert de cuivre. Ces travaux furent terminés en 1585. L'un des éléments ajoutés à l'époque fut une gigantesque salle des Banquets utilisée pour les bals et les représentations théâtrales.

L'histoire raconte qu'une troupe de comédiens anglais, dont plusieurs jouèrent plus tard avec Shakespeare, passa quelque temps à la cour du Danemark et il est permis de penser que ce furent ces mêmes comédiens qui renseignèrent le dramaturge anglais sur Elsenore.

Le 25 septembre 1629, Kronborg fut détruit par un violent incendie qui ne laissa debout que les murs. Christian IV nomma immédiatement Hans van Steenwinckel le Jeune « Inspecteur général » chargé de la restauration du château auquel il redonna presque complètement son apparence première. De 1658 à 1660, Kronborg fut occupé par les Suédois et il subit de nombreuses canonnades et plusieurs pillages.

Sous les règnes de Frédéric III et de Christian V, de puissantes fortifications furent construites ainsi que la porte ornée de la couronne (*Kronvoerk*). Sous le règne de Frédéric IV, les ouvrages de défense extérieure furent considérablement renforcés et le château fut sérieusement restauré et modifié. En 1785, il devint une caserne et le resta jusqu'en 1922. La chapelle fut décorée entre 1838 et 1843 par l'architecte M.G. Bindesbøll et entre 1866 et 1897, l'Inspecteur général, le professeur Meldahl, supervisa des travaux de restauration portant sur l'extérieur. Entre 1924 et 1932, l'un de ses successeurs, l'Inspecteur général Magdahl Nielsen, se chargea de la restauration de l'intérieur.

Description

La partie la plus ancienne du château de Kronborg se compose des deux étages inférieurs à l'extrémité est de l'aile nord qui faisait partie du château de Krogen d'Erik de Poméranie. L'ouvrage en briques du moyen âge s'intègre bien avec le troisième étage du château moderne. Le palais de Frédéric II reposait sur cette structure relativement modeste. L'aile nord fut agrandie jusqu'à l'ancienne salle des Banquets du côté ouest ; elle fut divisée pour accueillir la cuisine, la brasserie et les chambres de visiteurs. Vers le sud, un bâtiment médiéval en briques fut transformé en une imposante chapelle royale. Le résultat final consiste en une construction à trois corps de bâtiments sur deux niveaux. Il semble qu'il n'y ait pas eu de bâtiments à l'est, du côté du sund, qui n'était fermé que par le mur rideau de la période précédente.

À la suite du brusque revirement du roi en 1577, une magnifique salle des Banquets fut construite au sud, reliée à l'aile nord par un nouveau bâtiment de trois étages composé d'une suite de chambres avec une façade régulière donnant sur la cour. La haute tour du Sonneur, dont la girouette s'élève à 57 mètres au-dessus de la cour, a été ajoutée sur le côté sud. Au même moment, un troisième étage fut construit sur les trois autres côtés du bâtiment.

Après le terrible incendie de 1629, le château fut reconstruit presque à l'identique. Le résultat est un château Renaissance qui conserve les traces d'une construction par étapes, à l'exception de la façade de l'aile ouest qui fut conçue dans son ensemble en une seule fois.

L'intérieur du château présente la même hétérogénéité de style et de conception que l'extérieur. La chapelle, seule partie du château à n'avoir pas été ravagée par l'incendie de 1629, a conservé de la structure originelle son autel, sa

galerie, ses bancs en bois richement sculptés et ses panneaux peints.

L'aile nord, totalement recouverte d'un parement de grès, a maintenant trois étages avec les appartements royaux situés au second. Bien que la disposition des pièces soit restée presque identique à celle de l'époque de Frédéric II, la décoration date des XVII^e et XVIII^e siècles.

L'étage supérieur de l'aile est a été aménagé en une longue galerie en 1583 pour permettre à la reine d'atteindre la salle des Banquets de l'aile sud. Cette dernière aile avait été divisée en deux niveaux dans son extrémité est, ménageant une galerie qui a maintenant disparu. Dans sa forme originelle, la salle des Banquets avait un superbe plafond sculpté et doré et ses murs étaient recouverts de tapisseries. Après l'incendie de 1629, elle fut reconstruite avec une hauteur de plafond plus élevée mais décorée plus sobrement. Seules 14 des tapisseries qui ornaient le mur nord et représentaient les rois du Danemark existent toujours. Sept d'entre elles sont exposées au château de Kronborg, les autres sont conservées au musée national de Copenhague.

Le petit hall et la « Suite écossaise » de l'aile ouest ainsi que les appartements de Frédéric V au dernier étage de l'aile nord sont autant d'éléments importants de l'ensemble que constitue Kronborg.

L'accès au château se fait par la porte principale de l'aile nord sous la chambre du Roi. À l'extérieur, se trouve la « Porte Sombre » qui enjambe les douves intérieures et est protégée par une structure en saillie.

À l'ouest de l'enceinte on trouve les fortifications de la couronne composées de trois bastions entre deux courtines séparées par un large fossé. Un pont de bois conduit de la structure de Württemberg à la porte de la couronne, fine structure baroque qui traverse la courtine nord.

Gestion et Protection

Statut juridique

Le château de Kronborg et les fortifications qui le ceignent constituent un bien national. Le plan d'urbanisme (*Kommuneplan*) de la municipalité de Helsingør régit l'organe central pour le développement de la ville et le cadre du plan local.

Le château et les structures attenantes sont inscrits sur la liste des bâtiments protégés par la loi pour la préservation des bâtiments.

Gestion

Le château et ses fortifications sont gérés par l'Agence du ministère du Logement pour les Palais Royaux et les Biens du gouvernement (*Slots-og Ejendomsstyrelsen*). Tous les travaux sont dirigés par le département de construction de cette agence. Les décisions requièrent l'approbation du conseil consultatif (*Bygningsplejerådet*) qui est composé de spécialistes de différents domaines de la restauration et de la conservation.

Conservation et Authenticité

Historique de la conservation

En un très grand nombre d'occasions au cours des siècles passés, des projets de conservation et de restauration ont été entrepris, en particulier après que les militaires eurent quitté les lieux en 1928. Depuis lors, des inspections régulières sont faites par l'agence gouvernementale responsable.

À l'époque de la première proposition d'inscription en 1993/1994, la zone comprise entre la vieille ville d'Helsingør et le château était occupée par les bâtiments et les installations d'anciens chantiers navals qui venaient de fermer leurs portes. Sur la recommandation de l'ICOMOS, le Bureau du Comité du patrimoine mondial, lors de sa 18^e session en juillet 1994 à Paris, avait différé la proposition d'inscription du bien jusqu'à ce qu'un programme satisfaisant ait été adopté par les autorités danoises pour la démolition de la plus grande partie des bâtiments désaffectés du chantier naval et le remodelage du paysage de la zone.

Un groupe de travail placé sous la présidence du directeur des antiquités (*Rigsantikvar*), le professeur Olaf Olsen, fut mis sur pied par les autorités danoises et chargé de trouver la solution au problème des abords et de l'environnement du monument. À la suite de la production de son rapport en 1997, un plan directeur fut élaboré afin de détruire les bâtiments tombés en ruine et d'aménager l'environnement de la zone entre le monument et la ville d'Helsingør. Ce plan a désormais été mis en œuvre et des mesures ont été prises en fonction des recommandations du groupe de travail.

La première évaluation de l'ICOMOS en 1994 signalait que si l'intérieur des bâtiments était parfaitement entretenu, des travaux de restauration étaient nécessaires pour les extérieurs. Un nettoyage soigneux permettrait de débarrasser les murs de grès de leurs éléments végétaux et des dépôts noirs résultant de la pollution industrielle antérieure. Un grave problème concernait les parements de briques envahis de végétaux. Un travail de rejointoiement était requis d'urgence sur bon nombre de structures.

Dans le cadre du plan directeur, ces problèmes de restauration font l'objet de traitements d'urgence, et des progrès considérables ont été réalisés.

Authenticité

L'auteur d'un remarquable ouvrage sur le château de Kronborg écrivait : « Il est improbable qu'il existe un seul morceau de grès des façades de la cour qui n'ait pas été changé ou remis à neuf à l'occasion de l'une des nombreuses réparations effectuées sur la structure du château. En conséquence, il faut être très prudent quant au jugement que l'on porte sur l'authenticité des façades. D'autre part, la solidité de ce monument qui date pour une bonne part de plus de quatre cents ans est tout à fait incroyable. De vieux dessins et un grand nombre d'archives attestent du soin qui a été apporté chaque fois que des réparations ont été effectuées. De plus, peu de châteaux sont autant exposés aux intempéries que Kronborg ».

Cette définition de l'authenticité est admirable dans la mesure où elle concerne les bâtiments historiques et plus particulièrement ceux qui ont été utilisés avec une

destination soit publique soit institutionnelle pendant une longue période. Les agences gouvernementales successives ont pris grand soin d'assurer l'authenticité de la conception, des matériaux et des techniques depuis le XVII^e siècle.

Évaluation

Action de l'ICOMOS

La proposition d'inscription de 1993 a été soumise à l'avis d'un spécialiste des châteaux Renaissance qui considère qu'il est l'un des meilleurs exemples de ce type. Une mission d'expertise de l'ICOMOS a visité le bien en avril 1994. Elle a manifesté quelques inquiétudes sur l'état de conservation des murs extérieurs et des revêtements (voir ci-dessus).

Le rapport du groupe de travail et les informations communiquées par les autorités danoises ont été étudiées par l'ICOMOS qui constate avec satisfaction que l'État partie a pris en considération les recommandations formulées à l'époque.

Caractéristiques

Kronborg est un exemple remarquable et parfaitement bien conservé de château Renaissance. D'autres exemples de ce type existent en Europe. Il est cependant doté d'une importance toute particulière car son implantation lui donne une valeur stratégique, commerciale et symbolique exceptionnelle. Le château, symbole du royaume du Danemark, a été construit afin d'impressionner les navires empruntant le passage entre la mer du Nord et la mer Baltique et pour renforcer le contrôle danois sur ces bateaux. Il faut aussi mentionner qu'il s'agit de l'Elseneur évoqué dans Hamlet, la plus célèbre des tragédies de Shakespeare.

Analyse comparative

Le château de Kronborg n'est pas unique : il existe de nombreux châteaux et palais Renaissance en Europe, tels ceux de la vallée de la Loire et du centre de l'Europe. Cependant, son importance symbolique et stratégique (cf. « Caractéristiques », ci-dessus) lui confère une valeur particulière qui transcende sa signification en termes purement artistiques et historiques.

Brève description

Situé sur un site stratégique d'une grande importance qui commande le sund, une étendue d'eau entre le Danemark et la Suède, le château royal de Kronborg revêt une valeur symbolique considérable pour les Danois. Il a également joué un rôle déterminant dans l'histoire de l'Europe du nord aux XVI^e-XVIII^e siècles. Les travaux de construction de cet exceptionnel château Renaissance ont commencé en 1574 et ses ouvrages défensifs furent renforcés conformément à l'architecture militaire de l'époque, à la fin du XVII^e siècle. Il est demeuré intact jusqu'à nos jours.

Recommandation

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base du *critère iv* :

Critère iv Le Château de Kronborg est un exemple remarquable de château de la Renaissance, un château qui joua un rôle très important dans l'histoire de cette région d'Europe du Nord.

ICOMOS, septembre 2000