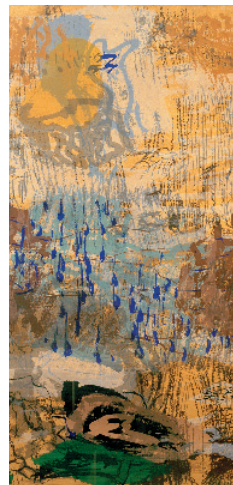
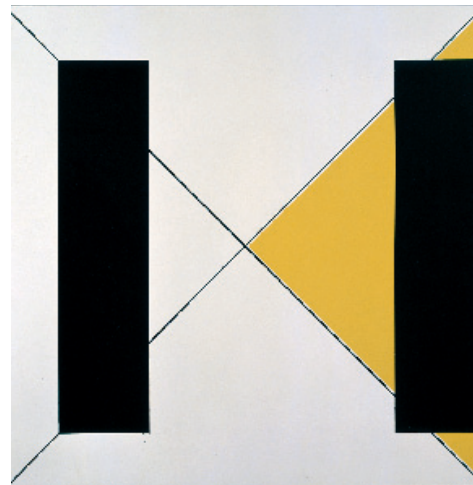


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ART AT THE UNIVERSITY OF COPENHAGEN



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Foreword

The University of Copenhagen owns one of the country's largest art collections - a fact known only to a very few. About 2,500 major works are recorded in the database of the University's art treasures.

The University has collected art since it was founded. Portraits of people associated with the sciences are predominant in the early works. Although the tradition of portraying the *Rectores Magnifici* and professors is not dead, the University's recent works of art are mostly linked to its buildings.

In the first section of this book, Hannemarie Ragn Jensen has described how, in the midst of the misery after the Napoleonic Wars, the English bombardment of 1807, the state bankruptcy of 1813 and the appalling financial conditions of the following years, the University started to build the new main building in the 1820s. And how very aware the University was that architecture and decoration combined to form a higher unity. The new University building was intended as - and became - a major work in the history of Danish architecture and art.

In the book's second section, Øystein Hjort guides the reader through many of the exciting decorations to be found in the University's new buildings. At the end of the 1950s, the University of Copenhagen entered a

phase of hitherto unseen expansion, in which the numbers of students, teachers and other staff multiplied dramatically over just a few decades. This growth found tangible expression in a large new complex of buildings in northern Copenhagen and the island of Amager. Thanks to a generous national programme for supporting art, supplemented by extensive support from private foundations, it has been possible to provide the new buildings with artistic decorations of high quality, for the enjoyment of the students, staff and visitors.

Many people have contributed to this book and I would like to take this opportunity to thank all of them for their efforts.

Special thanks to the New Carlsberg Foundation, which made it possible to take new photographs of all of the works reproduced here and to the many artists, who have willingly given their permission for the cost-free reproduction of their works.

Linda Nielsen
Rector Magnifica

The early decorations in the main building of the University of Copenhagen

LIKE THE PHOENIX, THE LATIN QUARTER ARISES FROM THE ASHES

The monumental main building at the University of Copenhagen was completed in 1836. Like the Phoenix, the building raised itself from the ashes of the bomb sites, on which stood the building that had housed the great auditorium and various minor buildings along *Frue Plads* ("Our Lady's Square") towards the north side, on the way to *Fiolstræde* ("Violet Lane"). The new building had to share the site with the Consistorial building, which together with the building of the *Kommunitet* ("Scholarship Foundation of the University of Copenhagen") along *Nørregade* ("North Street") escaped the bombardment of 1807 almost unscathed. The fact that these two buildings were spared, and that the University was thus not without a roof over its head, could only be considered a miracle, as the Latin Quarter, with the spire of *Vor Frue Kirke* ("Church of Our

Lady") as its landmark, had been the target of the English bombardment and had suffered extensive damage. Descriptions of the events of the 5th of September, 1807, paint a vivid picture of the destruction and the smoking ruins surrounding the devastated remains of *Vor Frue Kirke*, the University buildings, the professorial residences, the Latin school and the buildings around the churchyard.

Despite this unfortunate war, the loss of the fleet and the unstable economic conditions, which eventually led to the state bankruptcy of 1813 and the final loss of Norway in 1814, plans for repairing the worst of the damage were drafted within just a few years. The responsible persons were inclined to clear the area, so that not least *Vor Frue Kirke* could be rebuilt on an open space, as opposed to the earlier situation, in which it had been surrounded by graves and the alleys between temporary buildings. This desire

to give the capital a new square surrounded by dignified buildings could not be realised to its full extent due to all manner of difficulties concerning the Land Registry, financial matters and questions of ownership. Nonetheless, Royal Inspector of Buildings C.F. Hansen presented a proposal for the rebuilding of *Vor Frue Kirke* as early as 1808 and, in 1811, a proposal for *Vor Frue Skole* ("Our Lady's School") and, in 1812, a proposal for *Trøstens Bolig* ("House of Consolations"), now *Soldins Stiftelse* ("Soldin's Foundation"). Despite the difficulty of the times, these projects were implemented without Hansen losing his holistic vision, and the city's main church was consecrated in 1829.

At the corner of *Store Kannikestræde* ("Great Canon Lane"), with its façade towards *Fiolstræde* east of the apse of *Vor Frue Kirke*, Hansen oversaw the replacement of the earlier school building in *Skindergade* ("Tanner Street"),

when in the years 1811 - 1816 he built *Vor Frue Skole*, which was renamed *Metropolitanskolen* ("Metropolitan School") by Royal rescript. But it was on the site along the south flank of *Vor Frue Kirke* that Hansen really had the chance to show his ability and effectiveness with his design of the period's social housing, a large corner block of 28 flats for artisans' families, located at *Skindergade* and *Dyrkøb* (of seventeenth century origin, meaning uncertain - either that the place was "dearly bought" or was "a dear place to shop"). This building, called *Trøstens Bolig*, was finished in 1816. Other projects in the form of residential buildings followed on the plots along *Nørregade*.

Like a Nordic relation of the Roman basilica, in monumental, simple, Doric style, *Vor Frue Kirke* extends from *Nørregade* to *Fiolstræde*, where the *Metropolitanskolen*'s simple, plastered, façade supports the impressive rounding

of the apse. It was this architectonic challenge that was to be taken up by the architect of the University's main building, when the financial means became available for rebuilding the University.

THE DEVELOPMENT OF DEMOCRATIC IDEAS ON THE BOMB SITES

In the meantime, progress did not stand still in Copenhagen. While C. F. Hansen had started work immediately after the bombardment, rebuilding had now been in progress for two decades. During this time, the ideas of the Romantics had been gaining ground alongside neoclassicism. The literature had aroused middle-class interest in late-medieval Gothic architecture and in the graceful language of form of the early Renaissance. The Greek war of liberation and Lord Byron's idealistic participation therein turned attention to that ancient and civilised

country, where travelers were greeted by an oriental riot of colours and its exotically attractive throng. Communication beyond our national borders made it possible to stay abreast of developments, and a multiplicity of impressions influenced taste and the desire for a renewal of the neoclassical style. The new heroes of the poets and the literate participated in rebuilding the Copenhagen citizens' self-understanding and their desire for a modern, democratic decision process in affairs of state.

Hansen designed a proposal for the University's new main building in 1819, but it was his student, Peder Malling, who completed the task over the years 1831-36. After his student years and a journey to Germany and Italy, he had produced small-scale samples of an architectonic expression different from that of his teacher. It was probably his design of *Sorø Akademi* ("Sorø Academy") in 1816, and his

completion of the final project over the years 1822-27, which convinced the University that he would be capable of handling the task. The University's *Rector Magnificus*, Professor of Theology H. N. Clausen, is known to have expressed his enthusiasm for major Gothic edifices, partly through his references, e.g., to *Domkirche St. Stephan*, Vienna. Similarly, Professor of Philosophy Frederik Christian Sibbern delighted in entertaining his guests with reproductions of older structures. Finally, this understanding of architectonic heritage found expression in the tasks formulated by the Royal Academy of Fine Arts with a view to its gold-medal competitions. We find such themes as "a Gothic church" and "A Gothic hall with galleries" during precisely the period in which Malling was to decide on what he wanted to propose to the University.

The building's ground-plan was given the

form of a "T," as its main axis is at right-angles to *Frue Plads* and is accentuated by the central section, which is higher than the wings along the square. The Ceremonial Hall (*Solennitetssalen*) follows in extension of the central axis, while the two stories of lecture rooms are allotted space along the corridors behind the façade. Malling ingeniously succeeded in accentuating this combination of spatial sequences in his disposition and decoration of the façade. A sweeping, convex flight of steps leads up to the entrance, which in association with a great window justifies breaking the cornice of the central section in a semicircle beneath the crowning gable. The main features are repeated around the portal of the entrance, as the windows of both stories are framed by enormous pilasters, which link the building's base and cornice. Each of the three sections of the façade's wings is crowned with smaller gables, which frame a semicircle. In

this way, Malling succeeded in creating a counterpart to the monumental long flank of *Vor Frue Kirke*, through his dignified balance between the pilasters' discrete echoing of the neoclassical colonnade and his suggestion of the Gothic aspiration to the exalted, with the emphasis on the vertical fenestration sequence and the numerous peaks of the gables. Fig. 1

The main building of the University of Copenhagen represents an unusual and rejuvenating form of architecture. Malling understood how to create the right frame for Clausen's cherished desire to give to the students and city a unique and artistic whole, together with *Vor Frue Kirke* and the immediate surroundings.

It was not, however, a story with an immediately happy ending, as Malling withdrew from the task in 1835 because of a disagreement with the University.



page 10:

Fig. 2

CONSTANTIN HANSEN OG GEORG HILKER
The vestibule's main wall. 1845 - 47.

page 11:

Fig. 3

CONSTANTIN HANSEN OG GEORG HILKER
The vestibule's left side wall. 1848 - 53.



THE DREAM OF A UNIVERSITY FOR A BURGEONING DEMOCRACY

Malling saw the building as a whole. In the same way that it is possible to discern a harmony between the decoration of the main façade, the building's ground-plan and the distribution of the spaces, Malling also proportioned the stairway immediately behind the central section of the façade. This vestibule has a depth of about 14.5 m, a breadth of about 13.2 m and is about 12.6 m high. As we enter through the University's portal, we find ourselves in darkness under the first-floor landing, looking towards the vestibule, which is illuminated by the great window in the upper storey above the portal. We look towards the main wall, which separates the vestibule and the Ceremonial Hall. Our glance is directed towards the double door, which leads into the finest space of the main building. Fig. 2.

The main wall is decorated from floor to ceiling, and as we proceed a little further into the vestibule, we can see that the same applies to all walls and the ceiling. The planning of a coherent decoration was bound by the fact that the architect had already determined the overall divisions of the walls. The three walls are divided into a central field and two smaller side fields by two pilasters, which accentuate the height of the space from the floor to the cavetto cornice, which connects the walls and ceiling. The horizontal sequence of the three groups of three wall fields is also divided by a base zone, painted with a motif of black rectangles and above the base, a continuous frieze consisting of grisaille figures on a green ground. Fig. 3. The walls of the upper storey are painted in yellow-ochre around the recessed pictorial field. This zone reflects the light from the window and contributes to the enhancement of

the large pictorial field. The central field of the fourth wall is filled with the great window looking out onto Frue Plads, and is split by the first-floor landing. Smaller fields, with grisaille figures on a blue ground, are located above the main scenes. These fields are rectangular above the central field and are terminated from above by lunettes over the side fields, while a delicate *à la grecque* frieze between the pictorial fields repeat the horizontal sequence of the continuous frieze. The fourth wall, the window wall, is correspondingly divided, as the window replaces the central field's recessed surface, and the decoration of the side fields is simpler due to the first-floor landing. Fig. 4. The division of the wall surfaces repeats the façade decoration of the main building opposite *Vor Frue Kirke*.

While a good vantage point is needed to gain a full view of the entire decoration and all of its details, the ceiling itself is the simplest key to





Fig. 5

CONSTANTIN HANSEN OG GEORG HILKER

The vestibule's ceiling. 1844.

the arrangement of the decoration. The almost square surface is divided by strap-work into smaller fields around a large central field. Fig. 5. This strap-work corresponds to the pilasters on the walls and, as will be seen later, it has inspired the designer of the decoration to gather his narrative by connecting the minor figures in the decoration of the pilasters together in opposing pairs. There is thus a natural narrative sequence and a relationship between the main fields of the ceiling and walls, and between the horizontal sequences along the walls, and a vertical sequence between the fields terminated by the pilasters. Precisely as in late-medieval triptychs, the main narratives are painted large on the recessed wall fields, whereas the supplementary narratives are arranged in a hierarchy of descending size, from the lowest frieze on the green ground, to the uppermost fields on the blue ground, on to the representations on the pilasters, and finally to

the decoration on the frieze beneath the ceiling. No detail is superfluous and nothing in this, the greatest coherent spatial decoration of the first half of the nineteenth century in the Nordic countries, is random.

Had it been left to Peder Malling, the vestibule would have had a quite different appearance. He had certainly planned an overall structure, and had with a view to this accentuated the pilasters and blinding walls. He had also, without informing the University, given the task of decorating to Christian Fædder Høyer.

A BROKEN DREAM

Høyer's (1775-1855) career as an historical painter got off to a promising start. He was awarded the Royal Academy of Fine Arts' large gold medal in 1803, and he went to Italy when the major travelling scholarship became available in 1806. He shared his address in Rome

with Thorvaldsen, and there were very favourable reports of his industry and great interest in art. He had been hoping for a professorship in Copenhagen, but had to suffer the humiliation of seeing his qualification piece initially rejected by the Academy, so that he was forced to rework it. When in 1818 he felt himself passed over for the professorship, which had become vacant on Nicolaj Abildgaard's death in 1809, he cast himself into a polemic with the Academy, which finally led to his exclusion as a member. It is conceivable that Malling, because of his faith in Høyer's abilities, had wished to give him a chance to rehabilitate himself. Malling had presented the University with an estimate of the costs of the decoration, although that hardly gave him the right to start Høyer on the task without the University's consent. Although nothing of Høyer's decoration appears to have been preserved, subsequent mention in newspapers

and periodicals allows us to gain an impression. Thus, the ceiling was conceived as a representation of Our Lord, inspired by Michelangelo's ceiling decoration in the Sixtine Chapel, whereas the walls were to bear scenes of Ossian, the Homer of the North, and Jephthah the Gileadite, the Old-Testament hero. According to Professor H.N. Clausen, there was despite all objections a successful attempt to exclude those responsible for the University's decoration, and to complete behind closed doors the decoration of the vestibule with a total of 18 larger and smaller pictures. It can be seen from the receipts for the purchase of materials that the pictures were executed in oils on stretched canvas, and it is apparent from a remark passed by C.W. Eckersberg, that obtaining approval for the proposed programme had not been the only difficulty, as purely technical difficulties had also arisen. Attempts to hang the large canvases so that they were flat

were unsuccessful. The large central ceiling canvas hung down in an ugly arc like a large bag. Malling's initiative was received with great disfavour and the matter ended with him leaving his post in 1835, a year before the building was completed, while Høyer was compelled to remove all of the canvases he had managed to hang.

C.W. ECKERSBERG AND FRENCH NEOCLASSICISM

After this embarrassing episode, the Consistory was forced to inaugurate the new building with undecorated, naked walls in the vestibule and Ceremonial Hall. The University's bursar, Professor H.N. Clausen, was in despair over the fact that the state of the house of science was so "rude" and over the now-postponed prospects of his cherished hope, that "the edifying and ennobling effect of art on the human soul"

would benefit the students of science, as the newspapers so elegantly expressed it when the decoration was finally finished. The Consistory had to face the fact that any improvement of conditions could prove costly, and also that it would be necessary to decide which themes could be deemed worthy and to which artist the University could dare to entrust this glorious task.

The designation of an artist suited to a task of such significance and scope was not the easiest of matters, as there were no earlier examples in Denmark of similar challenges, in which two large and august spaces were to complement each other and constitute an appropriate, dignified and elevating whole. The last person to have had experience of a major spatial decoration was the painter Nicolaj Abildgaard. But his works for the great hall had been lost in the fire that destroyed Christians-

borg Palace in 1784, and he himself had died in 1809.

Abildgaard's student, C.W. Eckersberg (1783-1853), was appointed as his successor at the Royal Academy of Fine Arts in 1818. As a supplement to his teaching activities, he was commissioned to do a series of paintings for the new Christiansborg Palace. King Frederik VI held out the prospects of this work to him even before his appointment because of the great promise he had shown, not least in the portrait of Thorvaldsen, which he had sent home to Copenhagen from Rome. Eckersberg had acquired a sound neoclassical schooling under Abildgaard and during his stay in Paris, where he had been a student of no less a painter than Jacques-Louis David, the great historical painter of the day. During his subsequent stay in Rome, he was taken up by Thorvaldsen's circle and assiduously studied the Roman collections.

The Palace Buildings Commission had formulated in 1817 four themes for paintings in the throne room, and Eckersberg worked on these over the next ten years in consultation with the Historiographer to the King. He asked the King for a new assignment in 1827. In 1833, four new themes were formulated and he worked until 1841 on sketches for these and on the final canvases.

J.L. LUND AND GERMAN ROMANTICISM

At exactly the same time as Eckersberg, painter J.L. Lund (1777-1867) was appointed professor at the Royal Academy of Fine Arts. He was a couple of years older than Eckersberg but their educations had run a parallel course, as Lund had also studied under Abildgaard and under David in Paris, before settling in Rome as a close friend of Thorvaldsen. There was, however, one difference,

i.e., that Lund had made a detour via Dresden, where he visited friends and fellow academicians from Copenhagen and the German painter, C.D. Friedrich. Thus, he was familiar with the landscape painters' opposition to the neoclassical movement and the renewal of expression and accentuation of the mood of the motif, which the romanticist painters tried to develop. But Lund was not a landscape painter; his ambitions dictated that he aspire to succeed Abildgaard in his position as an historical painter. He journeyed back to Copenhagen in 1810, but as he did not seem able to gain recognition at the Royal Academy of Fine Arts, he returned to Rome in disappointment in 1816.

Here, he found major changes. Some young German painters, whom he had met shortly before his journey home in 1810, had in the intervening years formulated an independent

ideology in revolt against the permissive compositions of the late baroque, its immoderate use of cloud formations to conceal defects and deficiencies and against neoclassicism's cultivation of the naked human form. These painters distanced themselves from painting mythological themes, to concentrate instead on biblical motifs. They wanted to revive the techniques of the old masters, i.e., the woodcut, so that their art could be spread to the masses and middle-class at reasonable cost, and the fresco techniques of the early Renaissance, so that they could decorate public spaces and squares for the benefit of the entire population. Other, less idealistic, artists' circles dubbed them "The Nazarenes." Instead of the marble sculptures of antiquity, they were inspired by late-medieval masters and strove for a simple language of form and colour. Lund enthusiastically affiliated himself to this

movement, which gathered around painters Friedrich Overbeck, who was from Lübeck, and Peter Cornelius, from Munich. Lund had decided to remain in Rome and to try to support himself by painting triptychs and altarpieces, when he was recalled to Copenhagen by Crown-Prince Christian Frederik. As a supplement to his modest professor's salary, Lund was commissioned to paint a series of large paintings, depicting religious belief and changing religious practices in Denmark, for the King's private rooms at Christiansborg Palace.

FREUND'S POMPEIIAN INTERIORS

While Lund was preparing for his journey to Denmark, sculptor Hermann Ernst Freund (1786-1840) arrived in Rome. During his visit, which lasted until 1828, he worked for Thorvaldsen and was introduced into Rome's international milieu. He became acquainted

with the Nazarenes and became interested in their ideals, without actually joining the movement. He completed a journey to southern Italy in 1827 and availed himself of the opportunity to study Pompeii and Herculaneum at close quarters. He took his enthusiasm for the spatial decoration and fine artifacts of antiquity back to Copenhagen. As professor at the Royal Academy of Fine Arts, he was provided with a residence in *Materialgården*, beside Frederiksholm Canal, where he decided to establish "a little Italy." As a novelty, he decorated his rooms in Pompeian style. He chose students from the Academy as assistants in this decorative work. He allied himself with Georg Christian Hilker for the ornamentation, and Constantin Hansen, Heinrich Eddelien and Christen Købke participated in the fine figure compositions. In this way, these students at the Academy became acquainted with the

Pompeian, or neo-antique, style's division of the wall fields, its formal language and colour schemes. The decoration of Freund's home in Pompeian style found a response in the Copenhagen middle-class, and not least in the families involved in the advances of National-Liberal thinking.

When the rooms of the Thorvaldsen Museum were to be decorated, the original plan was to give the same artists the opportunity of demonstrating their abilities, but the building phase stretched out so that this part of the process did not begin until 1843. Hilker and Hansen were in Italy by then, so a new generation was given the opportunity, under the knowledgeable guidance of M.G. Bindesbøll.

CEREMONIAL HALL OR VESTIBULE?

In 1836, the Consistory agreed that it was desirable to emphasise the importance of the

building with a decoration, where painting and sculpture were combined with the architecture to form a whole. The task had to be defined before the right artist or artists could be chosen. The Consistory was mainly interested in seeing the vestibule, which received all visitors to the University, decorated first. So, the walls of the Ceremonial Hall could be given a splash of paint, possibly decorated with simple ornamentation and the fields for the paintings could be covered with curtains. Financial exigencies made it vital to think unconventionally. H.N. Clausen, who was well-liked by most people, including the students, and was considered the champion of a "scientific openness, united with a religious intensity and spiritual freedom," sought the advice of his period's highly influential art historian, and the only professional in Denmark. He turned to Niels Lauritz Høyen.

N.L. HØYEN'S PROPOSAL

Niels Lauritz Høyen (1798-1870) had undertaken a Grand Tour of Germany and Italy in the years 1823-25, thereby completing his education in the history of art, a discipline not yet taught at the University of Copenhagen. To this end, he acquired great insight by studying the specialist literature and making thorough studies of works in museums and private collections, before commencing his journey. To gain a thorough knowledge of the nature of the works of art, he had taken lessons in drawing, perspective and anatomy at the Royal Academy of Fine Arts. During this time, he came into close contact with many of the Academy's students, who were soon to become dominant in the Danish world of art. Before journeying to Italy, Høyen had set himself the goal of a professorship in the history of art and mythology at the Royal Academy of Fine Arts. When he returned

to Copenhagen, he obtained permission to lecture at the Academy until he received the awaited professorship in 1839. Beside his lectures, Høyen undertook tours of inspection around Denmark, on which he made notes on the kingdom's palaces, castles, stately homes, halls, manor houses, citizens' houses and, not least, its churches. But work was also waiting for him in the museums. Thanks to him, the portrait collection at Frederiksborg Castle was thoroughly revised and rehung. His great industry and the results of his activities as a professor at the Academy, as a researcher and as a museologist were the reason why he was also sent for by the University. He was appointed lecturer in the history of art by Minister of Cultural Affairs C.C. Hall in 1856, in recognition of the fact that his great scholarship should also benefit student youth. It was, thus, an extremely erudite and already influential person whom Clausen

approached in 1837, concerning the decoration of the University's main building.

Despite the fact that the vestibule and Ceremonial Hall were to be considered as a whole, Clausen only sought advice on the vestibule. Høyen himself drafted a modest programme for the decoration, insofar as he proposed that the three main fields be filled with three groups of three Muses: "Clio, Melpomene, Calliope (to indicate historical trend). Urania, Polyhymnia, Terpsichore, (to indicate the philosophy of nature, the harmony of the universe) - Euterpe, Thalia, Erato, (to indicate lyrical ecstasy, quickening rhythmic beauty); the 4 minor fields, with individual mythological figures who stand in closer or more distant connection to the Muses; Mnemosyne, mother of all Muses - Mercury, the god of gymnastics and rhetoric - Heracles with the golden apples, after completed laborious wanderings - Arete, the pure strong will. Above

these seven fields are as many greater and lesser relief sections. Therein are depicted, in bas-relief, putti in diverse poses and acts appropriate to the significance of the painting on the field beneath, to depict life's various directions and occupations. Above the three Muses, who indicate historical trend, are raised putti in memorial of heroic deeds; above the three Muses, who indicate the philosophy of nature, are putti occupied with astronomical and mathematical emblems; above the last three Muses are putti engaged in a musical procession; above Mnemosyne: a putto riding on a lion, the wildness of which is tamed by the rider's lyre; above Mercury: putti practising in a palaestra; above Heracles: putti winding flowers about his club; about Arete: putti at Journey's End, bearing the triumphal palm. - on the fourth wall, the window wall, is used the myth of Eros and Psyche, symbolising the purification of the soul in the temple

of the Muses; on the two side fields: The grown Eros with thoughtful mien, and Psyche with the butterfly; in the corresponding relief sections: putti holding the butterfly above the flambeau - Eros and Psyche united. Finally, above the two entrances, which connect the vestibule to the corridor to the lecture rooms, two bas-reliefs: putti as sowers and putti feeding Athena's serpent." Such an idea would be admirably suited to the two statues of Apollo and Athena, which had already been decided for the space.

The Academy indicated H.W Bissen as the sculptor who could execute the two sculptures, and Academy students Christen Købke, Wilhelm Marstrand, Heinrich Eddelien, Adam Müller and Jørgen Roed, and, finally, decoration painter Georg Christian Hilker, were also suggested as possible painters of the upper part of the decoration. Høyen's proposal for the decoration programme followed a declaration by the young

students, who announced that they were willing to assume "the work on the stated conditions, and that it would be a cherished and vital matter, if we were to be assigned the opportunity of taking this remarkable occasion, in conjunction with the architects, of working towards a common objective, in the conviction that the most fortunate execution of this work would not be without beneficial consequences for art in our fatherland."⁵⁴¹ The formulation, "the stated conditions," referred to the fact that the young artists would be happy to work without remuneration, if only their costs were covered. H.N. Clausen's initiative received a warm reception from the decoration committee and the University's governing bodies, whereas others including, as Clausen expresses it, "titular Councillor of State Hansen," i.e., the architect C.F. Hansen, were against the plan. While the plan was taking form, the King suddenly put an

end to the matter by Royal decree on the 23rd of April, 1836, in which he decreed that the matter be shelved due to the University's poor financial state and that the decoration of the vestibule should not be started until the Ceremonial Hall's decoration had been completed. The process was thus in danger of coming to a halt, but fresh possibilities were spotted by as early as 1837, and Professor H.N. Clausen was able to proceed with this matter, which was so close to his heart.

Opportunities were thus still open when most of the Academy students had progressed so far in their education that they were preparing for their final journeys abroad, which would give them the opportunity to absorb impressions of the great masters of antiquity and the Renaissance. They would thus gain the opportunity of making studies for future tasks in Germany and, especially, in Italy.

ECKERSBERG'S AND LUND'S STUDENTS

The large gold medal was an absolute prerequisite for seeking the Academy's travelling scholarship. The medal could only be acquired through a competition, the conditions of which were exhausting for the artists. The participants lived in isolation for several weeks, in hastily erected rooms at Charlottenborg, which then as now housed the Royal Academy of Fine Arts. Købke and Roed had both won the small silver medal in 1831, Købke attained the large silver medal the following year, and Roed won his in 1833, but neither of them had competed for the gold medal. The same applied to Hilker, who received the small silver medal in 1833 and the large, in 1835. Marstrand was urged to try again when he participated in the competition for the large gold medal in 1833, but nevertheless failed to win it when he tried in 1835. Thus, they were all compelled to seek

other opportunities, in other words private support, often in the form of commissions or from the *ad usus publicos* foundation. Marstrand had already left on his journey in 1836, when Høyen formulated his proposal for the decoration of the University's vestibule, Roed left in 1837 and Købke and Hilker left in 1838. The last two on the list, however, Eddelien and Adam Müller, were both awarded the large gold medal in 1837 and were ready to travel in 1839, whereas Bissen was the last to journey to Rome, in 1841, and so a whole generation of promising artists travelled to Italy, their heads filled with plans for the future and the pros and cons of undertaking the colossal task of decorating the University's halls. Apart from Marstrand, other, slightly older, students from the Academy had already established themselves in Rome, as can be seen from Constantin Hansen's group portrait, *Et sel-sk-*

ab af danske kunstnere i Rom ("A Company of Danish Artists in Rome"), in which he depicted his friends H.W. Bindsbøll (the architect), and painters Martinus Rørbye, Ditlev Blunck, Albert Küchler, Wilhelm Marstrand and Jørgen Sonne. Hansen had previously been awarded the small silver medal in 1826 and the large, in 1829, but neither in 1831 nor 1833 was he awarded the large gold medal, and he therefore decided to seek other means of financing his journey. He was successful and left in 1835. Blunck had stayed in Italy since 1828, Küchler arrived in 1830, Sonne in 1831, whereas Bindsbøll and Rørbye had been travelling since 1834.

All of these artists were generally referred to as Eckersberg's students and thus named as representatives of the Danish golden age of pictorial art although, for instance, Blunck, Küchler and Sonne, together with Hansen had originally been students of J.L. Lund, who had tried to pass on

his enthusiasm for the German artists' attempts to resurrect the methods of expression and painting techniques of the young Renaissance. While he was in Rome, Lund had the opportunity of seeing the Nazarenes' first attempts in the fresco technique, in *Casa Bartholdy* and *Casino Massimo*. The fact that Hansen was not wholly unaffected by these paragons, despite his close association with Eckersberg, is revealed by a remark from a journey to Florence, as he wrote to Høyen: "The oldest Italian Painters are almost quite new to me and I find it more relevant to study at the very school at which Raphael and Michelangelo(!) were educated than to concentrate too closely upon them [i.e., the two artists]."

RAPHAEL AND MICHELANGELO AS MODELS

The question of who was Lund's student and who was Eckersberg's was unimportant,

when speaking of the Italian masters. All of the Academy's students were expected to spend a large part of their time in Italy studying Raphael's works. The results of the students' labours can be seen from the catalogues of copies displayed in exhibitions at the Royal Academy of Fine Arts. Many of the Academy's students also had commissions for copies of Raphael's paintings. The attitude to copies in those days was rather different from that of today. When Frederik VI sought advice concerning the decoration of C.F. Hansen's Christiansborg Palace, he received the following answer: "Why not order copies from competent copyists? Rather a good copy than a lesser original."

While there was no doubt that Raphael was the great master, opinions were more divided as far as Michelangelo's qualities were concerned. Nevertheless, Blunck enthusiastically wrote of the decorations of the Sistine Chapel to Professor

Lund on the 21st of March, 1837. In his letter, Blunck mentioned among many other things some of the events in artistic circles (the original letter is written in German): "One of the most wonderful things in the world of art recently is a copy of Michelangelo's 'The Last Judgement,' which has been executed by two French painters, in its original size, in oils on canvas. If I have previously admired this work, my admiration has now almost become elevated to worship - one might as well break brush and palette in two, for what are their miserable daubings in comparison to such a work although, about Cornelius, I still remain among those who, concerning the main idea, prefer his delightful composition to that of Michelangelo." Blunck's review referred to Peter Cornelius' cartoon for his "Last Judgement" representation, 1836-1839, in Ludwigskirche, in Munich. This sketch had been exhibited in Rome, where it won widespread recognition. This by the



Fig. 6
 CONSTANTIN HANSEN
 "A Bacchante and a female Centaur." 1839.

very artists who did not hesitate to assert how gratifying it was to be able to say that Cornelius, even if he was inspired by Michelangelo, still far surpassed him.

HILKER TRAVELS TO ITALY

As the sole painter from the School of Decoration recommended by Høyen, Georg Christian Hilker (1807-1875) was immediately able to see his possibilities. Høyen had said that the vestibule was suited to a decoration in Pompeiian style, an opinion that Hilker could probably have had confirmed by H.E. Freund, who was a member of the committee responsible to the University for the decoration of the hall. After all, several years had now passed since Freund introduced Pompeiian spatial decoration in his residence in *Materialgården*. This decoration so appealed to the taste of a wide circle of Copenhageners that many of the city's inhabitants made it a habit

to take their Sunday walks past Freund's windows, in the hope of catching just a glimpse of the rooms. Hilker therefore acquired the necessary knowledge and obtained materials from the University's main building, so that he could start work on a sketch of the decoration, and took everything with him to Italy.

CONSTANTIN HANSEN IN ROME AND NAPELS

When Hilker arrived in Rome on the 8th of April, 1838, Hansen (1804-1880) had returned from his first visit to Naples. Apart from collecting all sorts of studies for a large figure composition of a "A Reciter of 'Orlando Furioso' at the Molo, Naples," he had visited Paestum. From there, he brought home many impressions and studies of the buildings, landscapes and street life of antiquity.

As both Hilker and Hansen had promised the Royal Academy of Fine Arts copies of Pom-

peiian interiors, and as they were both in constant pecuniary distress, they wanted to leave as soon as possible - Hansen, to continue his studies. Hilker, to get started. They still did not seem to have any specific plan, although Hilker must have informed Hansen and kindled the fire in his soul, because he wrote to Bindesbøll as early as February, 1839, saying: "I have been thinking about the University hall. Could one not omit the twelve large pictures, reducing them to something smaller in the centre of the field, and depict the most significant moments in the history of the world's enlightenment. I am sure that you remember Abildgaard's 'Socrates.' I believe that the whole could be completed in a manner similar to the way in which it expresses the antique philosophy. I have considered painting some sketches therefor; for instance, Moses, as the oldest lawgiver, Homer, Socrates or other representatives of the classical spirit. 'The Trans-

Fig. 7
CONSTANTIN HANSEN
"Chiron the Centaur teaches
Achilles to play the lyre." 1839.

figuration' as the main turning point of culture since 'Huss at the Stake,' Luther, Columbus' landing in America, Shakespeare, &c.: It is a great pity that the modern philosophers and scientists are of such little use to art. The remaining ornamentation could then refer to and clarify the relationships of the whole, and in the smaller spaces beneath, one could place appropriate motifs of Danish cultural history. There one could find Ansgar, Saxo, Tycho Brahe, &c. Who would paint the twelve enormous pictures? and what would they depict? ..." The rest of the letter deals with Hansen's circumstances in Rome.

Købke, who had arrived in the autumn, also tried to entice Hansen to go to Naples with him, but Hansen was obliged to attend to his woeful finances, so the matter ended with Købke and Hilker leaving in May, 1839. Hansen joined them in August and he and Købke spent the autumn in Capri.





Their stay was to be used to execute student material of the Pompeian decorations for the Royal Academy of Fine Arts. Hansen elected to copy “A Bacchante and a female Centaur” from the *Villa di Cicerone*, in Pompeii. Fig. 6. After being found, this wall decoration was moved to the *Museo Borbonico*, now *Museo Archeologico Nazionale*. The copy was to be sent home to Copenhagen, where it was intended to serve as teaching material for the Academy’s students. This motif was already known in Copenhagen. It was one of the museum’s most frequently reproduced works and could be seen in etchings and books, and also in Freund’s rooms, where it adorned his piano. Hansen probably hoped that the Academy would also pay for an extra copy, when he painted “Chiron the Centaur teaches Achilles to play the lyre.” Fig. 7. If the Academy was not interested, he

could probably expect to find a private purchaser. Although Hansen had taken great pains over its execution there are differences between the copy and the original, as he felt himself tempted to give the group of figures a plastic volume and a stricter form, neither of which are in the antique model, with respect to the surroundings.

Hilker juxtaposed a number of different horizontal and vertical friezes and decorative elements on two panels. The one reproduces, for instance, an acanthus frieze from the Temple of Isis in Pompeii. Fig. 8. This decoration was excavated in 1764-75, and Hilker and Hansen had been able to study it at the museum in Naples, to which it had been moved. The other panel depicts vertical wall decorations, e.g., from the *Villa di Cicerone*. All four works belong to the Royal Academy of Fine Arts, Copenhagen.

SKETCHES AND PROPOSALS

During the time they spent in and around Naples together, Hansen and Hilker must have developed the plan for decorating the University’s vestibule to a point at which they could send a proposal for the main wall to Copenhagen. It is a water-colour dated 1840 and signed in Torreannunziata, which should be understood as meaning that it was executed during a stay in the town of that name on the coast to the south of Naples, not far from Pompeii. In January, 1840, Hansen had written to Edvard Collin, saying “Hilker and I have started together on a sketch for the decoration of the new university building’s vestibule and I have also been thinking about the Ceremonial Hall.” As far as the Ceremonial Hall is concerned, it seems at present to have remained at the plane of thought, as no known sketch can be dated so early. On the other hand, no less than seven sketches of the

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Fig. 8

GEORG HILKER

Pompeian wall decorations. 1839.

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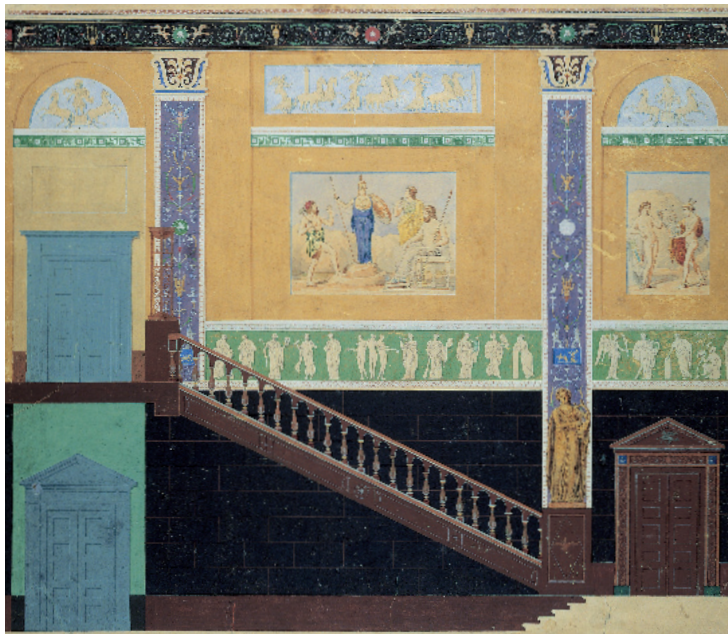
Fig. 9

CONSTANTIN HANSEN OG GEORG HILKER

Proposal for the vestibule's main wall. 1838-39.

vestibule are known, mostly of the main wall, although the decoration of the side walls is included in the proposals. Not all of the water-colours are dated for which reason, the process of attaining a balanced colour scheme and an open harmony of composition between the figures and decorative elements remains uncertain. Nevertheless, it is safe to assume that the two artists kept close to Høyen's proposals in their first attempts. It is most likely that a sketch dating from their winter in Rome, in 1838-39, with a black base zone and Indian-red wall colour belongs among the earliest attempts. Hilker concentrated on giving the pilasters a suitable decoration. Fig. 9. He tried, for instance, an apparently stuccoed, white, acanthus vine against a light ochre ground on the pilasters and some lightly-suggested figures around Athena driving a four-in-hand on the main field. The horizontal frieze and the wall fields' top friezes are merely suggested on the





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Fig. 10

CONSTANTIN HANSEN OG GEORG HILKER
Proposal for the vestibule's left side wall. 1840.

Fig. 11

CONSTANTIN HANSEN OG GEORG HILKER
Proposal for the vestibule's right side wall. 1840.

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Fig. 12

CONSTANTIN HANSEN OG GEORG HILKER
Proposal for the vestibule's main wall. 1840.

wall surfaces. But he must have realised that these attempts would appear too delicate and insignificant, because the picture fields soon gain greater weight. Hansen took over the figure compositions, which were given more fullness and which gradually became far more significant than Hilker's decorations. Figs. 10 and 11.

In the sketches for the side walls, the light ochre ground of the walls was predetermined, whereas they could experiment with the colours of the stairway and doors, with the background colours of the minor figure fields and, not least important, with the decoration of the pilasters. On the right side wall, the pilasters are still decorated with acanthus vines against an Indian-red ground, while another acanthus vine runs as a frieze on a black ground beneath the ceiling. In the sketch for the left wall, the decoration of the pilasters approaches its final form and is identical to the sketch of the main wall, which was



subsequently approved. Fig. 12. The pilasters are decorated with elegant, light, grotesque tracery around figures, plants, birds and Chi-maerae on a violet ground. Statues of Athena and Apollo can be seen at the feet of the flights of stairs. They are still shown as depicted by Hansen. Bissen's works had a slightly different appearance. Hansen had possibly copied them from one of the etchings he had studied so industriously on his journey, alongside his visits to museums.

The figure representations had completely taken the upper hand in the sketch they sent home in 1840. Hilker's pilasters are indeed clear and beautiful, with their imitation-antique grotesques on the violet ground. All of the figures on the horizontal frieze over the base zone are polychrome on a green ground; Athena, Apollo, Heracles and Prometheus, in the three large pictures on the yellow wall fields, and the

smaller figures on the luminous blue ground in the top friezes, highest up on the walls, are all painted in lively colours.

THE PROPOSAL IS PRESENTED

Hansen did not arrive back in Copenhagen until September, 1840, but as he also managed to squeeze in a small detour to Florence with Købke, he was able to add a knowledge of the Florentine Renaissance masters to his studies of the art of antiquity.

Hansen must have felt that his participation in the project demanded an explanation, or perhaps a little support, for he approached Høyen in August. He wrote, "I have participated in the project, which Hilker has sent home, for a decoration of the new university building's vestibule, by drawing the figures therefor and have at least been encouraged by the hope that it would once be possible to find the opportunity to do something

in this style. It is regrettable when the architect, as is here the case, should thoughtlessly dispose of the locality, and they then come and ask of the painter that he bring about unity in the decoration. One could at least ask that there be a plan, a meaning, which presupposed potentiality."

It may seem strange that there do not appear to be more proposals from others of the circle of artists suggested by Høyen, but one possible explanation is that Høyen's proposal, i.e., that the Academy's students undertake the task, had been rejected by the University.

Høyen does not appear to have commented on the proposal to Hansen, and the project in Rome now lay fallow for a while. In the meantime, the University's decoration committee examined the proposal in Copenhagen. Doubt still reigned over the procedure, as the old Royal Decree of 1836 still commanded that the Ceremonial Hall be finished first. This

uncertainty also affected the decisions about the two statues for the vestibule. Bissen was originally designated, but there was also some talk of Thorvaldsen. Finally, Bissen demanded an answer, with the result that he was given the job of modelling Apollo and Athena, and so he was able to go to Italy in August, 1841. This probably helped to set the whole matter in motion. Hilker returned home from Rome the same year. He planned his journey to pass Munich, which gave him the opportunity of visiting Peter Cornelius' famous fresco school, while he could also inform himself on some of the period's most-discussed modern wall decorations. Cornelius had displayed to Ludvig I some of his preparatory work for the Bavarian *Glyptotek* and *Ludwigskirche* in Rome, before starting work in Munich. It was widely discussed and adjudged as standing quite at the level of Michelangelo's work in the Sistine Chapel.

HILKER IN COPENHAGEN

Hilker's presence in Copenhagen seems to have advanced the matter and the rumours once again started whirring in Rome. Hansen apparently felt left out, and turned to Høyen in his distress, in a letter that summates his experience and opinions. He argued for his convictions while taking care not to be too importunate. He was so eager that he forgot that he had already written about the decorations once before. He wrote "Not that I wish to thrust myself to the forefront, merely for the sake of such a work - on the contrary, I have a real sense of the task's difficulty, magnitude and significance in relation to my powers, and for this reason I continually held myself back, as I had only occupied myself with this matter in my mind, hoping, if they were to show me such trust as to approach me only as a participant in drafting the temporary plan, that

this would then encourage and stimulate my powers in the best way.

But on the other hand, I also feel, - if not by other agency than by my eagerness for the matter to come to a mature outcome - called upon to struggle and work towards this end according to my best ability. It seems to me to resemble a company wishing to give a concert, which for that reason brings various musicians together, each with the piece he likes best, and then announces that the concert will be performed on such-and-such a day, and finally sends a messenger for a conductor to set a few of trills here and there, whereupon the whole will fall into harmony. First, the architect disposes on a colossal scale over the circumstances of the decoration, but with no plan other than his own pleasure, then a decoration painter is permitted to enjoy himself in his own way, After which the statues are manufactured, &c., and finally they

approach the artist whose work is to assume the most prominent or significant place: 'Now we are ready with all else, so take now your brush, the King has at last approved it!' I have namely recently received a letter from Købke, in which he says that Hilker has presented a sketch for the decoration of the Ceremonial Hall, wherein there is much that is beautiful, and that they are only awaiting the King's approval."

Understandably enough this shocked Hansen, and his letter continued, "With all respect for Hilker's merits and proficiency, I must quite frankly admit that I do not credit him with the spirit that is required to master such an undertaking." On re-reading his missive, Hansen must have felt his remarks to be a little too frank, as he added the following note in the margin: "I say this in no way to disparage Hilker. My opinion is only that, just as the ornamentation must affiliate itself to, and spring from, the main idea and not the reverse,

I am convinced once this has been given, that perhaps no-one can consistently execute his part of the work better than Hilker, and as he is my personal friend, it would naturally please me greatly if we could work in concert."

Hansen's letter continues, "Should someone capable of completing the task with dignity appear, I would surely be the most ardent advocate and would with the greatest joy and promptitude use all of my abilities and powers merely to assist." But now he must air the true reason for his letter, "I have long been thinking of this task, but the small encouragement and meagre means that have come my way have prevented me from realising anything. Alone, the artist can hardly possess all of the knowledge, which is necessary to the consistent completion of an idea so vast and of such historical significance, and it is here that a scientist must with certainty proffer a helping hand. This has often

brought to mind the thought of a hasty journey home, although I even lacked the wherewithal for this. When the matter came under discussion during his visit here this summer, Hr. Orla Lehmann showed my plan so much attention that he with warmth and interest corrected and enriched it to such an extent that it seemed to me sufficiently mature for an initial sketch on paper. I have dispatched the sketch to Copenhagen from here, addressed to Orla Lehmann (who will be in Copenhagen in the beginning of September), and it will probably precede him. This is the information of which I actually wished to inform you, Hr. Professor, and to request you to speak hereof to Lehmann on his return, and it would please me greatly if you could grant me such attention as to give me your opinion.

I only know of the arrangement and circumstances by hearsay, but this cannot on the whole change things in significant detail. I do

not wish to engage in a closer description here, as this end would best be achieved by seeing my sketch. Even if the application of my powers to such honourable activity is my dearest hope, I am far from believing in its fulfilment. And it would bring me great happiness if I could contribute to a closer deliberation over so significant a work. Just as one cannot call he who can only quote by rote all events in chronological order a brilliant historian; but only he who through the course of events arrives at a living view; neither is he a brilliant artist who knows so to speak by rote the whole of Pompeii, the Vatican and Florence; but only he who conjoins his experience and studies to life and the growth demanded by time; and it seems to me that it is time for those of us at home to arrive at clarity on the difference between art and nature studies. I beg your forgiveness for sitting here and telling you of matters of which you are far

more aware than I; but I feel it vital that I express my views to you.”

That the rumours of Hilker’s decoration for the Ceremonial Hall should reach the ears of Hansen was a particularly unfortunate circumstance, especially as he had had the opportunity of involving himself deeply with the themes for the decoration of the hall, as he had conceived them. What had happened was that Orla Lehmann had arrived in Italy in mid-April, 1843. He and Hansen laid the foundations of their lifelong friendship during the months before Lehmann left Italy in July together with his in-laws, the Puggaard family. Lehmann was interested in philosophy and history and had just arrived from Berlin with Hegel’s *Vorlesungen über die Philosophie der Geschichte* in his baggage. They had discussed a possible programme for the Ceremonial Hall on the basis of this. When Lehmann left, he was so excited by the plans

that he summarised their ideas in a long letter to Hansen. Hansen responded by sketching a few proposals according to Lehmann’s suggestions. These were the sketches of which he wrote to Høyen. Orla Lehmann’s programme, i.e., the essence of the conversations, is a summary of “World-history’s purpose as the copious revelation of divine reason,” explained in twelve pictures corresponding to the twelve picture fields that were to grace the hall. The themes included:

1. The oriental cultural factor
2. Judaism
3. Muhammedanism
4. The cultural flowering of Greece
5. The civilising outward activities of Greece
6. The Roman Empire
7. The Church
8. Feudalism

9. The Reformation

10. The zenith of Absolutism

11. Absolutism's reform period

12. The present.

These main scenes were to be supplemented with lesser scenes, which depicted the development of Nordic history and intellectual life. The subsequent fate of Hansen's sketches is unfortunately unknown. Lehmann was enthusiastic and reinforced in his admiration when he showed them to others, including Høyen. He wrote to Hansen, saying that Høyen had made a few comments, although precisely which remains unknown.

Fortunately, Hansen's letter to Høyen reached Denmark unusually quickly, and as Høyen realised how worried and burdened Hansen was, he took the trouble to reply from one day to the next. He tried to reassure Hansen with an account of the course taken by the

matter, from the knowledge he had of it. The Consistory had decided that nothing could be undertaken in the vestibule until the Ceremonial Hall was finished. That was why, when Hilker returned home, the *Rector Magnificus* laid before him the sketch sent from Rome by Hansen and him and suggested that he make a sketch for the decoration of the Hall's frames, without otherwise considering the rest of its decoration. Hilker's sketch then "from the early summer of 1842 and until the Midsummer of 1843 made a slow and laborious journey from the Consistory to the Royal Academy of Fine Arts, from the Academy to the Consistory to the University and finally to the Sovereign in Council ..." This resulted in the decision that there was no obstacle to the execution of the decoration of the vestibule.

Høyen was able to add, "The vestibule still stands as it stood at the end of 1835: dirty

grey." In short, nothing - absolutely nothing - had happened yet, with the exception that the model for Bissen's statue of Athena was finished and a plaster copy had been standing in the vestibule for the past eight days. The consequence of the latter information was that it would be impossible to change the motifs in the vestibule to themes drawn from Nordic mythology, an idea aired by Lehmann, which he thought would be better suited to the whole. But Høyen did not feel that this mattered as he considered Greek mythology to be a happy choice, because its themes were closely related to life at the University. Lehmann also adopted this view after more careful consideration and he reassured Hansen with the following statement: "The Greek philosophy does therefore have its place, a small corner of world history in which the Greeks' mythology is universal precisely because it is symbolic, although in all

its universality it is merely an intimation of what alone comes into view and recognition in history itself." Thus were championed their plans for a mythological programme in the vestibule and a culture-historical, Hegelian, programme in the Ceremonial Hall.

THE PROPOSAL GAINS APPROVAL

Shortly after this correspondence with Høyen, Hansen received a message from Hilker, to the effect that it had at last been decided that they could start decorating the vestibule. It would therefore be best for Hansen to hurry home to Copenhagen. This message proved almost too much for him, but he managed to set his life in order so that he could make the journey home. A suggestion from Bindesbøll, which Høyen had passed on at the end of his letter, to the effect that the decoration could be executed *al fresco*, caused Hansen to reroute his jour-

ney over Munich, where he spent a few weeks studying fresco techniques.

The University's yearbook for 1843 shows that the University had granted its approval with respect to the scope and content of the decoration work. H.N. Clausen had approved a proposal drafted by decoration painters Hilker and Constantin Hansen. Its substance was the decoration with large paintings, with colour and with actual decorative painting, of both the Ceremonial Hall and the vestibule. The proposal was accompanied by an estimate of the costs associated with the decoration of the vestibule, which was to be started immediately.

Concerning the artistic project itself, and in particular the large paintings, we are told that there were to be seven on the three walls of the vestibule and that one would decorate the ceiling. There were also to be grisaille paintings in the lunettes and the continuous bands. Finally,

five paintings were planned for each of the two main walls in the Ceremonial Hall. Sketches showing the styles and themes for the entire plan were presented, so that it would be possible to gain an overall impression of the work. By this time, moreover, there were complete sketches for all of the vestibule wall paintings with themes borrowed from Graeco-Roman mythology. Although the sketches for the Ceremonial Hall were less thoroughly prepared, the themes were taken from the Christian set of motifs. The Royal Academy of Fine Arts had recommended the plan in its entirety, i.e., its stylistic execution and its thematic content. The King granted the Consistory's wishes and repealed the earlier Royal decree. And to confirm this, the entire vestibule programme is recorded as it was approved in 1843.

As, at the end of the task, Hansen wrote an explanation of the content of the decoration, it

is not uninteresting to see what his principals had emphasised at the start of work on the decoration, in 1843. A description of the approved programme by a nameless art expert is given in the University yearbook for 1843.

It is no accident that there is no mention of the ceiling in the nameless art experts description. It is because there was some doubt as to the motif. Hansen had originally planned to paint Ganymede being born up into the heavens by Zeus, in the shape of an eagle, but this failed to gain the approval of the University's decoration committee. It is unclear why this proposal was dismissed, as the picture of Ganymede, the most beautiful of all mortals, being raised to dwell on Olympus would have been admirably suited to the decoration programme of the walls. It was particularly unfortunate that there was no agreement on the ceiling's central section, as it was necessary for purely technical

reasons to commence the painting of the entire decoration with the ceiling.

If we compare the description of the decoration programme in the University's yearbook for 1843 to the three decoration sketches, Figs. 10, 11 and 12, we note that there is an exact correspondence between the themes of the pictorial fields and the text. We can thus state that the two sketches for the side walls have adhered to the proposal for the approved main wall and that it is these three sketches that prompted the decoration committee's decision to let the work commence.

THE TECHNIQUE OF EXECUTION

There were several reasons for the interest in the fresco technique. In the first place, it is a demanding method, which separates the sheep from the goats, and only the most skilled masters and greatest painters have mastered

it. On the other hand, its reward is that the finished work has a durability far greater than that of any other technique. Bindesbøll's reason for suggesting this technique could have been to sweeten the Consistory after their bad experience with setting up large canvases on the wall fields. Christian Fædder Høyer's unsuccessful attempts had scarcely been forgotten yet. Bindesbøll also knew that Hansen shared his interest in polychrome architecture, which was probably a topic he had used to entertain his friend while he was being portrayed for *Et selskab af danske kunstnere i Rom*. The fresco technique had also become an ideological vogue. In their rebellion against the course of contemporary art at the beginning of the century, the German Romanticist circle that gathered around Friedrich Overbeck and Peter Cornelius had already cultivated the young Renaissance's perception of the pictorial art of antiquity. The

Fig. 13

CONSTANTIN HANSEN

"Apollo and Hermes." 1843.

knowledge the young-Renaissance painters had gleaned from literary sources had been reinforced by the findings in Nero's golden house, and the results of their studies could be admired in Raphael's recreated grotesque decorations from the Vatican's loggias and Michelangelo's frescos from the Sistine Chapel. They were still resplendent in their colours.

His stay in Munich had been so instructive that Hansen stayed longer than planned, but he was back in Copenhagen on the 10th of January, 1844. He visited Eckersberg on the 11th, and was finally able to examine the University's main building. He had to admit that the task would be difficult. After the steps up to the University's entrance from the square, he stood on the landing and looked towards the vestibule and wall to the Ceremonial Hall. The light from the great window in the façade illuminates the main wall very well, whereas the side walls are highly



problematical. The corners furthest in tend to be rather dark and, in addition, the angles of two stairways increase the difficulty of decorating these walls harmoniously. Finally, the decoration was to establish a relationship between the walls and the large ceiling.

THE ARABESQUES ON THE PILASTERS

It was Hilker who was responsible for the decoration of the pilasters, but the fact that they also include the figures and small scenes that are a part of the overall decoration must be ascribed to Hansen. On the main wall to the left of the portal, a female herma at the base of the pilaster, as well as the capital with volutes around a woman with a cornucopia, together with the peepshow at the middle of the shaft or, rather, at the level of the horizontal frieze, combine to indicate that this pilaster is dedicated to Demeter. Correspondingly, the right-hand pilaster exhibits

symbols and pictures pertaining to Dionysus. The pilasters of the side walls should be understood as opposing pairs, thus the two nearest the main wall depict Thetis and Oceanus, and the two nearest the wall with the window, Saturn and Rhea. The art historian Lulu Salto Stephensen, Ph.D., has undertaken a very thorough study of all parts by Hilker's hand. Her study tells us of the originality and meticulousness with which the iconography has been executed, even down to the tiniest detail.

THE FIRST PHASE OF DECORATION, THE CEILING AND MAIN WALL

Constantin Hansen and Hilker started on the ceiling as early as the summer of 1844. Hilker painted the decorative framework and the fine moss and leaf festoons around the pictorial fields. Hansen started on the large central section. Here, he painted Aurora, the dawn, as a

young woman in antique dress and with large wings. Fig. 14. She soars across the blue sky, strewing roses before her. A small putto, Lucifer, with a star-tipped wand in one hand, shades his eyes with the other to protect them from the strong light. Fig. 15. The putto personifies the morning star, which flees when day breaks. The image of Aurora, who dissipates the darkness and exposes all to the light, is well-suited to the overall idea, which is to gather the decoration into a whole and to reflect the functions and aspirations of the University. The surrounding fields show the signs of the zodiac arranged in four groups of three, and the planetary gods are reproduced on the four square corner fields, as a reminder of time, the universe and cosmic continuity. Hansen wanted to emphasise the proportions of the architecture and to establish an interplay between Bissen's sculptures and the painted decoration. He enhances them by only

painting the central section in bright colours. The other figures on the ceiling are monochrome, the planetary gods are grey and the signs of the zodiac are ochre.

The variegated colour scheme of the approved proposal had to be attenuated. It is thus Hilker's share of the decoration, i.e., the pilasters and the frieze beneath the ceiling, which stand out in bright colour, whereas the other friezes are changed. Fig. 12. The frieze that delineates the horizontal division is painted in grisaille on a green ground and its effect is that of a frieze of sculptures. The two *lu-nettes* and the rectangular central section at the tops of the walls are also painted in grisaille, but on a blue ground. This part of the decoration is therefore perceived as reliefs. Thus, there are only the large paintings to break the wall surfaces, and they are a relatively modest part of the entire decoration. Despite the disturbance

of the doors, stairs and the landing that connects the corridors to the lecture rooms, the vestibule stands forth as a precisely defined whole.

THE MAIN WALL

After the ceiling, the wall to the Ceremonial Hall was to be painted. The fresco technique demands that the artist start from the top of the wall. From there, he works down over the surface to avoid splashing work already done. In the Nordic countries, the process is dependent on climatic conditions. The individual motifs are worked out as cartoons, i.e., as full-scale sketches. This can be done during the winter months, when it is impossible to work on damp surfaces while they are cold, let alone when they freeze. The walls are plastered in the summer months and the cartoons are laid against the moist plaster, so that their motifs can be

transferred to the working surface by tracing the sketch with a bone stylus. Fresco's advantage is that oxidation causes the pigments to enter into a chemical combination with the plaster layer, so that they remain clear and are extremely durable. It demands that the uppermost layer of plaster be fresh and moist when the colour is applied. For this reason, areas larger than can be painted in a single day should not be applied. Every day, fresh plaster is applied up to the edge of the previous day's work. The boundaries between the one day's work and the next are smoothed, so that they do not disturb the final picture. However, it is possible to discern the individual days' work on close examination.

Because of the poor state of preservation of the decoration, there has been some doubt as to whether Hansen painted *al fresco*. He did. The boundaries between larger and smaller surfaces (*giornate*), the sizes of which depend

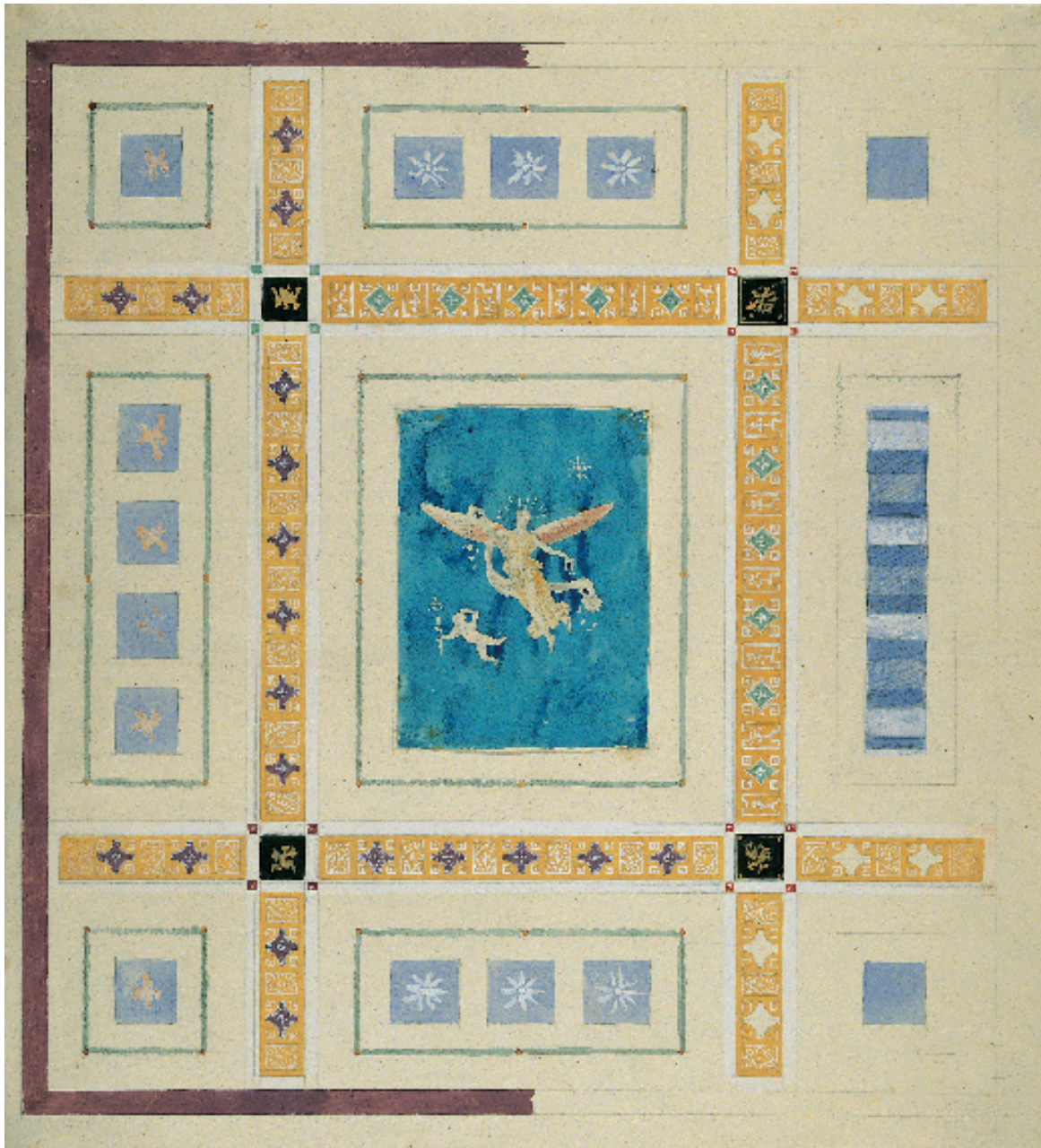


Fig. 14

CONSTANTIN HANSEN

Proposal for the vestibule's ceiling, 1844.

on the difficulty of the work on the day in question, can be seen under the right conditions. It seems, however, that surfaces larger than for a single day's work were plastered. This has been defended on the grounds of the Danish summer climate, as damp, cool weather only allows the plaster to dry slowly.

The two lunettes, showing Selene in the moon's chariot and Helios in the sun's, Figs. 17 and 18, as well as the central section, with Psyche being taken up on Olympus, were painted during the course of the summer of 1845. That same summer, Hansen executed the large painting in the central section, with the motif of Prometheus, who created a man from clay, and Athena animating the clay. Fig. 28. It was not until the following summer that Hansen painted the picture on the left side field, of Prometheus fettered to the rock on Mt. Caucasus, while Apollo seeks to assuage his agony with song. Fig. 19.

The right side field was painted in the summer of 1847 and shows Heracles helping Prometheus down from the rock. The entire frieze with the green ground was also completed before work had to cease in September. The three fields of the frieze depict scenes from the underworld. Beneath the central section, Psyche can be seen before the thrones of Persephone and Pluto. Two Eumenides dance behind Psyche, while Nemesis looks on, and behind the thrones, one of the Danaïdes has stopped to see what will happen to Psyche. The frieze on the left shows Eros leading Orpheus back to the world, while Eurydice is gently detained by Hermes. On the right field, Charon stands by his boat, while Heracles drags Cerberus after him, on the heels of Athena. The remainder of the wall is decorated with black rectangles separated by deep-red lines. This zone and the pilasters were also completed that year.

Fig. 15
CONSTANTIN HANSEN
"Aurora." 1844.

Fig. 16
CONSTANTIN HANSEN
"Lucifer." 1844.





SECOND PHASE OF THE DECORATION, THE SIDE WALLS

The University, which had become impatient and was still struggling with financial difficulties, was of the opinion that it could be necessary to stop work, or at least to be satisfied with only the decorative part, and to complete the fields later. However, Hansen succeeded in explaining the inappropriateness of this and the work continued. He painted the uppermost fields of both side walls in the summer of 1848. He apparently started with the lunettes nearest the Ceremonial Hall, with Daedalus working on his wings while Icarus looks on. The lunette over the corridor to the lecture rooms depicts Athena the Shipwright working on the Argus, and the central frieze shows Hephaestus and his apprentices in the forge when Thetis enters. On the opposite wall, Bellerophon charges forwards on Pegasus' back to slay the terrible

Chimaera. Fig. 20. Lapithae and Centaurs are battling on the central field, and the last field above the passage depicts Chiron and Achilles.

Hansen was only able to complete one of the large pictures during the following summers. He painted the contest between Apollo and Marsyas on the right wall, on the field nearest the Ceremonial Hall, in 1849, Fig. 21, and Athena's birth, in 1850, on the large field of the left wall. Fig. 22. This was followed in 1851 on the same wall, by the picture of Apollo, who sits beside the tripod while Pythia, the priestess, holds out a sacrificial bowl to him. The last of the large fields was completed in 1852. Fig. 23. It shows Athena, certain of victory, pointing to the olive tree, while Poseidon points down towards his well and Nice, bearing the triumphal palm, approaches Athena. And so, in 1853, the end of Hansen's work was finally in sight. He finished the cartoons during the winter and spring



and wrote almost triumphantly to Lehmann: "Yesterday, I completed all of the cartoons, the Muses, Pegasus and Hippocrene, Nymphs, Apollo and the shepherds and the expedition of the Argonauts, together about 30 *alens* [about 18.8 m] in length, 2 [about 1.25 m] *alens* high, 28 human figures, a horse, a dog, a goat and a ship. All accentuated in the foreground, Nothing concealed or dissolved in shadow or atmospheric tone; every line, every light, every half-tone, every shadow, every fold of the drapes selected, tested and adopted." The entire frieze was painted during the following period; the Nine Muses, beneath Athena's birth, Pegasus and the Nymphs, beneath Apollo and Pythia, and on the opposite wall, Apollo playing for the shepherds, beneath Apollo's and Marsyas' contest and, finally, the Argonauts on the island of the Bebryces, beneath Athena and Poseidon.

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Fig. 17

CONSTANTIN HANSEN
"Selene in her Chariot." 1845.

Fig. 18

CONSTANTIN HANSEN
"Helios in his Chariot." 1845.

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Fig. 19

CONSTANTIN HANSEN
"Apollo Plays for Fettered
Prometheus." 1847.





HILKER'S PART

The reservations Hansen expressed about Hilker in his letter to Høyen can only be considered to reflect his isolation while he was still staying in Rome and was unable to follow at first hand the reception of their proposal in Copenhagen. The results of their collaboration, their friendship and their exalted goals in their professions, i.e., historical painting and decorative painting, can daily be perceived by all who pass through the main building of the University.

The pilasters carry the greatest conviction. The fact that they appear as a natural part of the programme's narrative sequence must be ascribed to Hansen. It must have been he who chose the main figures and themes for each pilaster, just as his sketch pads and payments show that it was he who designed the mythological figures on the capitals. A careful review of his originals reveals that the details of the fig-

ure representations and the small narratives of the peepshows were Hansen's ideas, whereas everything else was Hilker's original endeavour. Fig. 25.

On the main wall, the entrance to the Ceremonial Hall is flanked on the left by a pilaster dedicated to Demeter, and on the right, by a pilaster dedicated to Dionysus. The pilasters bring depth and detail to the main wall's narrative, which depicts Demeter enthroned beside Hades in the kingdom of the dead, on the frieze over the door on the central field. At the bottom of the pilaster, a splendid winged female herma bears a sieve with a golden ear of corn. From the head of the herma springs a symmetrical pampre, which is formed from interlaced plants, pairs of animals, birds and flowers, alternating with musical instruments, trophies and minor figures in a pointed oval, a circular frame and a small peepshow. Fig. 24. A similar design can

be found in the decoration of Dionysus' pilaster, which starts from a satyr-herma, who is bearing a woven basket holding a profusion of clusters of green and purple grapes. The designs of the pilasters are uniform, although all of their details are different. A more careful study enables us to recognise the attributes of the main figures as an integral part of the wealth of detail.

They are far removed from the relatively delicate friezes and framing from Pompeii and Herculaneum, which Hilker had studied for the pilasters in Naples. As with all of his painter colleagues, Hilker had found his inspiration in Raphael.

Raphael had executed a pictorial encyclopedia in his decoration of columns and pilasters for the Medician Pope, Leo X. This phenomenological picture of the world is systematised according to the same principles as were used by Hilker. Raphael was esteemed for having

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Fig. 20

CONSTANTIN HANSEN

"Bellerophon Mounted on Pegasus." 1848.

Fig. 21

CONSTANTIN HANSEN

"The Contest between Apollo and Marsyas." 1849.

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Fig. 22

CONSTANTIN HANSEN

"The Birth of Pallas Athena." 1851.



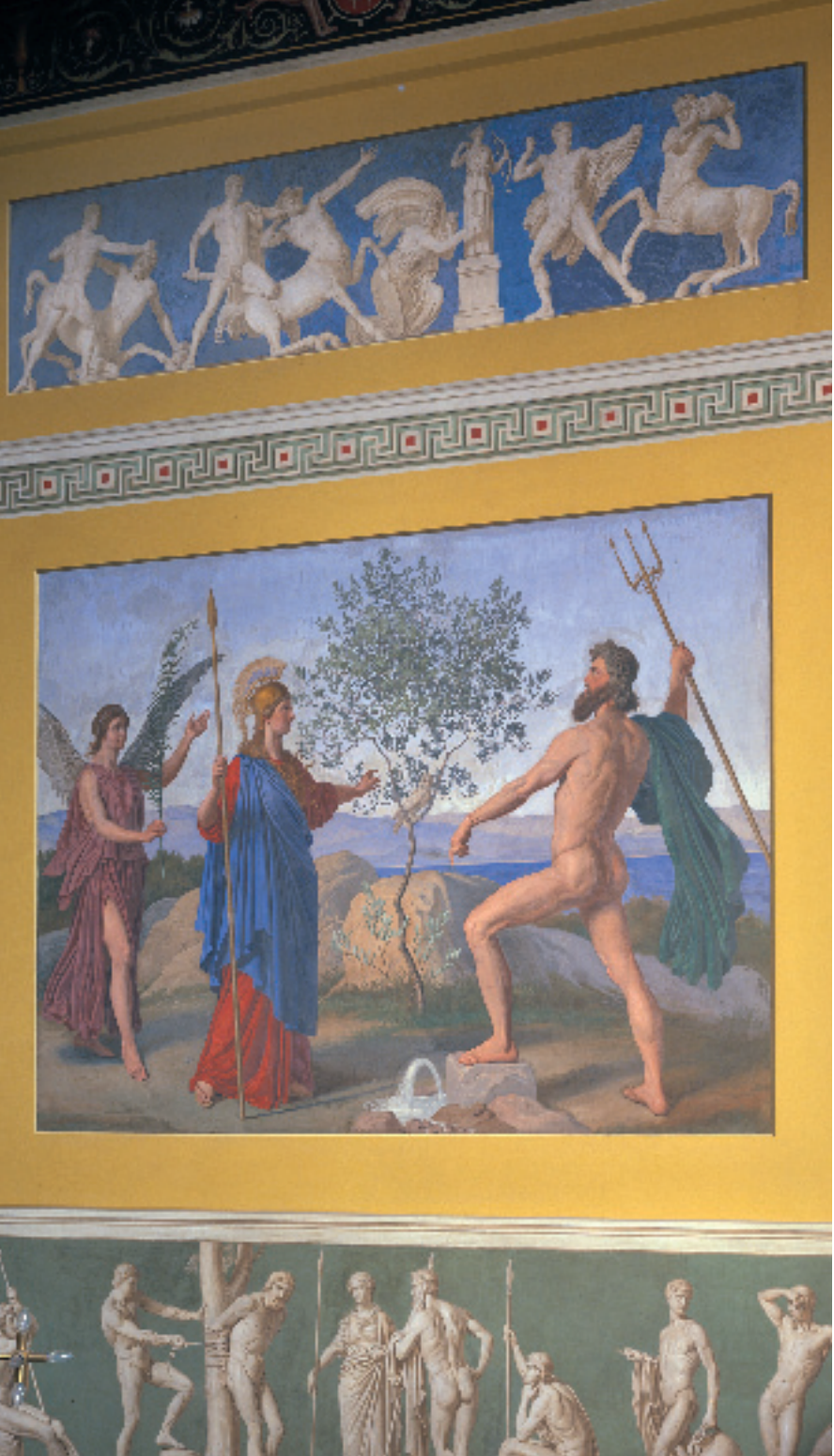


Fig. 23

CONSTANTIN HANSEN
"Athena and Poseidon Contesting
the Tutelage of Attica." 1852.

Fig. 24

CONSTANTIN HANSEN

Peepshow. 1848-53.



rediscovered the basis for making stucco reliefs, which stayed as fresh as those of antiquity. This did not interest Hilker. He did not wish to work in stucco from his initial sketches of white acanthus vines. He preferred to paint the entire decoration and to stylise it, so that it harmonised with contemporary taste and expectations.

BISSEN'S ATHENA AND APOLLO

It had been decided in 1836 that Bissen should execute the two larger-than-life statues of Apollo and Athena for the vestibule. They were to be placed at the feet of the stairs, each on its own pedestal. Here, too, the University encountered difficulties involving misunderstandings and a shortage of money, which together with its deliberations on inviting Thorvaldsen to undertake the task, meant that the final agreement with Bissen was not reached until the 26th of August, 1841, the day on which he, his wife,

children and the nanny had made ready to leave Copenhagen for Italy. Although he collected sketches for the sculptures for the University's vestibule during his stay in Rome, it was not a happy journey. Practical considerations, illness and the death of his youngest child inhibited his work. It was not until he returned to Copenhagen in 1843, and had moved into Freund's Pompeiian rooms in *Materialgården*, that he started on the task in earnest. Fig. 27. Athena was finished first, and the plaster cast aroused great attention on its pedestal at the foot of the stairs. To ensure the desired interplay between the two works, Bissen modelled Apollo on the site. Fig. 26. Despite the mythological themes and their being hallmarked by his precise knowledge of the collections in Rome and, therefore, their obvious relationship to the works of antiquity, his statues became involved in the contemporary debate over Nordic nationality and unity.

They became accepted as an expression of a national manifestation and as a testimony to the awakening spirit of the people.

In their delight and gratitude over the representations of Athena and Apollo, the students arranged a banquet for the artist, in connection with which a considerable sum of money was collected with a view to ensuring the execution of the works in marble. Quite extraordinarily, and with the permission of the University and Royal Academy of Fine Arts, the students also held an exhibition on the upper floor of the main building, with Danish painters and *objets d'art* from Abildgaard to their own day. To ensure their congruity with the whole, the two statues needed to be at least 2.5 m tall, thus increasing the cost of the task. Nonetheless, the necessary funds were obtained, and the marbles of Athena and Apollo assumed their places in the main building in 1855.



Fig. 25

GEORG HILKER

Detail from left side wall's
left pilaster. 1848-53.

THE RECEPTION OF THE DECORATIONS

The completion of the spatial decoration in 1853 appears to have aroused little attention, possibly because Hilker continued with the decoration of the corridors. It could, however, also have been due to the University showing a certain degree of caution, as the main space, the Ceremonial Hall, had not yet received an appropriate decoration. As an expression of the University's satisfaction, however, Hansen received an additional honorarium of 1,000 rix-dollars and Hilker, one of 500 rix-dollars.

Shortly before Christmas, 1853, Professor of Philology I.L. Ussing, archeologist, informed *Fædrelandet's* ("The Fatherland") readers of the decoration. He had already written in 1847 of the completed main wall, and of what could be expected if the work were allowed to continue. Ussing now gave a thorough review of the motifs and an account of the design and content of the



Fig. 26
H.W. BISSEN
"Apollo." 1843.



Fig. 27
H.W. BISSEN
"Athena." 1843.

decoration. He emphasised the significance of Selene and Helios, night and day: "... these two great signs, which Heaven constantly displays to mankind," and that "Prometheus is not himself a man, but he is the representative of the aspiring human mind, which defies prejudice and external obstacles, and through tenacity and faith in his own power finally wins victory." Ussing also emphasised that "Men will not join battle without a goal and an end ... when he arms himself for combat, it is only so that he can later plant the olive tree of peace and spread the fruits of wisdom."

In his faith in the edifying and ennobling influence of art on the thoughts of man, Ussing rejoices in the Apollo of the decoration, both as the deity, the soothsaying god who reveals himself to man, and as he who with his music defeats the worldly and base. He similarly admires Athena, the epitome of wisdom and knowledge, spiritual light and diligence. Athe-

na's birth is the birth of reason, Athena represents the victory of culture.

Ussing found it doubly pleasing that the space was accessible to the public, and he ended by wishing that his account be of value and by urging his readers to visit the University's vestibule.

Neither did Ussing forget Hilker; he had already described with delight the decoration of the pilasters in *Fædrelandet* in 1847, with the words "The broad bands are themselves probably the most beautiful rebirth of the Pompeiian arabesques that we have so far seen. One becomes transported as if into an adventure, when one regards this wonderful miscellany, in which men and animals grow from the plants on which lifeless objects extend fresh shoots and the entirety is permeated, not by Nature's life, but by the spirit of architecture, which petrifies the whole, just as the fruits in Aladdin's cave."

As far as the vestibule is concerned, H.N. Clausen's dream has been fulfilled: "The University can receive the students in a space where the image of science's inner connection to art brings them together in rousing, appealing language. The capital has no place, accessible at every hour of the day, which can in any way compare to the University's vestibule and corridors. He who enters finds himself surrounded on all sides by richly symbolic representations from the Greek world of myths and legends, and the vibrant colours are enhanced by the great window turned towards noon."

CONSTANTIN HANSEN'S AESTHETICS

Despite failing health and difficult circumstances, Hansen did not lose sight of the goal. It was only in the face of the direst need, when there was no food for the many mouths he had to feed, that he took the step of merely imitating nature

in the way that the average buyer preferred to see it. "Art does not consist of imitation but of independent perception, and grasping the ephemeral and the vexatious in life demands both knowledge and talent." During the ten years in which he worked on the University's decoration, Hansen stood his ground and never relaxed his demands on himself.

THE UNITY OF THE FINE ARTS

In 1863, under the title "*De Skjønne Kunsters Enhed*" ("The unity of the fine arts"), Hansen formulated his understanding of the requirements that could be set on a work of art and, thus, also on the artist. This contribution was the same year printed in *Nordisk Universitets-Tidsskrift* ("Nordic University Periodical").

To explain the essence of art clearly and unambiguously, he included architecture, sculpture and painting in a "unity." Because, when

artistic expression raises a work above elementary functionality, each of the three forms strives for the same ideals as does art. Hansen characterises the essence of art as a disclosure of the "beautiful," understood as the spiritual also called the idea or the idea, represented "as a harmonious whole."

"The same eternal laws of beauty," which are based on harmony of expression, apply to all forms of art. The artist can attain this goal, not only through his understanding of the motif's idea, but also through his craftsmanship, his mastery of the tools: line, form, colour, light and shadow. The result depends on the artist's understanding of how to bend and form the materials in the service of the spirit.

The materials are subordinate. The goal is the same, regardless of whether the artist uses three-dimensional form and available light, as does the sculptor, or creates an illusion on a sur-

face, as does the painter. As far as architecture is concerned, he notes that in some cases the expression is so beautiful and commanding that the building's character and function become subordinate, and in its finest form architecture can, thus, be considered the equal of the other forms of artistic expression.

As Hansen was by inclination and conviction a neoclassicist, with Thorvaldsen as his model, he does not speak of polychrome sculpture and is, therefore, obliged to account for the special rôle of colour with the words "The remarkable magic that resides in the harmonious mingling of colours, which is known by the term 'colouring,' could be conceived of as separating painting and plastic, but colouring does not consist of an arbitrary or uninspired juxtapositioning of beautiful colours, but of the colourist defining form by tinting, and of his tints expressing mood, character and soul."

After describing the tools, Hansen accounts for the categories into which he classifies the artist's spheres of expression, since he differentiates between the pictorial and the ornamental. He defines the pictorial as the group of motifs that are part of an academic hierarchy, such as the large figure compositions in religious, allegorical or historical representations, or as genre, animal and plant motifs, which rank lower in the hierarchy. He describes the ornamental as that which cannot directly be found in nature: "All of the inorganic, which is animated by the rhythmic, symmetrical and harmonious." Hansen also places architecture in this category.

As experience shows that the pictorial and the ornamental are often to be found in the same work, Hansen explains that the two categories can be united or merged into the decorative. As an example, he takes Michelangelo's decoration of the Sistine Chapel and Raphael's, of the stan-

zas and loggias. The idea in these examples is maintained by the perfect harmony and beauty of the resources used.

He then proceeds to elucidate the conditions given for a work, by explaining the artist's expressive options for representing the harmonious, balanced whole and the choice between naturalism and idealism. Of these two stylistic alternatives, he says: "The one (naturalism) seeks truth at the expense of beauty, the other seeks beauty at the expense of truth; but these two directions must be amalgamated in every work of art. If naturalism is absent, art is debased into the contrived and the characterless; whereas if idealism is absent, art becomes lost in the banal, the photographic."

Just as artistic expression can find its form in different materials, different impulses can find their expression in works of art. Thus, art has at all times served both the secular and

religious spheres. "But art still pursues its own objectives, which must always reflect the aesthetic, the harmonious, the beautiful. Art neither defends dogmas nor preaches morals."

After clarifying his concepts, Hansen concludes his contribution with an historical review of art's development, in which he expounds on his conviction that "Art has its purpose, not outside but within itself." He ends with "Art has come to encompass the whole of its own past, it assimilates the merits of bygone times and expresses them in a new manner. It refreshes and revitalises itself in the simplicity and beauty of antiquity, it enriches its imagination with medieval Romanticism, enhances its splendour with the colour schemes of the Renaissance, but it clings to its belief in the eternal beauty that is its source and goal." As he is seeking art's highest aspiration, he succeeds in uniting in his works Winckelmann's neoclassist ideology with

the Romanticists' idealism, not merely in theory but also in practice.

THE PICTORIAL PROGRAMME

After ten years' work, they dismantled the last scaffolds and the decoration could finally be viewed in its entirety, as opposed to the arbitrary order in which it was painted. Opinion on the ceiling's central section was divided. One editor with a knowledge of art meant that a single figure was insufficient to fill the large square. He had hoped for something grander, something along the lines of the Roman-baroque painters' gallop with a four-in-hand across the ceiling, as was familiar to visitors to Rome from Guido Reni's depiction of *Aurora* in *Palazzo Rospigliosi* or Guercino's, in *Casino Ludovisi*. This expectation sets the character of Hansen's choice and style, while it emphasises Greek classicism's great significance to him as a model. He did not

simply strive for Winckelmann's quiet grandeur and noble simplicity in theory, he also showed how the themes can express the nuances of the narrative, simply through the interplay of their harmonious composition and delineation with the surrounding space. With fully extended wings, *Aurora* soars towards the observer from the endless blue. She hovers in the sky, spreading light before her with her roses, before the gaze of those who regard the ceiling. His decoration of the ceiling brings Hansen closest to N.L. Høyen's original proposal.

The programmes of the main wall and the two side walls take their points of departure in the large central fields, starting from which they can be read in horizontal and vertical sequences. The narrative begins with the mythological story of creation, where the Titan *Prometheus* forms the clay figure of the first human. Fig. 28. *Prometheus* bends in deep concentration towards the

sculpture. He supports his right foot on the block he used during the course of his work, and his left hand still supports the clay lest the figure collapse. *Athena*, with her golden helmet and the spear in her left hand, approaches from the right. She extends her right arm and holds her hand over the figure's head. The situation is further clarified by the butterfly, the symbol of the soul, that she holds over the human figure. Hansen has captured the precise moment at which *Athena* animates the man, and he has enhanced her beauty and power by the contrast between the naked *Prometheus* and the goddess, richly draped in a red himation over a sweeping white chiton. The clay figure was at the centre in the approved proposal, whereas in the finished painting it is no longer frontally turned towards the observer, but has been pushed a little to the left of the painting's central axis, towards *Prometheus*, and is seen in profile. Thus, *Athena*

fills half of the surface; she extends her hand into the sphere of man and the act is completed. The sketches for this scene are among the very best. As early as 1807, Thorvaldsen had received a large order for four sculptures and four reliefs, which together were to depict the virtues of wise rule - Strength, Wisdom, Justice and Truth - for C.F. Hansen's Christiansborg Palace. This commission was not immediately finished, and it was not until 1843 that it was finally installed in *Prins Jørgens Gård*. But the motifs of the reliefs were in great demand and had been duplicated several times, long before they were installed in the palace. Thorvaldsen modelled a tondo composition of Prometheus and Athena for the relief with the allegorical depiction of Wisdom. Fig. 30. Compared to Hansen's, Thorvaldsen's reproduction of the tale is laterally reversed, Prometheus is older and he is sitting down before his human figure. That is also how the

myth is known from the sarcophagi and seals of antiquity. Thorvaldsen and Hansen were probably both inspired by a sarcophagus in the Capitoline Museum. Thorvaldsen had a copy of the museum's catalogue in his library, and Hansen had several works in his sketches and studies from his time in Rome. The reason why Hansen's Prometheus is younger and stronger can possibly be found in the composition with the two side fields. First, the powerful, vigorous Titan, who created man. Then, he steals the fire from Olympus and gives it to man. As punishment, he is fettered to a rock, while a vulture or eagle devours his liver afresh every day. The moral is that "Pride goes before a fall." Prometheus is finally freed by Heracles, but he has grown old and, we must suppose, wiser from his punishment. Although such a fate is not mentioned by Hansen in his description of the overall programme for the wall, the univer-

sal cyclic sequences - the seasons, the diurnal rhythm and the ages of man - were favourite themes of the period, not least among German Romanticist painters. We know from letters to his friends and family that the background occasioned him considerable difficulty. He ended up by painting a sunlit plain behind the figure composition, thus opening a light-saturated space around the main group. He then closed the view with steep cliffs and rocks on the side fields. Thus, he used simple means to accentuate the significance and expression of each individual scene. Fig. 2.

An extensive body of sketches for the individual fields, from the earliest sketches of inspirational material to work on the composition, has been preserved. Fig. 32. When this was finished, he sketched and painted studies of the individual figures in their characteristic poses. Hansen did this extremely thorough





work in order to attain the right expression in each individual representation, so that his characterisations would support the underlying idea of the narrative. He also did it to ensure that a correct observation of nature underpinned the stylisation and idealisation that he sought, to lift his works above the level of banal reproduction. Studies have also been preserved, which are intended to balance the colour scheme, not just within each of the fields, but also in relation to the whole. And when a picture finally satisfied the painter, it was transferred to the composition on a full-scale cartoon, since the work on the vestibule's plastered walls was executed *al fresco*. These cartoons are now in the University's ownership. Fig. 31. When Hansen died, his widow approached the University in 1881-82 and offered to sell it the preparatory work for the decoration. The University, however, had no money and was compelled to abstain from

the purchase, despite the fact that a committee consisting of professors Ussing, Goos and Holm quite rightly pointed out that it was a unique collection: "... all these painstakingly executed preparatory works [show] the rare earnestness with which the artist approached his task, and the care he devoted to his idea and with which he tested each step of the way, until he finally achieved that which could satisfy himself and others. Especially deserving of attention are the large cartoons, in which the artist's idea gradually assumed an even greater and more powerful expression than he succeeded in achieving in the fresco, which must be executed in great haste on the wet plaster, cartoons, which would constitute a rare adornment in any room suited to receive them." They were then offered to the Royal Academy of Fine Arts and the Royal Art Collection, but neither did these two institutions wish to purchase them. They ended up in the

University's ownership anyway, as the artist's widow offered them the collection at its valuation price. Some of Hansen's sketches were mounted in 1898-99 and then deposited for many years in the Danish Museum of Craft and Design.

The myth of Psyche, the beautiful daughter of a king, whose beauty aroused the envy of Aphrodite, is related on the fields above and beneath the main scene. The goddess persuades Eros to intervene, but the plan is thwarted when Eros himself falls in love with Psyche and takes her to his home, where he can only visit her at night. Psyche's curiosity drives her to disobey Eros' prohibition against lighting a lamp. A drop of oil from the lamp awakens the god, and as Psyche recognises him, he flees. In deep despair, Psyche seeks her lover and in desperation she finally asks for Aphrodite's assistance. The goddess takes pity



on her, but sets her three tests; when they have been solved, Aphrodite demands yet another test, i.e., that Psyche descend into Hades, the underworld, and bring back Persephone's beauty salve. Psyche succeeds in pacifying the feared Cerberus at the entrance to Hades, so that she can approach the rulers of the Shades. This is the moment that Hansen chose to depict; the young girl with the butterfly wings, the sign of her mortality, is the main figure of the frieze. She marks the central line and thus becomes the picture's main personage, despite the fact that the two deities are far larger than the other figures of the relief. Persephone is enthroned on the right, where she holds forth the vessel with the salve towards Psyche, while Hades looks on. From behind the throne, one of the Danaïdes follows Psyche with her eyes. Two Furies, Eumenides, dance wildly to the left of Psyche, while they swing a serpent and a flam-

beau, and Nemesis watches from the extreme left. Fig. 33. Psyche commits a human error, insofar as she cannot resist her curiosity, and so she opens the salve vessel, but Eros' love is so strong that he leads her up to Olympus. The top frieze above the central field depicts Eros leading Psyche before the ruler of Olympus. Zeus receives them and makes Psyche an immortal, while Hebe approaches and holds out the potion of immortality. Fig. 2. The difference between the originally approved proposal and the final form of the central field is very apparent. Hansen emphasised the narrative of human frailty and strength, as opposed to the power and love of the gods, which is meted out as punishment and forgiveness.

The theme of the main wall is expounded on the side fields. On the left, the fallen Titan is punished for his hubris, since he stole the fire from Olympus, to give it to mankind. Pro-

metheus sits fettered to the rock on Mt. Caucasus, while an eagle circles menacingly around the rock. However, as his punishment is due to his excessive love for his work, mankind, Apollo attempts to alleviate it with his music. Figs. 34 and 35. Prometheus is therefore depicted as listening seriously, but neither as resigned and lost nor martyred by the agony caused by the bird's attacks on his liver. This situation is not to be found in the preserved texts of the myth of Prometheus. Hansen refers to Aeschylus, and he is praised for penetrating Greek thinking so deeply that he is able to formulate a new motif that is entirely in the spirit of the narrative. This should indeed be considered a daring venture on Hansen's part, as the work was to be approved by the University's critical historians and philologists.

The fact that he dared to take such an artistic liberty in this place - the stronghold of the schol-

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Fig. 28

CONSTANTIN HANSEN

"Athena Animates Prometheus' Clay Figure." 1845-47.

page 55 from the left:

Fig. 29

CONSTANTIN HANSEN

"Prometheus." 1845.

Fig. 30

BERTHEL THORVALDSEN

"Athena Animates Prometheus' Clay Figure." 1805-07.

Fig. 31

CONSTANTIN HANSEN

"Athena Animates Prometheus' Clay Figure." 1845-47.

Fig. 32

CONSTANTIN HANSEN

"Athena Animates Prometheus' Clay Figure." 1845.

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Fig. 33

CONSTANTIN HANSEN

"Psyche in the Underworld." 1847.

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Fig. 34

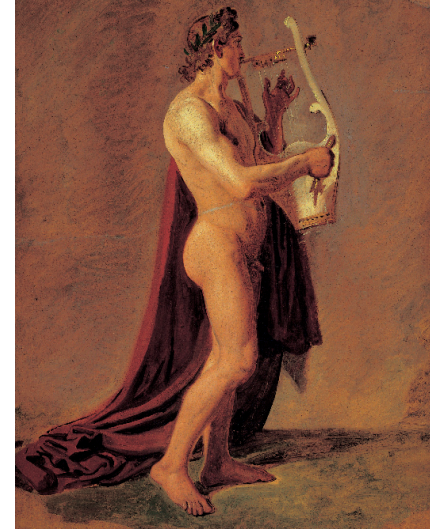
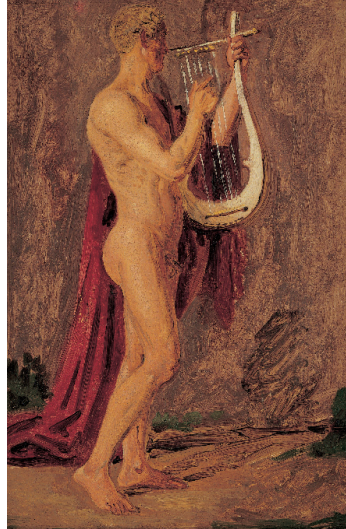
CONSTANTIN HANSEN

"Apollo with the Lyre." 1846.

Fig. 35

CONSTANTIN HANSEN

"Apollo with the Lyre." 1846.



arly, the University's main building - is an excellent example of Hansen's self-awareness. That the strict professors could approve the episode also says something of his knowledge of classical mythology and his insight.

The elegant interplay between the performing Apollo and the fettered Prometheus was also a fortunate choice towards unifying the vestibule's decoration into a whole. Bissen's sculpture of Apollo (located at the foot of the stairs) can be recognised in the picture.

The frieze beneath the fettered Prometheus offers yet another example of human frailty, as Hansen retains the decisive scene from the myth of Orpheus and Eurydice. Fig. 2. Orpheus is a divinely-inspired mortal, for Apollo has given him a lyre and the Muses have taught him to play, so that he can enchant man and beast. When he loses his wife, Eurydice, he descends into the underworld to reclaim her. As did

Psyche, he persuades Charon, the ferryman, pacifies Cerberus and moves the Eumenides to compassion, so that Hades allows him to take Eurydice back to the world with him, but on condition that he does not look back during their journey. Eros leads the way with a flambeau, Orpheus plays and Eurydice follows the tones of the lyre back towards the light. But as Orpheus re-emerges into the world, he looks back over his shoulder and loses Eurydice for ever. He has been too impatient, for she is still in the shadow of the underworld and is now led back. This is the moment that Hansen depicted. On the left, Eros steps briskly up, he has not yet noticed what is happening. Orpheus stretches out his hand towards his wife but finds only empty space. Eurydice looks towards Orpheus, she is stationary and frozen in motion, still turned towards her husband, while Hermes is already tugging impatiently at her arm, to



Fig. 36
CONSTANTIN HANSEN
"Eurydice." 1847.

lead her back in the opposite direction. Hansen apparently only arrived at this moving interpretation of the narrative at a late stage in the process. A full-scale cartoon, which cannot be found in the decoration, has been preserved. It shows a younger woman, who extends her arm while her cloak falls down to the side, as if she has made a sudden movement. Somebody's hand can be seen at her left arm, which is completely hidden by the cloak. The hand probably belongs to Hermes, who is to lead Eurydice back to Hades. The University's collection also has the full-scale cartoon that was used as the model for Eurydice. She is older here and is completely enveloped in the voluminous folds of the large cloak. She stands as if rooted to the spot, while she raises her right hand to her chin in terror or despair and casts a long look towards Orpheus. Fig. 37. The frieze in the lunette at the top depicts Selene, goddess of

Fig. 37

CONSTANTIN HANSEN

"Eurydice." 1847.

the moon, driving her chariot and pair across the heavens.

In the main scene of the right side field, the vigorous, athletic Heracles has shot the bird-of-prey, which has fallen at the base of the rock, and he is still holding his bow in his left hand. Fig. 39. Heracles has already broken Prometheus' chains and is helping him down from the rock. The contrast between the two figures - the powerful Heracles and the aged Prometheus - emphasises the toll taken by the punishment. In the frieze below, Heracles has conquered Charon, who stands with his foot against his boat, while Heracles continues his journey with the fearsome guardian of the entrance to the kingdom of the dead, the dog Cerberus. Heracles, with his endurance and strength, together with Athena, with her wisdom, has left the nether world behind him. The wall field's top frieze shows Helios, god of the sun, driving his chariot across the heav-



ens. That the main wall is crowned with images of Psyche being accepted among the gods on Olympus, thereby symbolising humanity's immortalisation in the realm of the spirit, surrounded by the eternal cycle of day and night in the heavens, is highly successful from both the stylistic and thematic viewpoints.

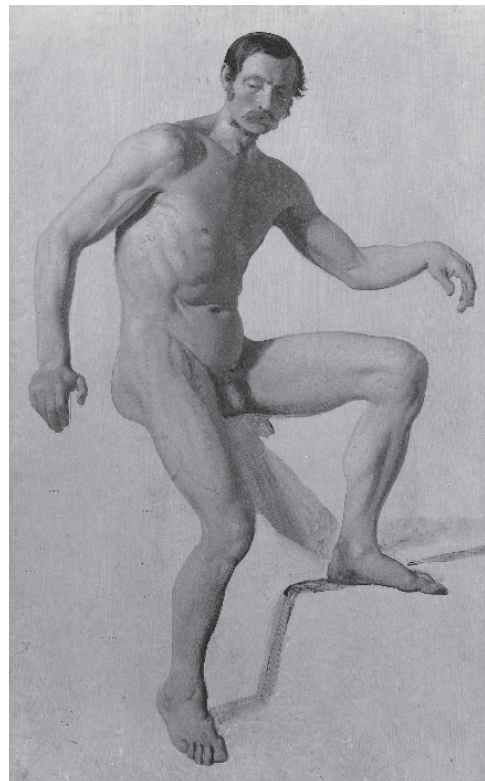
The iconography of the pilasters brings additional facets to the overall theme. Fig. 40. The left-hand pilaster of the main wall is dedicated to Demeter, goddess of agriculture and the earth's fertility, but also mother of Persephone. It narrates the story of how her daughter was playing in a field with Oceanus' daughters, when Zeus' brother, Hades, saw her and fell in love with her. With the aid of Zeus and by cunning, he succeeded in bringing her to his realm, while her mother searched in vain for her daughter. When Demeter became aware of Persephone's misfortune she refused to allow the fruits of

Fig. 38

CONSTANTIN HANSEN
"Prometheus." 1847.

Fig. 39

CONSTANTIN HANSEN
"Heracles." 1847.



the earth to grow. The gods were sympathetic towards her and Persephone was permitted to return to the world. Before she left Hades, he offered her a pomegranate pip, which she ate, thus sealing her fate. She was to pass a third of the year in Hades and the remainder, on earth. The pomegranate, interpreted as a fertility symbol, is also one of Demeter's attributes. The pilaster's decoration includes plants, creatures and various implements related to the tale. Moreover, the small grisaille field, which has the form of a peepshow, shows Hades abducting Persephone in his chariot. The graceful young Persephone can be seen entwined in the vines. Above, between the volutes of the capital, Hansen, who was responsible for this part of the decoration, has placed a woman with a cornucopia, ears of corn and pomegranates.

The pilaster to the right of the main field is dedicated to Demeter's male companion,

i.e., Dionysus. Fig. 41. It refers to his unusual upbringing among the Nymphs, as the peepshow depicts Hermes handing the infant over to the Nysan Nymph. The harvest implements have been exchanged for musical instruments, thyrsi and flambeaux, together with the flora, fruits and fauna (including the spotted leopard) that are known as the attributes of the Dionysian god. Between the volutes, the capital has a Maenad holding a thyrsus and a goblet.

Concerning the solemnity of the main idea of the pictorial fields, i.e., life's struggle with, and victory over, the might of the underworld, Hilker added diversity and a wealth of detail with his decoration of the architectonic details. The interplay between the figure compositions and the decorative elements reveals the unanimity of Hilker and Hansen with regard to their common task. Apart from the salient iconographic representations, Hilker added some completely

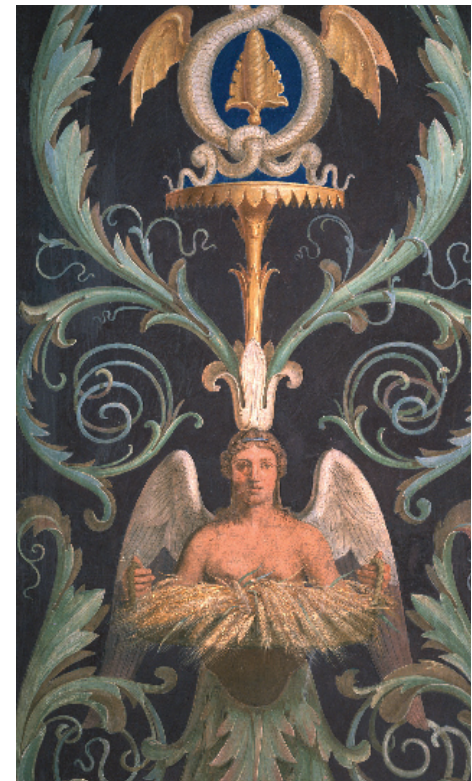




Fig. 41

GEORG HILKER

Pilaster decoration. Dionysus. 1847.

Figs. 42-44

CONSTANTIN HANSEN

"The Birth of Pallas Athena." 1851.

original details to the flora and fauna, since he has also used models from Nordic nature.

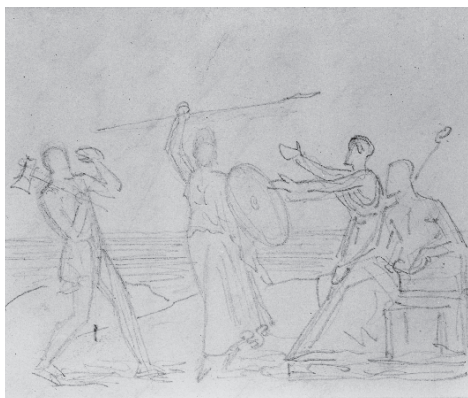
Hansen made a virtue of the necessity of architect Malling's tripartitioning of the wall fields. He applied to the horizontal partitioning the Renaissance's graceful spatial dispositioning, in which the lower part represents the nether world, the middle part, the worldly, and the upper part, the celestial sphere. He wisely dispositioned the motifs, so that the bright landscape of the central scene enhances the limitless space around the goddess of wisdom and knowledge, in contrast to the closed cliffs off to the sides - a parallel to the classical form of Athena surrounded by ideal Greek athletes.

THE LEFT SIDE WALL

As Hansen had decided that the wall to the left of the main wall was to depict mythological examples of poetic and artistic activities, he had to



introduce a number of changes in relation to the proposal he had presented to the University in 1843. It would be pointless to see Athena stand as erect as a pillar immediately after emerging from the brow of her father, Zeus, with the help of Ilithyia and Hephaestus. Fig. 10. Hansen chose instead to let her perform a ritual dance with shield and lance, while Zeus and the “midwives” watch in astonishment. Fig. 42. The architecture that frames the scene has been criticised. With simple means and without directly attempting to reproduce the buildings of antiquity, he wanted to suggest that Athena’s birth occurred in the courtyard of a castle situated in a high place. We look out through a gap in the masonry behind Athena, across the treetops and towards enormous cloud formations beneath the blue vault of Heaven. The wealth of sketches for the picture, though done on loose sheets of paper, and the anxious comments in his letters make it clear



that Hansen was having difficulty finding a satisfactory means of transforming the character of the goddess into the steps of a dance. Fig. 44. He found it difficult to decide on the details, and on how Athena could express strength while she performs her war dance, without losing her dignity in relation to the pictures on the other walls.

The number of figures in the frieze below is restricted to the Nine Muses. On the other hand, the omission of the Raphael-inspired Graces gave extraordinary rhythm and harmony to the frieze. The top frieze over the wall field shows Hephaestus and his assistants forging the finest objects and weapons, while Thetis pays them a visit to place her order for weapons for Achilles.

It is difficult to interpret the side field, which has been misunderstood over the course of time. Hansen himself described it as Apollo, Giver of Oracles, and Pythia, the priestess. Fig. 45. The



fate of this picture has been unusual, as will be told in the section on restoration. Instead of the original plan, in which this field was conceived as a composition depicting Hermes giving the lyre to Apollo, we see Apollo sitting on a tall tripod. Fig. 13. The lyre rests on the ground and Apollo is holding a bowl before him. The priestess has apparently just filled the bowl, as her left hand is raised and extended before her, while she grasps the jug with her right hand. Hansen’s critics reproached him for this scene, saying that it was altogether incorrect for the radiant god Apollo to descend and sit in the priestess’ place as an ordinary mortal. However, this criticism is quite groundless, because Apollo is painted in divine proportions and sits, as has been described, on the tripod over the fountain called Castalia, at the foot of Mt. Parnassus.

On the frieze beneath the pictorial field, the Nymphs are grooming the winged Pegasus,



Fig. 45

CONSTANTIN HANSEN
"Apollo and Pythia." 1851.

Fig. 46

CONSTANTIN HANSEN
"Pythia." 1851.

and the lunette above shows Daedalus inventively contriving a means of escaping from the labyrinth. Because of the diagonal of the stairway and the corridor to the lecture rooms, there is only space for the lunette on the left side of the wall. Here, we see Athena knowledgeably instructing the shipwright on the building of the Argus. Fig. 47.

RIGHT SIDE WALL

This wall illustrates how culture defeats crude and barbarous acts, or in Hansen's words: "The victory of culture over brutality." The main field depicts the contest for Attica between Athena and Poseidon. The goddess points directly and calmly at her olive tree, which is located in the picture where the contest is played out. It stands at the transition between the foreground and midground, and to nullify all doubt as to its ownership, an owl (Athena's well-known attribute)



perches among the branches. Poseidon fills the entire surface to the right of the olive tree. Figs. 11, 48-50. He is on the verge of overinflating himself and he points insistently at the well, while he swings his trident threateningly in the air. Behind Athena, Nice, goddess of Victory, steps forward, hailing with one hand, while she extends a palm frond to Athena, as a sign that she has won. One of the finer points is that Poseidon is so busy trying to stare down Athena that he has not yet noticed Nice, although deep down he is already aware of the contest's outcome, that victory goes to the creator of the fruitful olive tree, rather than to him, because the water from his spring is salty. Fig. 50. The theme has been developed, as compared to the original plan, in which Hansen showed Poseidon with his horse, in order to fill the picture surface and to balance the other half of the composition. The artist has become so familiar with grand proportions that

he is now far freer and more effective in modelling the individual deities, full-size, to infuse them with the necessary authority. In an earlier sketch, Nice holds the palm of victory somewhat fortuitously out to the side. It is instructive to note the extent to which Hansen's later balancing of the details underpins the design of the narrative.

The grisaille frieze beneath the pictorial field depicts the Argonauts' visit to the island of the Bebryces. Fig. 51. Hansen relied on archeologist P.O. Brøndsted's publication on the *Cista Ficorona* in *Villa Giulia*, Rome. Fig. 53. He meticulously copied the individual groups of figures and omitted all superfluous and decorative details, as well as the forms that were not suited to the frieze's foreground. He exchanged the seated and standing figures on the extreme right, so as to attain a better balance between the groups around Amycus, king of the Bebryces, who has lost a boxing match against Polydeuces. That is



SKITSE TIL SKIBET ARGOS, BYGNING - Emil Schrammer - Carl Johan Bayens - Side 141

Fig. 47

CONSTANTIN HANSEN

"The Building of the Argus." 1848.

the reason why Polydeuces is binding him to a tree. The tale also tells us that the unfortunate, or rather dishonest, Amycus was a son of Poseidon and that the Greek heros were dubbed "The Argonauts," because they sailed on the Argos, which Athena had helped Jason to build, as has already been seen in the left-hand lunette on the opposite wall of the vestibule. After copying the composition and contours of the figures, Hansen started work on their forms, giving each figure volume and the correct proportions and adapting their ages and physiognomies to the classical style and canon of the other friezes. Hansen so mastered his profession that he could without the slightest difficulty translate the lines engraved on the surface of the *Cista Ficorona* to the sculptures of the relief.

Hansen found his inspiration for the frieze above the pictorial field in the battle between the Lapithae and Centaurs, depicted on the

Parthenon's metopes. Fig. 54. As he had not visited Greece, he had studied them, e.g., in the Royal Academy of Fine Arts' collection of castings. This collection served as the basis for the students' sketching exercises, and was thoroughly studied before they were permitted to advance to the Model School. This intimate knowledge allowed Hansen to break up the groups and recombine them in a sequence, which emphasises the action and tumult of the frieze.

The last large picture, the field to the left of the contest between Athena and Poseidon, shows the contest between Apollo and Marsyas. Actually, it is Athena who has made a flute, which she plays until she catches sight of her image in a mirror and discovers how ugly she is with inflated cheeks when she plays the instrument. She therefore casts it from her and Marsyas accidentally finds and plays it. In his

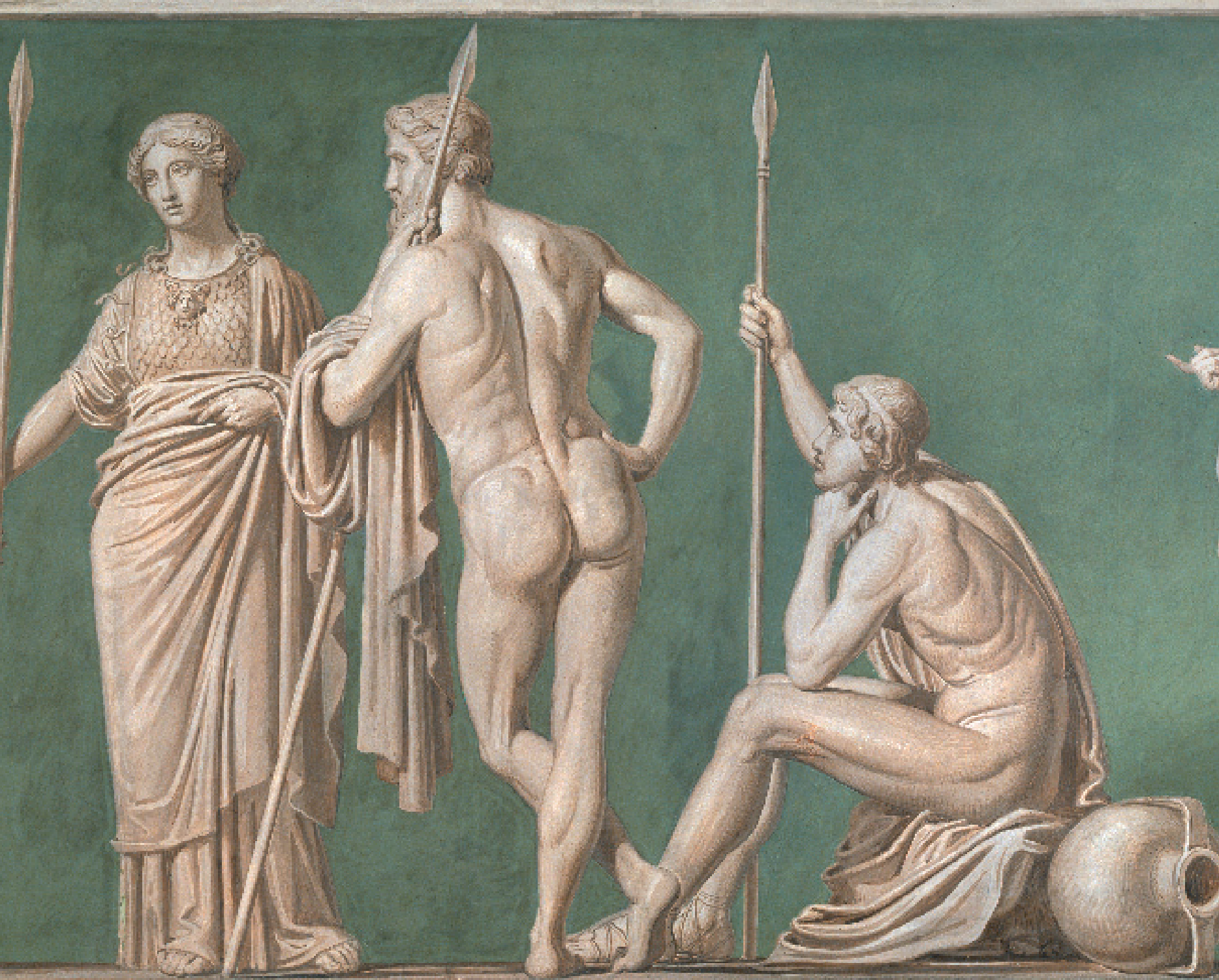
Figs. 48-50

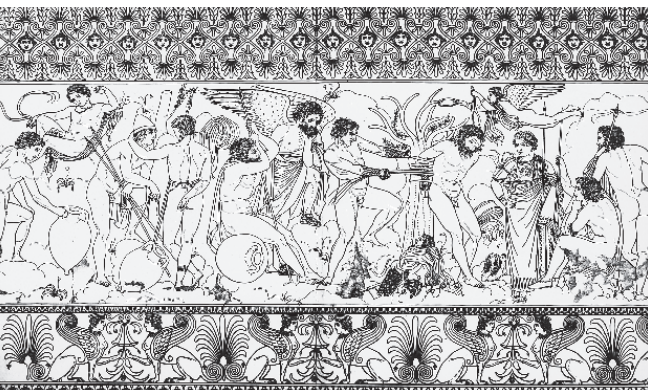
CONSTANTIN HANSEN

Athena and Poseidon contesting the tutelage of Attica. 1852.









hubris, he challenges Apollo to a contest. What attracted Hansen was the contrast between the erect, calmly waiting Apollo and the eagerly playing Marsyas. Apollo simply waits for Marsyas to run out of breath as Marsyas plays with total abandon, cheeks puffed out, while he beats time with one foot. It is a highly successful detail that, on the central field it is the olive tree, and on this field, the laurel tree, that separate the contestants. Fig. 4. The untamed and violent is held in awe, and the harmony is accentuated and supplemented in a natural, straightforward manner by the grisaille field beneath the picture. Hansen has with great insight created an atmosphere of tranquility in the scene depicting Apollo playing for the shepherds. Fig. 55. Especially, he took advantage of this opportunity to recall his studies from his visit to Pompeii and Paestum, the sight of the shepherds in the Roman Campagna and

in the area around Naples. He has combined his impressions from Thorvaldsen's sculptures with the works and images on coins and vases from antiquity. The lunette above Apollo and Marsyas shows an act of heroism, in which the handsome young Bellerophon slays the terrible Chimaera, a monster with a lion's head, a goat's body and a serpent's tail.

The field above the corridor shows Chiron the Centaur teaching Achilles the art of spear throwing, with the lyre close at hand beside a tree. Hansen thus closes with dignity the circle that he started during his stay in Naples when, as we recall, he copied a Pompeian picture of Chiron teaching Achilles to play the lyre.

Hansen was not taciturn over where he found the inspiration for his pictures. He was unusually well-read and was therefore eminently suited to find suitable subjects. In addition, it should be mentioned that during his eight-year

pages 68-69:

Fig. 51

CONSTANTIN HANSEN

Grisaille frieze of the Argonauts' expedition. 1853.

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Fig. 52

CONSTANTIN HANSEN

Cartoon for the Argonauts' expedition. 1845.

Fig. 53

The Argonauts' expedition.

Cista Ficorona.

Copper engraving. 1847.

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Fig. 54

CHRISTEN KØBKE

Castings from the Charlottenborg castings collection. 1830.



Fig. 55

CONSTANTIN HANSEN

"Apollo Playing for the Shepherds." 1853.

Fig. 56

Antique vase with shepherds.

Fig. 57

CONSTANTIN HANSEN

"A shepherd boy from Pompeii."

1838.

Fig. 58

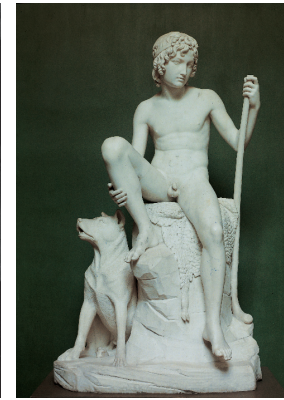
Antique sculpture of a shepherd boy.

Fig. 59

BERTHEL THORVALDSEN

"Shepherd boy." 1817.





stay in Italy he acquired a thorough knowledge of the collections of works from antiquity, the so-called “primitive masters” of the Renaissance and the great paragons of the high Renaissance, and that he maintained close contact with contemporary art circles, especially through Thorvaldsen. Fig. 59. In connection with the details on the walls, he mentioned that he had studied vase paintings, Attic coins and the Parthenon’s gable fragments and metopes, and P.O. Brøndsted’s reproduction of the *Cista Ficorona*. He had nothing to hide. The modest number of people with an understanding of art in his public would only admire his ability to demonstrate what he later wrote, i.e., “Art has come to encompass the whole of its own past, it assimilates the merits of bygone times and expresses them in a new manner. It refreshes and revitalises itself in the simplicity and beauty of antiquity, it enriches its imagination with medi-

eval Romanticism, enhances its splendour with the colour schemes of the Renaissance, but it clings to its belief in the eternal beauty that is its source and goal.” Through this attitude, Hansen announces that he has acquired the same openness and interest in historical styles as were discussed at the time of rebuilding the area around *Vor Frue Kirke*. He had long since affiliated himself to these ideas, which have set their stamp on the University’s architecture, and he, if anyone, was capable of unifying Malling’s architecture and the decoration of the University’s vestibule.

Even if everything appears to have been carefully considered and planned so that nothing could go wrong, it was not long before decay began to deface the ceiling and walls. Despite the fact that the two artists had chosen the most difficult of all techniques, i.e., the *afresco* technique, precisely because they had seen so much proof of its extreme durability, the

wall surfaces nevertheless started to decay very shortly after completion of the work in 1853. The decay process, which proceeded so rapidly that it has proved almost impossible to stop, meant that all possible methods were tried, and so the vestibule can also be considered as a textbook on conservation history and on the development of conservation techniques.

STATE OF PRESERVATION OF THE VESTIBULE

“A ruin,” wrote Emil Hannover in 1901, in his biography of Constantin Hansen; moreover: “... it is probably the first impression one gains on entering the vestibule. The naked brickwork gapes from the place where the picture was cut out; the pigments have recently been wilfully scraped away here and there, and colour samples have been removed in expectation of the restoration of the whole. Above one’s head: the ceiling, crumbling and sooty; here, a picture

is overgrown by mould, and there, another one is marred by salt crystals. Cracks everywhere; in many places, the heading joints are crumbling and the contours are damaged thereby; in other places, the colours have changed and the colour effects have become false. Everywhere: unstoppable devastation advancing and threatening the whole work with destruction." Fig. 60.

When Hannover wrote about the Vestibule, a restoration of the pictures had already been started. In 1874, it had proved necessary to do something, to prevent the total destruction of the decoration; renewed attempts were made in 1904-6, 1932 and 1978.

There are no major differences in the technique described around 1400 by the Italian painter Cennino Cennini, in his book *Trattato della pittura etc.* ("Treatise on painting"). Cennini had learned the difficult *al fresco* techniques from his teacher, Agnolo Gaddi, who had learned

them from his father, Taddeo Gaddi, who had been a pupil of Giotto, himself. The manuscript of Cennini's book was published in 1821 and dedicated to His Royal Highness Crown Prince Christian Frederik of Denmark by the Italian publisher, *cavaliere* Tambroni. However, it seems to have made little impression in the circle of artists at the Court, and it is not certain whether Professor J.L. Lund had drawn his students' attention to this resource, when he urged them to study the Nazarenes' works in depth. It is one thing to know the technique in theory and quite another, in practice. In the late Middle Ages, pupils assisted their master by making pigments, binding agents, painting utensils and implements, etc., for years before they were allowed to paint the simplest of tasks. It was only when they had done this satisfactorily that they could advance to more demanding parts of the craft. The apprenticeship demand-

ed great patience if a painter entertained any hope of becoming recognised as a master by the guild. It was scarcely possible for Hilker or Hansen to gain the necessary insight into the materials and methods during their brief stay in Munich, as compared to the many years' training that had ensured the durability of the works of the late medieval painters.

There have been various opinions as to the reason for the degradation: if it was due to poor quality of the masonry and original plaster; if it had not dried completely, with the result that salts had diffused from the masonry to the back of the decoration; or if a mixed technique had been used, in which the details were painted *al secco*. In connection with the University's 500th anniversary in 1978, Steen Bjarnhof, of the Royal Academy of Fine Arts' School of Conservation, and Ole Alkiersig, head of department for the National Museum's colour labora-

Fig. 60

FREDERIK RIISE

Photograph of main wall's left field. 1904-05.

tory, led a total conservation of the decoration in the vestibule. On this occasion, conservator Jørgen Høj Madsen led the collection and analysis of the layers of colour with a view to ascertaining the nature of the original paintings and of the additions of subsequent restorations. The results of this investigation are briefly described in the following.

STATE OF PRESERVATION OF THE DECORATION

It had not really been possible to predict whether the differences between the geographical conditions of Italy and Denmark would have any effect, and so the influence of the untoward climatic conditions in the poorly heated space and of the passage of innumerable students' through the vestibule were apparently not taken into account during the planning phase. The many restorations and repaintings have veiled



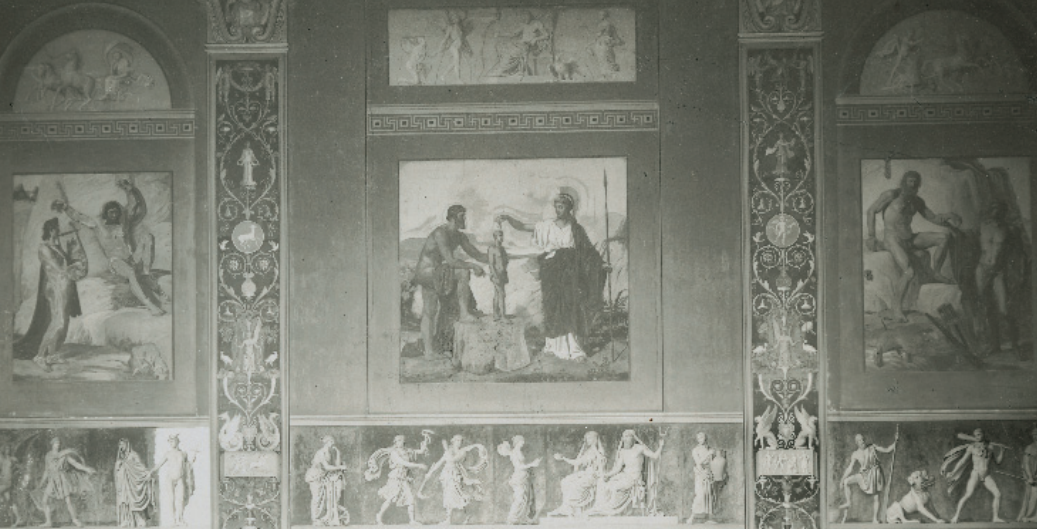


Fig. 61

FREDERIK RIISE

Photograph of the vestibule's main wall. 1904-05.

the original expression. The colour scheme has become sombre and the figure representations are greatly coarsened, as can be seen in the few places where the original surface has been preserved. In attempting to understand the original colour scheme, it is useful to bear in mind that Hansen had at one point seen the Sixtine Chapel, where the colour scheme is bright and glowing, probably much as the ceiling looks today after its last cleaning and restoration in the 1990s. Raphael's loggias were not always as pale and worn as they are today. A good proof of the state of preservation can be found in the French full-scale copy, which was made by four French painters in 1838 and hung in a gallery at the *Académie des Beaux Arts*, Paris.

RESTORATION HISTORY

An examination of the University's year-books reveals that trouble lay ahead as early

as 1864. Professor, *dr. phil.* Johannes Georg Forchhammer approached the Consistory and informed its members that action needed to be taken against the approaching destruction. He had noted that small gypsum crystals were forming on the surface, between the stucco on the wall and the pigment layer, with the effect that the fresco loosens from the wall and is at risk of falling off.

As the attacks on the yellow wall paint between the pictures were so serious, one theory was that a poorer-quality yellow pigment had been used on the large areas, but a closer analysis revealed that such was not the case. Another likely cause was that the salts had formed because of dampness and the nature of the outside walls. But the thickness of the walls and their composition did not support this, so the dampness had rather to be ascribed to the wet outdoor clothing that hung in the corridors and the large temperature

changes due to the warm air, which streamed out of the lecture rooms after each lecture. It should be added that the University itself was not totally blameless, as far as some of the damage was concerned. The threatening cracks in the ceiling were blamed on a collection of minerals from Iceland, which was stored in a loft in the space above the vestibule. Care had not been taken to ensure that the cabinets rested on the bearing construction, and it had therefore loaded the vestibule ceiling to the point where cracks spread across the decoration. Other reasons mentioned include the soot from the gaslights and the young gentlemen's (i.e., the students') careless handling of their walking sticks and umbrellas.

In addition to the above, there is the possibility that Hilker and Hansen failed to adhere strictly to the *buon fresco* technique, and could conceivably have used a binder during their work.

Fig. 62

FREDERIK RIISE

Photograph of the vestibule's left wall. 1904-05.

Funds for a restoration had been obtained during 1878-79, and a thorough analysis of the state of the walls revealed that the damage was far greater than had been hitherto believed. Large sections of the pictures, whole figures, had to be completely repainted. Prometheus, in the central field of the main wall, would vanish entirely if cleaned. Heracles, flute-playing Marsyas and several other main figures were very seriously damaged, and so the list continues. Fig. 62.

The sorry experience of *al fresco* resulted in the preparation of an estimate for restoration in tempera or a kind of *al secco* technique, i.e., a method by which the repainting would be applied to the dry plaster after a thorough cleansing of the wall surfaces. Despite the fact that Hansen was still alive and active as an artist, he does not seem to have been involved in these deliberations. Thus, the task was split up,





Fig. 63

FREDERIK RIISE

Photograph of the vestibule's right wall. 1904-05.

so that the yellow-ochre wall surfaces and the decorative elements were assigned to landscape and decoration painter Carl Frederik Aagaard and master painter Weber, whereas August Jerndorff was given the responsibility for Hansen's work. During his time at the Academy, Aagaard had been one of Hilker's pupils and had subsequently participated in decoration work for both Hilker and Hansen. He had also returned from his second journey abroad, to Italy, in 1876. His knowledge of the Pompeian decoration paintings was respected in National-Liberal circles, which included N.L. Højen and Orla Lehmann. Jerndorff had completed his education at the Royal Academy of Fine Arts, Copenhagen, in 1868, and had just returned from Italy in 1878. He had managed to gain recognition for his monumental, somewhat academic biblical motifs. The entire restoration was executed in egg tempera, in which the pig-

ments are applied to the dry plaster with an egg emulsion as the binder.

Not much is known about this restoration, but it must be assumed that much of Hilker's and Hansen's individual language of form had already been lost. Unfortunately, the chosen technique also proved not to be durable, and by 1898 the University was forced to admit that the vestibule's decoration was in such bad condition that something would have to be done, if it were not to be lost entirely. In the years that followed up to 1905, Jerndorff led a new attempt at stopping the degradation and saving the works to the extent possible.

Jerndorff proposed a thorough restoration and, as seen by posterity, updating of the pictorial fields. Taste had changed in favour of a natural and robust form language, in contrast to Hansen's soulful and idealised figure representations. It can be seen from Jerndorff's proposal

that Hannover had certainly not exaggerated, when he characterised the space by the words "a ruin!" It was a time of radical efforts, the earlier restorations and repainting with egg tempera were to be completely removed and it was proposed that the new repainting be executed with casein paints, which means that a milk-protein binding agent would be used, instead of egg emulsion.

To give some impression of the scope of the restoration, Jerndorff mentioned that the ceiling was disfigured by a dark grey-brown layer, which was quite resistant to ordinary solvents. That is why he decided to wash the ceiling with caustic soda and then to rinse and neutralise this treatment every day, for three months, until the sodium salts ceased to effloresce. Modern restoration methods have helped Høj Madsen to the conclusion that the central field was excepted from this treatment.

In 1904-05, photographer Fred. Riise photographed the decoration before and after the restoration. These photographs offer an exceptionally good opportunity for observing restoration methods. It is particularly interesting to compare the results of Hansen's large compositions to the full-scale cartoons. Such comparison reveals that Jerndorff increased the volumes of the figures - as one art historian expressed it, it might just as well have been a before-and-after advertisement for a course at a fitness centre. The gestures and facial expressions were made more dramatic - almost caricatured in some cases. A study of the wall surface made at close quarters underpins these observations as a modest fragment, possibly the only one of the originals to be preserved, with Eros and Psyche before Zeus' throne in the uppermost frieze on the main wall, shows how accurately Hansen had followed the contours left by his stylus. He built up Eros' volume within the

line and emphasised the form by the sequence of the contour. Eros' wings are similarly built up from brush strokes, in mother-of-pearl grey tones, which follow the form and placing of each individual feather. If these details are compared to the other paintings, it can be seen just how impasto and randomly the brush strokes move on both sides of the original stylus marks.

The heretical representation of Apollo the Soothsayer and the Delphic priestess on the left wall, on the field over the door, had been cut out in 1879 and replaced by Jerndorff's own choice. He preferred instead to represent Apollo slaying the Pythian serpent. Without a model, he took it upon himself to paint according to his own taste and inclination. Figs. 64 and 65. It should however be said in his defence that Hansen's sketch for the original picture was not known at that time; it only turned up later.

Jerndorff's effect on the unity and expression

of the decoration can perhaps best be assessed by a comparison between the first light sketch of the field in Hansen's proposal, which was approved in 1843. The poetic representation of Hermes handing the lyre to Apollo received more thorough treatment in the oil sketch from Italy and the somewhat naive representation of the figure was subsequently replaced by the more mysterious picture of Apollo and the priestess Pythia. Jerndorff eliminated the spiritual dialogue in favour of the muscular body of the god and the enormous, swelling curves of the serpent. The expression has shifted, from the inner tension, the mystical, of Hansen to the external, the physical, drama of Jerndorff. Thus only the original concept of the decoration has been preserved for posterity, while the work's expression and spiritual originality were lost through the heavy-handed rescue attempts. Figs. 10, 13, 45, 64 and 65.



Fig. 64

AUGUST JERNDORFF

"Apollo the Dragon Slayer." 1878.

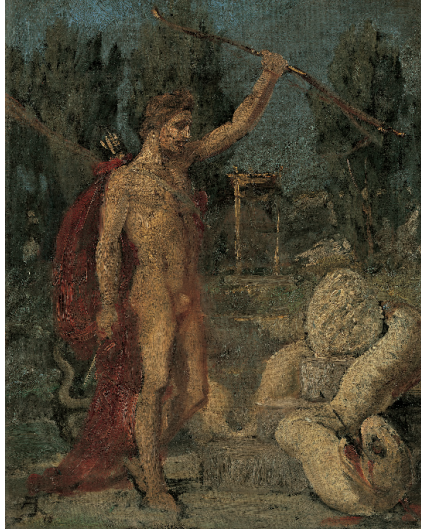


Fig. 65

AUGUST JERNDORFF

"Apollo the Dragon Slayer." 1878.

When the restoration, which also included the corridors, was finished, Jerndorff suggested that the decoration be examined every 10 years, to ensure that it would not become so delapidated that it could not be saved. Although Jerndorff was not able to undertake this task himself, as he died in 1906, the University arranged for his assistant, Axel Johansen, to clean the walls in 1913-14. Johansen (1872-1938) was trained as a decoration painter at the Royal Academy of Fine Arts, Copenhagen, and had already acquired certain experience. Although his estimate included the walls and ceiling, the work stopped with the walls. They were cleansed with bread, i.e., dust and dirt are rolled off with breadcrumbs after which, improvements can be undertaken without applying other drastic measures to the surfaces. Johansen's restoration report shows that Riise's photographs had proved very use-

ful. The ceiling was not touched; it was very dark and peeling, and as a test, a sample was removed to the right of the great window, just above the pilaster strip. Tests were made with grey and yellow (but not with the white ornaments on the yellow ground). The half closest to the window was grounded with a mixture of zinc oxide in turpentine, with the addition of a little lac. It was finished with casein paints the following day. The other half was painted with the same casein paints but without the zinc oxide grounding; the old layer was of course carefully scraped away, as the report states. It fell a second time to Johansen, to examine, clean and repair the vestibule. He made another estimate in 1929, for the cleaning and repair of the walls and ceiling in the vestibule and corridors. He recommended on this occasion that the repairs be executed with oil paints. The item was included in the budget for 1930-31, and the restora-

tion ended in 1932, with letters concerning an increase in Johansen's honorarium as a sign of satisfaction with his work.

The final cleansing, repair and analysis of the walls' composition and condition took place in 1978. Scaffolding was erected along the walls, with a full deck under the ceiling, so that the condition of all surfaces could be carefully recorded and microscopy samples could be taken. *Gomma pane* was rolled over the surfaces. This clearly revealed the quality of the effect of various repaintings. The treatment of damage and earlier repairs was carried out with extreme care, with attention to each individual problem and with the desire not to lose or alter anything of the original decoration. The full gamut of today's conservation expertise and techniques was applied. Lacunae have been repaired with coloured chalks, which can be removed without difficulty and without affecting the original work.

Apart from ordinary dust, some of the discolouration due to water damage and cracks were removed. The binding agent in the yellow-ochre on the wall surfaces between the pictorial fields and in parts of the pictures had decayed, so that the pigment fell from the wall at the slightest touch. Finally, partial repainting in the paintings and on the pilasters was peeling badly in several places, whereas parts of the horizontal friezes, especially on the blue ground, were well-preserved in their repainted state. The base, the painted false stones and the lower parts of the pilasters on the side walls have been repainted in oils with unfortunate results.

One major task for Høj Madsen had been to determine whether or not Hansen and Hilker had executed the decoration in the *buon fresco* technique. It became quickly apparent that they had not used the traditional Italian method, which is known from the Middle Ages and which

was carefully described during the Renaissance. Cartoons are not used to transfer the salient features of the composition. The motif is pounced in *sinopia* before the fine, wet *intonaco* layer is applied to an area that can be painted in a single day. The *sinopia* is visible through the wet *intonaco*, to disappear when it dries and the pigments become chemically bound to the plaster. The conservator could nevertheless ascertain that the wall was prepared completely according to the book. First, a layer of coarse plaster, then a layer of fine plaster just large enough for the day's painting. When this layer has been carefully smoothed, the tracing is fastened over the surface after which, the artist impresses the outlines into the moist plaster with a stylus. The stylus marks are still visible today and there are traces of the wet plaster on the reverse of Hansen's and Hilker's cartoons and preliminary sketches. The artist must work fast while the

plaster is moist. The pigments must be applied to the layer so that a chemical process can occur, in which the carbon dioxide in the air and the calcium hydrate in the moist plaster can combine to form calcium carbonate. When this has happened, the pigments remain fresh and are extremely durable. Although this has simply not happened in the case of the vestibule's frescos, the widespread damage cannot just be explained by saying that the details could have been executed *a/secco*, at the end. Some of the chemical analyses show that, apart from lime, there are traces of glue. This observation supports the understanding that the artists added glue to the binder in an effort to make their work as durable as possible, and that this is the real source of the trouble, as it seals the surface and the pigment layer is at risk of being rejected if the grounding is affected by moisture, salts and changes in the weather. Høj Madsen concluded



Fig. 66

FREDERIK FERDINAND FRIIS
Pompeian decorations. 1836.

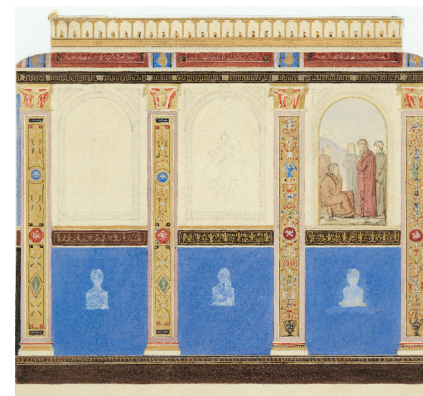


Fig. 67

GEORG HILKER

Proposal for the Ceremonial Hall's decoration. 1838-43.

that this is the probable explanation, even if the answer is not unambiguous. The art historian is forced to conclude that Hansen's and Hilker's original decoration has been lost, although their concept has been preserved.

THE CEREMONIAL HALL

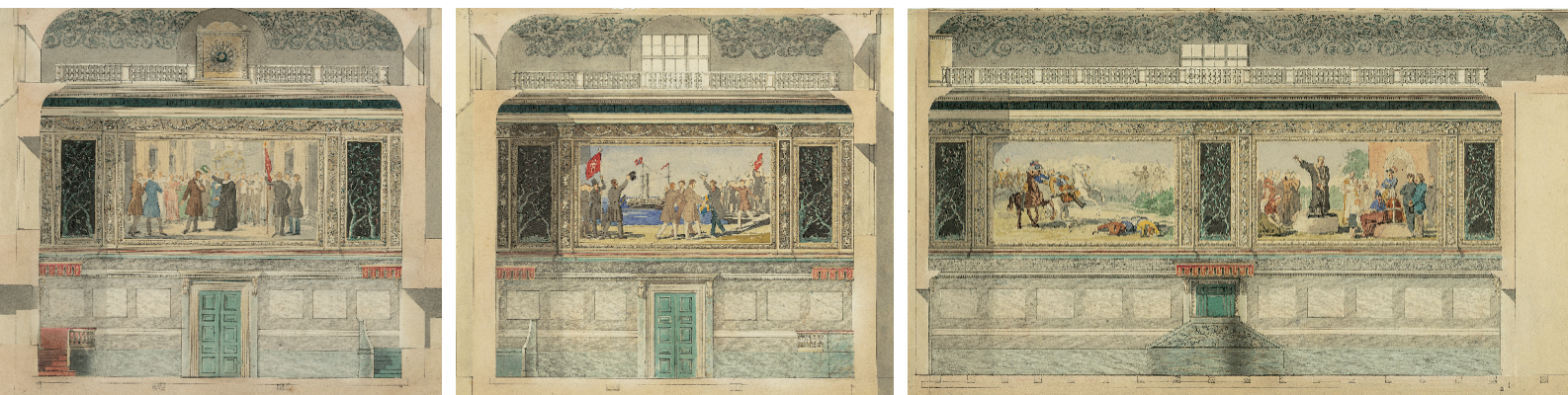
When the vestibule was finished in 1853, there was no mention of the fact that the original agreement with the artists also included seven paintings for the Ceremonial Hall, together with the decorative framing of these works. Hilker continued working for a few years, until the decoration of the corridors was finished in 1856.

Professor H.N. Clausen's great desire, i.e., to find an approach for the Ceremonial Hall, prompted him to ask the University's architect, M.G. Bindesbøll, to present a proposal. Bindesbøll's and Hansen's coloured sketches were ready in 1854. The work was to be executed

in Malling's large hall, which measures 22 x 14 m, with a height of 13 m. Malling had left the hall with indications on the walls of a pilaster partitioning from the floor to the gallery, which terminates the walls beneath the ceiling. As in the vestibule, there were re-cessed fields and a horizontal band, which indicates the horizontal division, between the pilaster strips. Several proposals are known for the decoration of the architectonic details, as well as a "pattern book" for decoration in the Pompeian style, by architect Frederik Ferdinand Friis. Fig. 66. He had been employed under Malling during the erection of the main building for Sorø Academy in 1822-27. Of greater interest is a proposal by Hilker, which must be assumed to date from the time when he and Hansen were working on the sketches for the vestibule, which were approved in 1843. It indicates his view the potential for continuing the decoration of the pilasters with

Renaissance grotesques. Fig. 67. The lower part of the walls was to be painted blue and decorated with portrait busts, whereas the upper part in the pictorial fields with lunettes above was to be filled with figure compositions.

All of these early deliberations over decoration in different styles were assessed by Bindesbøll, while he reduced the options for the pictorial programme. Bindesbøll finally broke with Malling's pilaster partitioning and separated the wall surfaces with a broad horizontal cornice. Marbling, together with a number of rectangular fields that could be filled with portraits, is specified for the lower part. The upper part of the wall was to be divided up with four large pictorial fields, which could be filled with portraits, one on each of the end walls and two, on the main wall of the space. Fig. 68. The fields were to be framed by small, double pilasters between the cornice and the gallery's cavetto around a



field decorated with painted branches. As previously, Hansen filled the fields of Bindebøll's proposal with four large historical scenes; on the left longitudinal wall, *Kong Gustav II Adolf falder under slaget ved Lützen* ("King Gustav Adolf II falls at the Battle of Lützen") and *Hans Tausen prædiker på Kirkegården i Viborg* ("Hans Tausen preaching in the Churchyard at Viborg"); on the one end wall, a picture of *Tegnér som laurbærkranser Oehlenschläger i Lund Domkirke* ("Tegnér crowning Oehlenschläger with Laurels in Lund Cathedral") and on the other, *De norske og svenske studenter ankomst til Københavns Toldbod den 23. maj 1843* ("The Arrival of the Norwegian and Swedish Students at Copenhagen's Custom House on the 23rd of May, 1843"). Bindebøll presented this proposal to the committee, which had already been appointed in 1855 and which consisted of H.N. Clausen, Forchhammer and Madvig.

Together with Bindebøll, they had formulated a proposal, which shows that the themes of the paintings were to be selected from significant events or periods in Danish cultural history for the large fields, and portraits, for the small. The other decorations and frames were to give the hall a convivial but dignified atmosphere without appearing luxurious or ostentatious. The emphasis was on all of the parts contributing to a harmonious whole. Bindebøll was therefore unprepared for the harsh reception the proposal received when he presented it to Clausen, and he was forced to inform Hansen that it had been rejected out of hand. Clausen was of the opinion that it was too "noble," and he also considered the colour scheme too dark. Bindebøll also had another explanation. He himself did not agree with Hansen's choice of themes - it was not a time for the Reformation and Scandinavianism, but for the ordinary development of

mankind. For his own part, he apparently managed to sketch a proposal for a decoration of the upper part of the wall with an illusionistic Renaissance colonnade in the Corinthian order. This could be interpreted as an idea he had for presenting historical personages walking within the colonnade as models for the learned audience in the hall. Clausen had already stopped encouraging the trio of Bindebøll, Hansen and Hilker to present new proposals, when Bindebøll's sudden death meant that the Ceremonial Hall would have to remain untouched for a while to come.

Bindebøll's death in 1856 was quite unexpected, and his successor, Royal Inspector of Buildings Christian Hansen, passed the task of decoration to Hilker, who executed it during the years 1864-65. This part of the decoration conforms to the decoration plan that he and Constantin Hansen had worked out in 1859-60.

Fig. 68

M.G. BINDESBØLL AND CONSTANTIN HANSEN
Proposal for the Ceremonial Hall. 1854.



Fig. 69

CONSTANTIN HANSEN AND GEORG HILKER
Proposal for the Ceremonial Hall's left long wall. 1860.



Fig. 70

GEORG HILKER

Section of the Ceremonial
Hall's decoration. 1864-65.

This proposal returned to the earlier division of the upper half of the walls, in which there would be seven fields for the large figure compositions. Fig. 69. The apparently final proposal has carved wood panels with frames for portraits on the lower part of the walls. The longitudinal wall has a broader central field and two almost square side fields, whereas there is space for two figure compositions on each of the end walls. All of the large fields are terminated above by two rows of coffers in perspective so that, from the floor, they create the illusion of the culture-historical events occurring in a space outside the hall. This illusion is maintained by the final decoration. Between the fields, Hilker painted vertical bands with interlaced leaves and flowers, birds and, at the centre of the frame, small putti with various attributes on a gold ground. Fig. 70. Between these Renaissance-style grotesques are small fields with floral festoons on a dark-blue ground.

The cavetto is decorated with sweeping ogives around symmetrical interlaced leaves and flowers and diverse central motifs, with tripods, musical instruments, winged hermas, peepshows and suchlike on a gold ground. The floral bouquet motif is repeated between the ogives, but on a dark, Indian-red ground. Hilker executed these decorations in a water-colour technique, directly on the plaster. The decoration was then secured with water glass. Fig. 71.

At the same time, the committee requested Professor N.L. Højen to propose appropriate models for portraits of the royal founders of the University, *Kommunitet* (the Scholarship Foundation) and *Regensen* (a residential hall in Copenhagen). He replied that "The Portrait Collection at Frederiksborg had portraits of Christian I, Christian II and Frederik II, which were all lost in the castle fire." Frederiksborg Castle burned in 1856, which meant that models would

have to be sought elsewhere, e.g., at Rosenborg and in the Royal Art Collection at Christiansborg Palace, which also had decent portraits of Christian IV, both in his youth and when he was older. Portraits on medals were also suggested as being especially well-suited models for this part of the Ceremonial Hall's decoration.

On closer consideration, Højen proposed that, as the fields for the portraits were to be located between fields with carved ornaments in relief, the portraits could also be advantageously represented in the same technique. This suggestion appealed to Clausen, with the result that the four kings, Christian I, Christian III, Frederik II and Christian IV, were carved as portrait reliefs under the supervision of Højen and Bissen. Fig. 72.

In 1865, H.N. Clausen was later able to note that the walls of the Ceremonial Hall "were now richly and tastefully decorated in noble artistic style by decoration painter Hilker. However, the



Fig. 71

GEORG HILKER

Section of the cavetto's decoration
in the Ceremonial Hall. 1864-65.





Fig. 72
King Christian IV. 1866.

empty large fields still remain, and will perhaps so do for some considerable time.” Even if he was not completely satisfied, he was still pleased that Hilker’s fine depictions had given a more appropriate appearance to the Ceremonial Hall.

A VISION LOST

What happened to the proposals dating from 1843, which Constantin Hansen is known to have executed while he was still in Rome? And what happened to the large, idealistic, youthfully elated programme, which he and Orla Lehmann had composed in their joint enthusiasm for Hegel’s view of history as expressed in *Vorlesungen über die Philosophie der Geschichte*?

When Lehmann left Rome to return to Denmark, he was still elated by his and Hansen’s discussions on the decoration of the University’s vestibule and Ceremonial Hall.

During his journey he had sent an unusually long and deeply-committed letter to his friend. After lengthy deliberation on the status of mythology, both Greek and Nordic, he concentrated on the Ceremonial Hall’s decoration programme with the words “Thus, we enter into the hall itself.” Here, he imagines himself as seeing something that would constitute a Protestant counterpart to - as he expresses his vision - “Nothing less than Raphael’s Trinitá in The Vatican’s stanzas.” Taking his point of departure in the Whitsun Miracle, which he understands as “the Holy Ghost’s activity in mankind ...” and, several arguments and pages of the letter later, “... I believe one could say that God first created Himself in and through history, i.e., in and through the genesis of His Great Plan, the growth of the spirit, through which mankind is perfected and perfects itself. This can only be represented by

a Protestant-Christian school of art, World-history’s purpose as the copious revelation of divine reason - that is the great conquest, which must be made; now to work.”

1ST PICTURE

THE ORIENTAL CULTURAL FACTOR

“Border and decoration Egyptian - the entire tone secretive, veiled, dark and yet warm. As main figures Zoroaster, Confucius, Hafiz. I dare not plunge into the details, as the subject is too stupendous and rich for me to be able to deal with it in terms of specific figures.

Whereunder, to connote the Nordic connection to the Orient, the arrival of the Æsir at Upsala. Here Odin and all the other old gods appear without attributes, as historical beings, like an immigrating, far-wandering host, which settles in the Nordic Countries. If you would depict, in a couple of figures, the primordial

inhabitants - small, with pointed Heads, red-haired, short-necked, snub-nosed - submitting to the tall, erect, blonde, blue-eyed, handsome Æsir, you will find in *Niàls Reiser* ("Niàl's Journeys") charming traits for the classical representation of both races."

2ND PICTURE

JUDAISM

"Deserted rocky terrain, barren as the mountains of Judah, stern, austere, abstract as the spirit of the Jewish people. The entire group in strict style, almost architectonic. The main figure Moses, naturally, on top of the mountain with the tablets of the Ten Commandments - at his feet, seated on a rock, Abraham, Joshua, Samuel and Isaiah - whereunder the Ark of the Covenant with the 7-armed candlestick on a litter, on the one side David with the harp, on the other Solomon with the sceptre, standing at the sides the two

Maccabees as shield bearers in full armour (The Wandering Jew).

It is almost impossible to find a corresponding instant in the Nordic Countries. The spiritual meaning of Judaism is that they preserved and under all tribulations asserted their belief in the One God. This concept also lived in the Nordic Countries in the belief in the Father of the Universe, as it is found at its purest in Vola's prediction of the Twilight of the Gods and Gimle. But as this is mythological it ... cannot be represented in an historical sequence of pictures. Thus, it is not possible to mix the dream imagery of fantasy with true flesh and blood. I have no better advice than to depict in Nordic terrain a venerable, grey-haired sage teaching his grandchildren of the One True God, e.g., by letting them pray (down on both knees, arms extended in the air) as the sun rises over the sea, while he him-

self solemnly points upwards, but not at the sun, for that would be Mithraic worship. It is a poor suggestion ..."

Lehmann had earlier in the letter mentioned that untoward transpositions would occur if Nordic history were to be juxtaposed with the most significant moments of world history.

3RD PICTURE

MUHAMMEDANISM

"It is of course an anachronism to let Muhammedanism precede Christianity, but it is necessary as there is one field too many on this side, and on the other side, no space. But while incorrect in our chronology it is the most correct in the concept. Because as Muhammed's teaching is far closer to Judaism than to Christianity, it closes the Oriental cultural factor, of which it is the last flower. Its style is given of itself and will, when one does not restrict one-

self to simple, architectonic motifs (minarets and horseshoe arches), but gives the whole a tone of the Thousand and One Nights, make great effect between Mt. Sinai's desolation and the bright and tranquil beauty of Grecian art. Precisely because the anachronism most clearly appears in the architectonic, this aspect should not be emphasised, but the whole should be constrained to a more Oriental, rich and exuberant character. The main figure is, of course, Muhammed with the Holy Banner and Koran, on the one side warriors (Ali, Hayreddin, Haroun al-Raschid and Aben Seragernes), on the other side poets and scholars (Zebuud(!), Lokeman(!), Avicenna, Averroes), through which the observer is reminded that the Arabic and Moorish sides are represented in costume.

It is, naturally, also difficult to find a Nordic counterpart. For the moment I know of none better than Norway's Crusader King, Sigurd, who on

a silver-shod horse makes his entry into *Mykka-gaard* (Constantinople). In this scene our forefathers' wild battle lust and adventurous chivalry, which they shared with the Caliph's proud warriors, is paired with an Oriental love of display and lustre. Just as the arrival of the Far-Wandering in Byzantium also gives a point of contact."

4TH PICTURE

THE CULTURAL FLOWERING OF GREECE

"Doric Parthenon, Ionic colonnade; in the centre beneath Minerva's statue Pericles, on the one side Phidias, Apelles, Euripides, Sophocles, Anacreon, Aristophanes and Homer, on the other Demosthenes, Socrates, Plato, Aristoteles, Thucydides, Pythagoras and Solon. Everything comes of itself here. Whereunder the lovely, familiar Nordic culture period, represented, e.g., by an Icelandic minstrel, who sings of the deeds and exploits of the gods and heroes for a circle

of stately kings gathered around a drinking horn, and who is rewarded with a glittering gold ring."

5TH PICTURE

THE CIVILISING OUTWARD ACTIVITIES OF GREECE

"Corinthian Jupiter Ammon. Represented, naturally, by Alexander the Great, who possibly could be depicted on his Bucephalus, surrounded by his most outstanding heroes, Hephaestion. Ptolemaeus, Seleucus, Demetrius.

On the other hand, I am in uncertainty as to which other representatives of this idea should be taken. To insert Alexander's contemporaries, such as Aristoteles, Zeuxis, Apelles, Diogenes, &c., is not possible, as they belong to domestic cultural flowering, and what is needed is not a chronological sequence, but the contrast and advances of the ideas. To allow Greece's conflicts with Asia, which hints at what Alex. achieved, to be represented by Jason, Achilles,

Ulysses, Miltiades, Themistocles, would hardly be comprehended; there is thus no other way but to take some of the Alexandrian philosophers of the Neo-Platonic school, some artists from Asia Minor, some philosophers and mathematicians from Sicilly (Archimedes), but unfortunately they are so little known for which reason, I am uncertain as to whom one should choose.

The corresponding side in our Scandinavian life is, naturally, the emigrations and campaigns, by which means we not merely as Varangian guards in Constantinople cheered ourselves and the others in the Saracen manner, but brought cultural moments, which have developed into burgeoning effects. The two most important are Canute the Great in England and the Normans' march to France. The latter had the greatest consequences and falls within our heathen period. For this reason, it perhaps deserves preference."

6TH PICTURE

THE ROMAN EMPIRE

"Decorat.: motif from a magnificent Roman forum (arch - Janus column), the main figure Caesar, on the one side Cicero, Sallust, Plautus, Cato, Scipio, Brutus (the Elder), on the other Virgil, Horace, Tacitus - August, Trajan, Justinian (with his *Corpus Juris*) - on the opposite side hang the 12 tablets' laws of the *Decemvirae* on a column.

The Nordic side piece shows Lejre Thing surrounded by the Thingstones; in the middle on a stone, the camp king - around him in a ring, armed peasants, of which a grey-bearded old man speaks hard words to His Majesty, while the others applaud by beating their shields. Both this and the picture corresponding to Periclean Greece must, naturally, be individualised more, so that it is a specific king (e.g., Rolf and his 12 Men) and a specific minstrel and here a specific

parliament (e.g., the adoption of Zealand law), which are represented. More detailed proposals whereon after closer deliberation. At present it is sufficient to have intimated that, as poetry is Greece's and the law Rome's true significance, so it is the old popular poetry, which was especially developed by the Ice-landers and especially honoured by the Norwegian and Danish Courts, and our old, national legislative development, which as with that of Rome was particularly based on the authority of wise men and ordinary popular decisions, conceived at often very stormy popular assemblies and to which we find very close analogies here at home.

As we turn to the Christian Era, we encounter in the Middle Ages, after the wild and chaotic progress of the Barbarian invasions had settled, two colossal figures, in which a great and significant epoch summarises its entire content, and to which all that there was of spirit &

power & achievement & enthusiasm & poetry & art affiliated itself, i.e., the Church and State, the hierarchy and feudalism, Catholicism and Chivalry - and as the highest peak and sublimest consummation of both: Pope and Emperor. These two grandiose and glorious ideas belong to the next two pictures, i.e., first closest to the main group, which represents the entrance of Christianity into world history."

From the introductory pages of this letter, it could almost be imagined that the representation of the Whitsun Miracle or of Christianity's Entry into Western History should be located above the pictorial fields, as high is allowed by the gallery above the cavetto, which terminates the wall.

7TH PICTURE

THE CHURCH

"Its noblest and greatest representative is Gregory the Great, and he and the other fig-

ures, who make intelligible the development and might of the Catholic Church, are joined by the singular Roman-Catholic cultural development in poetry and art, in which the new civilisation first revealed its glory in the so-called 'Romance' countries (especially Italy, but also Spain, Portugal and Southern France). The arrangement is in the basilica style with significant Byzantine elements. In the middle Gregory the Great in full Papal vestments, blessing the whole of Creation with the keys and crozier, sitting on a sedan borne by the 4 orders of monks that have particularly supported and spread the power of the church, i.e., a Franciscan, a Dominican, an Augustine and a Bernardine (one must ask a church historian as to which portraits to use. Probably the founders). On each side of the most famous of the Fathers of the Church, i.e., Augustine with a bible as the great master of the teaching, and Hieronimus

with the monstrance as the pillar of the institution of the church. In the foreground two groups, on the right Michel Angelo, Benvenuto Cellini, Rafael, Leonardo, Correggio, Titian, on the left Dante, Petrarca, perhaps Ariosto, Tasso, Calderon, Lopez de Vega.

Catholicism's greatest Nordic hero is beyond all compare Absalon, and neither can there be any doubt as to which scene from his life should be represented, when we recall that he is the founding father of Copenhagen, and that the present university building is the Bishop's Palace he founded."

8TH PICTURE

FEUDALISM

"Decoration Gothic. In the middle on the famous old imperial throne Charlemagne in imperial vestments. Behind him halberdiers Carl Martel and Roland, to the one side Francis I of France,

Richard Lionheart of England and Frederic Barbarossa of Germany, and on the other side El Cid, Bayard, Godfrey of Bouillon and Götz von Berlichingen, perhaps in the middle Ariosto, Tasso and Calderon as the finest Meistersingers of the Age of Chivalry.

Whereunder the crown of the Nordic Age of Chivalry, Waldemar II holding the Dannebrog that fell from Heaven at the Battle of Wollmar, which to us is the Crusade against the pagans to the glory of Christ and the great display of mannishness.”

9TH PICTURE

THE REFORMATION

“As our Nordic cultural history has 12 fields of its own, and also in the main group, where it shows up to its advantage, I have not included any Nordic figure among the subordinate characters in the groups concerned with world his-

tory. It is different in the Reformation, as in that case we could present not simply a subordinate character, but a main character of the highest rank. Our great King Gustav Adolph, whose historical significance is not local, but as universal as any. I thought that the motif for the arrangement could be taken from a prayer before the battle, and thus the scene takes place under the open sky. Partly as it would not be possible to find 12 different styles (we have had Egyptian, Attic, Corinthian, Roman, Byzantine and Moorish and will soon cover the Renaissance & Rococo & Modern), partly it seems quite appropriate that as the main group (the Whitsun Miracle) ascends to Heaven, which itself descends to the world, so Judaism and the Reformation could be represented under the open sky. I.e., Gustav Adolph in the middle and behind him some warriors, Egmont, Henry of Thurn, Coligny, Phillip of Hessen, Frederik of Sachsen, Bernard

of Weimar, but kept quite dark and discrete. At the one side Luther, Calvin, Zwingli, Huss; on the other, Melanchthon, Erasmus of Rotterdam, Thom. Cranmer and Bacon of Verulam. Thus all of the Protestant Countries (Bohemia, Germany, Switzerland, France, Holland and England) are represented, as are the most important Theologico-Philosophical directions, which thereby asserted themselves and led to their sectarian evolution. Naturally, the most prominent trio will be Luther, Gustav and Melanchthon, the pale profound thinker with the Augsburg Confessions - the spirited, enthusiastic speaker with his translation of the bible, the powerful pious hero with his trusty sword.

Whereunder the Copenhagen Parliament of 1536, when Denmark as a state converted to Protestantism. I shall speculate more closely on how to suggest that it was on this occasion that Copenhagen's University became reformed

and founded on rich gifts from the secularised church property.”

10TH PICTURE

THE ZENITH OF ABSOLUTISM

“Decoration Renaissance. In the middle the remarkable collection of great authors, who raised the French language and French literature to dominate the world, and as the centre the brilliant king, who not merely in the fullest meaning of the word was their patron, but whose personality has dominated not only France, but the entire world for a couple of centuries - i.e., in the middle Louis XIV, on the left Corneille, Racine, Molière, Fenelon; on the right Bossuet, Descartes, Pascal and Montesquieu. As I know that you do not truly recognise this era, I wish to ask you when and where in the Grecian world can you find such a cluster of spirits of the first rank, contemporary and col-

laborating, but in the altogether most exalted flowering of Greece. On each side of this main group, which was the sun on whose rays more than a century has been nourished, two small groups, to the left Shakespeare, Milton and Machiavelli, to the right Columbus, Walter Raleigh and Vasco da Gama. Whereunder Holberg, the French school's, namely Molière's, pupil and the founder of our literature. In which scene this could most clearly and artistically be represented is still somewhat unclear to me.”

11TH PICTURE

ABSOLUTISM'S REFORM PERIOD

“Decoration Rococo. The main figure, Frederik the 2nd of Prussia, and among the many Princes and Ministers of Reform who appeared in all countries at that time, Joseph II of Austria, Leopold I of Tuscany, and behind them, Marquis Pombal and Filangieri; on the other side of Frederik the two

mighty spirits, who before all else represent this remarkable swing in the tempers, the one from the intellect's and the other from fantasy's side, Voltaire and Rousseau, before Newton, Leibnitz, Locke and Kant. On the opposite side, i.e., in front of the two Princes of Reform, Washington, Lafayette, Franklin and Jefferson.

The one from our parts who most clearly represents this whole period is Struense, But as he is German and so recently beheaded, it is probably more correct to take Bernstorff, and as the only achievement here of the Philanthropo-Liberal civilisation period, the emancipation of the peasantry whereto some of the period's authors, Øder, Colbjørnsen, Birkner, P.A. Heiberg, Thyge Rothe, Maltbe Brun, Collet, et al., could be added.”

12TH PICTURE

THE PRESENT

“The style modern. The main figure, naturally,

Napoleon (grey greatcoat, small, hat, leaning against the Tricolour with the imperial eagle, in his hand the *Code Napoleon*) standing on a kind of pedestal. On the one side the two colossal heroes of the Revolution, two of the world's first giants, Mirabeau (Constituante) and Danton (Convent); on the other side a couple of generals, e.g., Carnot, Poniatousky, Bernadotte. In front of two groups, on the left Göthe, Schiller, Byron, Walther Scott, Chateaubriand, Lamennais; on the Right Fox, Pitt, O'Connel, Benj. Constant, Lelewell and Arguelles, sitting in front of Hegel, with Fichte and Schleiermacher, A. Humboldt, Thiéri, Michelet, Thiers, Quinet, Cuvier, Arago and a couple of inventors of machines.

Whereunder Lund Cathedral, built by Danes in the province which has given its name to all of Denmark, now belonging to Sweden and thus an excellent symbol of the unity of both. In full episcopal vestments Tegnér placing the lau-

rel wreath on Øehlenschläger's brow, both illuminated by a magical light falling in through the stained-glass church window. In the background Swedish and Danish youth, for whose visages it will not be difficult to find satisfactory models in reality. If this is not a picturesque scene, may I be the greatest Philistine to ever wear out the heels of a pair of boots. But its significance? In the first place, Øehlenschläger and Tegnér are the most admirable representatives for the newest Nordic cultural period, which in certain aspects attains infinite heights - it is in other words a sidepiece to Tasso being crowned with laurels at the Capitolium. But furthermore and principally it marks the union of the spirit, which must precede and end in the union of the states and institutions, and which thus constitutes a glorious counterpart to the world-renowned Federation on the *Champs de Mars* on the 14th of July 1790, which founded the French people's grandiose, hitherto

never attained, national unity. If this is not of significance, may I be the most insignificant of all of the day's ephemerae and - in all sincerity - that is in no way my opinion.

Thus would the meaning of world history, the intent of God's world regime in its great general qualities, and yet in its most individual phenomenal apparency, be presented in a philosophically coherent set of ideas, in artistically complete, independent groups, It is our globe's life and its very spiritual umbillicus, whereby it is nourished by existence in the divine, which has thus closed itself in a dialectic ring. But just as the heavens arch over the earth, it occurred to me that the motif for a suitable ceiling decoration was also given by the purely architectonic decoration of the surrounding gallery, which is reconciled by the Byzantine style of the vaulting Trinity group therein."

Lehmann was so absorbed by the potential of

the decoration that he could not let the topic go, but continued his letter. And he ended: "I have written all this to make not a contribution but a sincere and serious admonition to you to consider - not merely the painting of the University, but the principle matter, the watchword - the programme for a new Nordic-Protestant art. Think until bright orange flames burst from your head. Speak of it to all who are not satisfied just to paint quite prettily, and respond soon to your Orla Lehmann."

What did Hansen do? When we recall the detail and refinement with which he was able to formulate and reproduce the decoration of the vestibule on the basis of Hilker's mention and review of Højen's proposal, we can hardly be surprised that he was captivated by Lehmann's imaginative and populous world history. Despite his other obligations he produced a proposal and sent it to Lehmann with the words: "... There is not a moment to lose. I send this *croquis* (sketch

for the decoration of the Ceremonial Hall) by post, together with your 12-page letter, which interested me greatly. ... With trepidation, indeed, I took pen and paper. These objects seemed to me to be inordinately large - but scarcely had I begun, before I felt that I was ready for the task. ... Here, it can only be a question of giving a preliminary idea of the plan and method with which the thing could be approached in practice."

As Hansen was not aware of the dimensions of the hall, he attempted to calculate the wall fields for life-sized depictions of the figures. After a brief discussion of the relevant circumstances he continued: "I have conceived of the gold ground as being surrounded by a mosaic border similarly on a gold ground, which border continues along both edges of the great Norn band as the Hegelian red line; the angels supporting as it were the ceiling could be characterised according to the meanings of their names, Uriel the Light

of God, Gabriel the Power of God, &c. I have not yet been able to ponder the ceiling. ... If execution were to be mentioned, one of the main conditions would have to be that I do the whole alone, without colleagues or assistants other than those I myself desire.

It has amused me to see how, on this small, superficial sketch, one can clearly characterise each person and time. What pleasure to execute it in the large, where it is possible to express everything completely. I count the hours this package will be in transit."

In a remark, Hansen exclaimed to his friend: "It is entertaining that I, who started with *Studenternes Visebog* ("the Students' Song Book"), could end up with the high-ceilinged hall of the University." A few years earlier he had namely done an etching for the title page of *Sange for Studenterforeningen* ("Songs for the Student Association"). The wait was unbearable, and

Fig. 73
VILHELM MARSTRAND
Proposal for the Ceremonial
Hall's long wall. 1870-71.



Hansen wrote the letter mentioned above to Højen. But what of the sketches? They arrived in Copenhagen and Lehmann received them just when he returned to the capital. In gratitude for the letter and sketches, he began his salutation with “*divino maestro* ... I do not need to assure you that I could not have received a dearer souvenir of my beautiful, eventful journey than this roll.” His letter also contains a congratulation, because the proposal for the vestibule had been approved, and a great variety of comments concerning the Ceremonial Hall. Hilker’s sketches for the decorative part of the decoration, which had primarily been executed to start negotiations on altering the king’s resolution, if possible, had succeeded. Lehmann also mentioned that he had shown the sketches for the Ceremonial Hall to two or three people, who had been very pleased with them. Finally, however, Højen made a number of comments on them.

Thenceforth, the vestibule’s decorations demanded the full attention of all involved for the next several years, and it has not been possible to trace the sketches. Our knowledge of Hansen’s rare ability to sketch historical and mythological themes so that the narrative stays in character, as we know it from the preserved proposals, makes the loss of the proposal for this original and unique concept of decoration particularly regrettable. It was exquisitely designed in harmony with, and around the same cultural concepts as, the idea for the vestibule. On their own, Lehmann’s texts do not make it possible to recreate a clear impression of the two National-Liberal champions’ manifestation of their contemporary view of history and of the culture of the western world, as requisites of constitutional democracy. Themes taken from the proposal kept re-appearing between Lehmann and Hansen in new contexts, also when

they are both developing their own understanding of what was worthy of Art. The artist clung to his high moral ideals and anchored them in their intimate, Grundtvigian, outlook, while the politician announced that “the end justifies the means,” and that this also applies to art.

When it once more became relevant to consider the pictorial fields in the Ceremonial Hall, the committee insisted on a recommendation that the large central field could be decorated with a picture of the University’s inauguration in 1479. Hansen had already sketched this on his and Hilker’s proposal from 1860, but the task was given to Vilhelm Marstrand, who executed it in 1870-71. As a student he had executed a proposal for that space during his stay in Italy in 1846, as the royal resolution had established that the Ceremonial Hall should be given the highest priority. It had consisted of 12 pictorial fields, with the University’s inauguration, Hans



Tausen, Tycho Brahe and Holberg among the motifs. Marstrand was well-equipped for the task, as he had studied the French painters' murals on one of his journeys, and had been occupied in 1864-66 with the large pictures in Christian IV's chapel, in Roskilde Cathedral. The content of the task was described as follows: "This solemn occasion, on which Peder Albertsen held the inaugural speech before the King, the clergy and the finest classes, has great significance since it draws the attention to the time when Denmark first began to free itself from the dependency in which it had always stood in relation to outsiders, and it also offers a rich artistic theme." This description is accompanied by a mention of the technique Hilker used for the decorations, but with reference to his works in Roskilde Marstrand was given a free hand in choosing his technique. The king's throne with Christian I is located on the right-

hand side, as in Hansen, but in Marstrand the space opens itself into a Gothic church interior behind a magnificent altarpiece. As there was no trace of the original interior left in *Vor Frue Kirke*, N.L. Høyen had recommended him to study St. Peter's church in Malmö. Fig. 74. For the altarpiece, he studied Brüggemann's painting in Schleswig, which is a little later, as are some of the dress studies. The composition nevertheless depicts a convincing historical whole as a frame around the figures of the narrative. Before the throne, the Chancellor of the University, Bishop of Roskilde Oluf Mortensen, is presenting the assembled teachers to the king. The Rector of the University steps forward before the king, holding the text of the speech he has just delivered in his hand. Behind him, closer to the foreground of the picture can be seen the first Dean and professor of canon law of the Faculty of Law. Behind him can be

seen the University's first Chancellor and as the fourth member of the group we can recognise the Dean of the Faculty of Theology. As was customary during the Renaissance, several of the historical personages are portraits of contemporaries of the artist. The face of H.N. Clausen can thus be recognised among the clergy seated in the choir stalls.

When Marstrand received the order for the large central field above the hall's rostrum, he was very attentive to the extent to which the side fields were part of the work. He therefore made a sketch of Hans Tausen protecting Bishop Rønnow, for the field to the left, and one of James VI of Scotland visiting Tycho Brahe at Uranienborg, in the island of Ven in 1590, in the field to the right. The three pictures are in the same tradition as Hansen's and Hilker's vestibule.

The University received with satisfaction his proposal to continue with the two side fields

when the first picture was almost finished. But pneumonia took him on the 25th of March, 1873, before the pictures could be finished. Clausen lamented Marstrand's death with the words "That the University Hall should only hold one painting from his brush! Dear memories of life together in Rome have bound me closely to this noblest, independently-proud artist-character."

It was of course natural to request Marstrand's pupil, the established historical painter Carl Bloch, to continue with the work. But despite Bloch's attempts to continue the work with great respect for his teacher's intentions, a generation and taste shift now occurred, which was no less dramatic than that which took place between Hansen and Jerndorff.

Bloch completed "Hans Tausen protecting Bishop Joakim Rønnow" in 1876. Art historian Francis Beckett remarked, e.g., in a description of the picture, that the reproduction of the exter-

nal surroundings was very dominant. "In the picture ... every stone can be counted in the red Bishop's Palace to which the frightened and wily old bishop flees." Fig. 75. The emphasised contrast between the terrified old bishop and the popular reformer, Hans Tausen, is quite incorrect as Rønnow was actually a little younger than Tausen. The curious and more violent of the temperaments in the crowd have been assigned a rôle that almost overshadows the main protagonists of the scene. The plethora of incidents and theatrical reactions are depicted in countless everyday scenes and episodes. The fishwife loses her fish when her barrow overturns, the urchin whistles through his fingers, the artisans grasp the monk so that he cannot flee. In turn, the monk tugs at Tausen's coat in a plea for help. The bishop's hat dangles above the crowd on a dung fork. All of these factors remove the representation from the sphere of historical painting to

that of the genre painting. The dignity that can be seen in Marstrand's sketch has totally vanished in Bloch's painting.

Bloch also completed the painting on the other side field, i.e., of James VI's visit to Tycho Brahe in Ven in 1878. The royal party stands before Uranienborg, where Tycho Brahe receives them. Fig. 76. The two main protagonists separate themselves from the group of courtiers behind James VI. The scientist's household peeps curiously from within the gatehouse, others watch the reception from a gallery, and the background is crammed with a crowd, without the reason for their presence being made quite clear. The entire composition is uneasy, despite the fact that the picture is divided into two equal halves by the red-brick façade with sandstone ornaments. Bloch's picture lacks the space Marstrand had achieved by opening the background of the scene with a view over Oresund.





Fig. 76

CARL BLOCH

"Tycho Brahe Receives James VI in the Island of Ven." 1878.

The decoration and pictorial fields on the main wall of the Ceremonial Hall were now finished after which, the decoration work came to a standstill, and it was only in 1883 that a new committee was appointed by the Consistory. It consisted of professors Holm and Ussing and lecturer Julius Lange, who were to find a way of completing the decoration of the Ceremonial Hall.

As the committee was of the opinion that there were many talented painters capable of undertaking large-scale figure painting, they proposed an open competition, with the following themes: on the first wall: 1. An incident from the Copenhagen students' and professors' participation in the defence of the city during the siege of 1658-59. 2. The reception at the pier of the Norwegian and Swedish natural scientists visiting the 1840 Nordic Natural Scientists' Conference in Copenhagen. On the second wall: 3. Holberg at a rehearsal of "The Tinker turned Politician"

and 4. Bishop Brochmand, who during a visit of Frederik III to his home recommends the young Peter Schumacher to His Majesty.

The Consistory held the opinion that the ideal solution would be for Carl Bloch to undertake the whole task, but when they inquired he only wanted to tackle one of the themes, i.e., the scene with Bishop Brochmand and the young Peter Schumacher. Painters for the other themes would have to be found by invitation to a competition.

Bloch attached special significance to painting Bishop Brochmand's study as a Renaissance interior. Fig. 77. In the foreground on the left a large hearth, from which the flames cast a warm light on furniture, books and the many beautiful objects in the bookcases. Schumacher stands and spreads out a fragment of the Hebrew bible, which he supports against the back of a chair, while the seated king and standing bishop listen

Fig. 77

CARL BLOCH

"King Frederik III and Peder Schumacher in Bishop Jesper Brochmand's House." 1888.



attentively to the young student. There is a glimpse of another room in the background, where some of the bishop's other students are listening curiously. The picture was finished in 1888.

The competition aroused great interest and entries were received from H. Nic. Hansen, F.C. Lund, Vilhelm Rosenstand, C.H.F. Schmidt, J.F. Willumsen and Kr. Zahrtmann. The committee decided that Rosenstand's proposal should be executed, but they awarded prizes to both him and Zahrtmann.

Rosenstand found a new approach to an episode from the Copenhagen students' and professors' participation in the defence of the city during the siege of 1658-59. In high spirits, the students and professors struggle forwards against the wind out on the snow-covered embankment. The students are differentiated from the professional officers by their black attire. On the right-hand side of the picture, a "forest of

pikes" appears from out of the morning mist and gunsmoke. Rosenstand reinforced the composition in the same way as the masters of antiquity, on the mosaic of the Battle of Alexander or Velázquez' Surrender of Breda. Fig. 78. A new competition had to be announced when the picture was finished in 1889. The terms of the competition for the theme of Holberg attending the rehearsal of Erasmus Montanus were largely the same as for the earlier competition, and the deadline was set to the 8th of January, 1891. Disappointingly enough, there were only three entries on this occasion. The prize was awarded to Rosenstand's entry, but the committee thought that a new competition should be announced, as the proposal was not considered satisfactory. This time, four entries were received, of which Frølich's and Oscar Mathiesen's received awards, without being adopted, however. Despite much scepticism and criticism of Rosenstand's theme,

the committee now decided that it should be executed. It was delivered in 1892, but it is the least successful of the hall's decorations. Holberg sits on the stage itself in the foreground and listens in concentration to the performance. Fig. 79. But neither Holberg nor the other figures have been convincingly characterised, while the composition, the unfortunate decorations and the slanting view up into the borders only reinforce the unfavourable impression.

It made no sense to announce another open competition over the Ceremonial Hall's final picture. After changing the theme to a scene from the natural scientists conference of 1847, in which "the whole throng of the period's Nordic celebrities in the field of the natural sciences had been represented," the committee therefore decided to urge six artists to submit proposals, although only two, Laurits Tuxen and Erik Henningsen, responded. Of the two, Henningsen was chosen

to carry out the task. He was already known for his large figure paintings and as a representative of the naturalistic expression that was emerging in the Denmark of the 1880s. He understood *sobriety*, although his colour schemes had a darker tone and today seem, therefore, more academic and less rejuvenating than those of his contemporaries, who were influenced by the potential of the French *plein air* school. If the committee hoped that the final picture would tone in with the overall impression of the Ceremonial Hall, its choice of Henningsen was therefore correct.

The date is the 14th of July, Francis Beckett writes "... the participants - also other invited persons, e.g., Grundtvig - take the evening train to Roskilde. The locale is the courtyard of the Bishop's Palace, with the low western wing, Frederik V's burial chapel and the Cathedral in the background. The time is the late hour of evening, when songs and speeches succeed

Fig. 78

VILHELM ROSENSTAND

"Students and professors participate in the defence of
Copenhagen During the Siege of 1658-59." 1889.

Fig. 79

VILHELM ROSENSTAND

"Ludvig Holberg Attends a Rehearsal
of 'Erasmus Montanus'." 1892.



Fig. 80

ERIK HENNINGSEN

"The Nordic Natural Scientists' Conference
in Roskilde on the 14th of July 1847." 1898.



each other, after the participants have dined ... Although H.C. Ørsted did not speak at this banquet, the artist had good reason for making him the main figure, because, as the most renowned of the Danish natural scientists, he was the president of the meeting." Fig. 80.

Around Ørsted can be recognised the foremost Nordic researchers in the natural sciences. With a great understanding of the significance of the meeting, Henningsen has collected a set of portraits and gathered them in the fine, mild light of the summer evening, instead of the originally-planned meeting between the Nordic students at the custom house in 1843, which was to have radiated expectations for the future and for fellowship. Instead of the dream of Nordic fraternity, which was not fulfilled and which did not have the consequences and place in cultural life and history desired by the young National-Liberals, Henningsen created a representation

of an egalitarian gathering of researchers, which also boded well for the future. As was the case of the other pictures in the hall, the artist was not too fussy about historically-correct detail. Thus, he had room to follow the twist that characterised the historical painting of the end of the 19th century, as he omitted the minor anecdotes that were characteristic of historical genre painting, to give the picture a convincing light of truth as a precisely observed report, to which he lent the artist's sense of the atmosphere that marked this Nordic meeting. With the arrival of Henningsen's painting, the Ceremonial Hall was finally finished and decorated in its entirety in 1898.

The Ceremonial Hall was never gathered into a spiritual whole, as had been the original great goal. The academic citizenry and their guests on the floor would have to resign themselves to the fact that the great joint effort on the part of the representatives of science and art had made

Fig. 81
The Ceremonial Hall of the
University of Copenhagen.

every effort to render the tale living and comprehensible. Behind the pictures, Hansen's and Hilker's programme and references to the most important practitioners of the sciences can still be sensed. The two artists laid the foundations of a self-aware, middle-class counterpart to the decoration programmes with which the absolute monarchs surrounded themselves in the audience chambers and great halls of their castles. This was completely in accord with the period's endeavours to evince sympathy for social changes towards democratisation based on a Grundtvigian, Protestant view. Generations of artists unhesitatingly applied the whole of their professional craftsmanship and intellectual capacity when they intended to enter the service of their country or mankind. That is why it was also the historical painters' goal and innermost desire to contribute to the decoration of that temple of learning, The University of Copenhagen, despite



the fact that historical circumstance and the simultaneous debut of modernity made this kind of historical painting seem an anachronism overshadowed by progress.

ART AND SCIENCE

Constantin Hansen was not given the opportunity of finishing the grand idea he had planned for the House of the Sciences, the representation of "World-history's purpose as the copious revelation of divine reason," and thus the knowledge, which with its roots in the 19th century view of history would impel the individual "first to see his place in the nation, then the nation's place in mankind."

Although Hansen and Lehmann agreed that "however universal the Greek mythology may be due to its symbolism, it can only be counted as hint of what we can experience through the course of history," so he who passes through

the vestibule to reach the lecture rooms should not overlook the fact that the walls invite us to a *vita contemplativa* in the best and broadest meaning of the concept. Hansen ensured that the good Muses, Calliope, Clio, Erato, Euterpe, Melpomene, Polymnia, Terpsichore, Thalia and Urania, together with their mother Mnemosyne, as well as Apollo, Athena and Heracles, are present to remind us of the rewards of industry and the joy of striving for a higher goal. The gods of Olympus reveal themselves, to lead mankind to the highest cognition through the observation of how magnificent is the power that created Heaven and Earth in all their variety. They are there so that mankind can gather in shared joy over the divine light's strength and meaning in the least as in the greatest. To this programme, which has its origins in Højen's suggestions for a central idea, Hansen added the myth of Prometheus: the Titan who was

neither man nor god. The preserved fragment of Aeschylus' play, which unfolds from the victory over the Persians and awareness and pride in the young Athenian democracy, Prometheus is described as the one who revolts against the tyrant and saves mankind from extinction. He gave them first fire, then chronology by observing the motions of heavenly bodies, also speech as a condition for knowledge and writing, which is also called the mother of the Muses. He helped to cultivate the fields and tame the wild beasts, he brought fast ships to navigation, he gave mankind knowledge of the healing powers of herbs, and he taught them to extract gold, silver, copper and iron from the depths of the earth. But he chose Prometheus first and foremost for his creative abilities and his will to exceed limits, he chose him to represent the artist. Hansen had an unshakeable belief that the beneficial society and its evolution must be based on the unifying





Fig. 83
A warrior in cloak and plumed helmet.
Audenard. 1670s.

powers of the sciences and art. An understanding he reiterated in 1864, with his great picture of the new democratic government as represented by the Constituent National Assembly in 1848.

THE TAPESTRY ROOM

In 1919, lecturer in art history *dr. phil.* Francis Beckett drew the Consistory's attention to the tapestries owned by the University which, he presumed, the University had owned since the 18th century. They had already been thoroughly described in "An attempted description of and intelligence on woven hangings and other curious wall decorations in Denmark" by J.G. Burman Becker, Copenhagen, 1863. The tapestries' provenance and the circumstances of their transfer to the University were unknown, but Becker was quite right to point out the necessity of having them restored and, thus, preserved. There are seven woven pictorial tap-

estries, with representations of Roman heroes and warriors in the pictorial fields, framed by identical decorations in the borders. The tapestries were found in one of the University's old cellars, into which they had probably been packed in two large wooden chests and forgotten, either after the conflagration of 1728 or, more likely, after the bombardment of 1807. The colours are in excellent condition, as these wool and silk tapestries have been protected against light, but in 1919 they were worn and in need of expert treatment. Thanks to Beckett's persistent efforts the University received an extra grant in 1919-23, which made it possible to engage paintress Dagmar Olrik to renovate the tapestries. Thereafter, they were only used on special occasions, a number of them were, for instance, rolled out as carpets during the defence of doctoral theses.

The series has characteristic borders, with

putti in the corners, floral and fructuous festoons along the sides and garlands of flowers around a cartouche at the top, above the centres of the pictorial fields. Two of the tapestries are signed at the bottom with the initials P.V.C.AUD. Beckett has interpreted this signature as the work of pictorial artist Pieter van Coppenole for the pictorial weavers in Audenarde. This interpretation cannot be corroborated from archives, but the latest research on the activities of the Audenarde workshops does not deny the correctness of this identification, which is also in conformity with the thematic tradition and stylistic practice of the workshops in the 1670s.

The tapestries were again of relevance in 1932-33, as the Ceremonial Hall had become too cramped for the ever-increasing number of students and employees at The University of Copenhagen. It became possible to increase the Hall's capacity by building an annexe, which in

no way disturbed Malling's then nearly 100-year-old main building. With the help of a design that enables part of the Ceremonial Hall's long wall opposite the rostrum to slide down into the floor, Architect Harald Lønborg-Jensen has with reverence made it possible to expand the hall by about 200 seats, as needed. The Audenarde tapestries were thus again the focus of attention with a view to the decoration of this new space. Thanks to a timely and generous gift for the implementation of this reconstruction from The New Carlsberg Foundation, the new space was inaugurated at the University's annual banquet in November, 1937. The tapestries are hung in the order in which Beckett described and catalogued them:

Cavalry battle. In the middle a horseman, pierced through by a lance, falls from his horse. Border of putti and flowers.

A soldier arrives from the left bearing a letter or suchlike to a commander, who sits in the opening of a magnificent tent. To the right, a warrior with halberd and shield.

A king on the left and a commander to the right, both grasping the handle of an upturned "sword." To their left, four "princely" personages with coronets, to the right, a warrior with spear and shield. Signed P.V.C AVD.

Sacrificial scene. To the left under a small statue of Mars on an altar, two sacrificial priests are holding a wreathed ox. A bare-headed man kneels with outstretched arms in the middle, dressed in magnificent armour and surrounded by several others, one of whom holds a lyre and another, a censer.

A warrior in a cloak, plumed helmet, baton in

his right hand, mounting a white horse, which is brought in from the right by two men behind it. Fortress towers in the background.

A laurel-crowned warrior in helmet and armour receives with outstretched arm a great treasure, which is born in from the left. On the left a soldier with the Roman eagle on a staff, on the right another, with fasces. A date on the axe (1692?). Signed P.V.C AVD. Fig. 82.

A young man is born by two women and two putti from the left towards a chariot driven by a putto, the one front wheel of which can be seen to the right, while the two horses of the team fill the middle behind the figure group. (Endymion's abduction?)

A triumphal train. An emperor with the Roman eagle sits on the triumphal chariot, which drives

towards the right. Belongs to the same series. The upper right corner, about 15% of the entire tapestry, has been lost due to wear, fire or such-like.

The eighth tapestry hangs elsewhere in the University, while the seventh had been so damaged by unknown usage that it was impossible to salvage. As Beckett's description intimates, he was unable to place the representations in a collected narrative sequence. But despite the slightly coarse representations of the figures and the simplified compositions, there is nevertheless something familiar about these Roman heroes and warriors. In 1960, the assistant curator of the Danish Museum of Craft and Design, Vibeke Woldbye, drew attention to the series' affiliation to Rubens' cartoons for the Brussels tapestry weavers. This is the much admired and often copied *Decius Mus* series. The scenes refer to

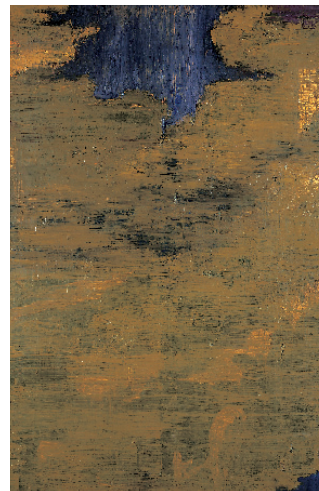
the legend of the Roman consul (340 B.C.) who, at war with the Latins, dreams that he consecrates himself and the enemy army to the gods of the underworld. He then interprets his dream for his fellows and soldiers, prepares for his death by sacrificing to the Roman gods and by the swearing of solemn oaths, sends away the lictors and, mounted on his horse, throws himself into the battle with the enemy soldiers, where he is killed. His heroism and loyalty, however, win the day for the Romans.

The composition of Rubens' sketches has been simplified in the University's tapestry series, some of the figures have been regrouped and the figure representations lack Rubens' character and expression, but this mark of more modest artistic demands and a more routine method of production does not mean that the tapestries have lost their qualities as interior decorations or as a narrative with a comprehensible content and a sym-

bolic perspective on the ancient virtues: courage and loyalty. It is possible that the series had been conceived for chambers in the first Christiansborg Palace and that they were bought by Christian V, although they could just as well have been purchased by a nobleman or a wealthy citizen. A taste for tapestry had evolved during the course of the 17th century. The archives bear witness to the fact that it was customary on the occasion of major festivities to urge the ladies of the kingdom to bring their best tapestries for the decoration of chambers and guest accommodation, as a supplement to the royal picture series. The Tapestry Room correspondingly satisfies the University's desire to receive its guests in appropriate surroundings, while it is well-suited to the decoration of the vestibule and Ceremonial Hall, without interfering with the original plan and the parts of the programme that adorn these spaces.







The modern art collections at the University of Copenhagen

NEW BUILDINGS AND NEW FRAMEWORKS FOR ART

Steeped in tradition and with only a few exceptions, the historical architecture of the University marked the end for the period of the reconstruction of *Frue Plads* ("Our Lady's Square"). The large decorations were part of an artistic and culture-historical whole, which had no successor. The period set its hallmark and the venerable age of *Frue Plads* was perceived as commonplace by those who worked on the University's land. This was before the later lack of space and the era of the reformers. One esteemed researcher and teacher at The Faculty of Humanities described - surely without irony but with a modicum of nostalgia - his appointment in the 'thirties, when he moved in at *Frue Plads*: "A young man, who received a lectern more than a generation ago, was compelled to find his own way. There were no regulations. No-one welcomed him. Not even

the Head of Faculty was present for his introductory lecture. This is perhaps still the case. But it seems rather peculiar, when the University was so small and patriarchal. Without the assistance one sought in emergencies from that paragon of a registrar, Povel Fønss, one felt oneself to be floating in space. This condition suited me admirably. One was entirely one's own master. And so one remained throughout one's reign. The studies were so cosy; filled with tobacco smoke, and with potted plants in the windows looking out on *Nørregade* ("North Street"). The vice-chancellor was appointed annually and his tenure was primarily ceremonial - thus, one ran the annual risk of finding a consummate eccentric at the top. The financial administration was managed by a bur-sar over in the side street, and the whole apparatus operated smoothly under the experienced hands of the Administrator, Professor H. Munch-Petersen. The University was an oligarchic repu-

blic, the Consistory, a senate in the truest sense, and the academic teaching staff, a mostly amenable electoral college, after whose meetings fruit, Sauternes(!) and sandwiches were served, enlivened by eulogies to departed and present Bearers of the Purple. 'It was the Golden Age of the Tailors' Guild'." (Christian Elling, *Aftenstil* ("Evening piece") (Copenhagen, 1971).

But the University's need for expansion - for more space for new institutes and for growth potential for the various disciplines - was making itself felt between the two World Wars and was becoming urgent in the years after the Second World War. Comprehensive projects brought the necessary expansion of the University campus in *Nørre Fælled* ("North Common," now *Fælled Parken*). A building, which gathered all of the physical sciences, was erected in the middle of the 1920s and the *Anatomisk Institut* ("Institute of Anatomy"), *Tandlægehøjskolen* ("School of

Dentistry”) and *Den farmaceutiske Læreanstalt* (“The Royal Danish School of Pharmacy”) were completed just before the war. When building gradually restarted after the war, the expansion of the University campus continued, e.g., with the *Det Neurofysiologiske Institut* (“Institute of Neurophysiology”) and the *Institut for Eksperimentel Kirurgi* (“Institute of Experimental Surgery”), which together with the old botanical laboratory received their own Biological Department during those years. On the 1st of February, 1957, the then Minister of Finance, Viggo Kampmann, wished to see a general plan drafted for the University for the coming ten-year period. The committee of the Department of Education and Science produced a report in 1958, which led to the adoption of a five-year investment programme that ran until 1963-65.

The decoration programme in connection with the University’s major building projects,

which gathered momentum in the 1960s, had been without parallel since the wholehearted programme associated with the expansion of the University in the 1920s. The erection of the new student hostel, *Studentergården*, which when it was completed in 1923 was given a dignified external decoration by sculptor Kai Nielsen, is especially noteworthy. Two relief groups depicting “The Creation of the World” and “The Creation of Man” - the former motif taken from Ymir, the giant of the Norse Legends, and the latter, from the First Book of Genesis. Later, in 1943-53, painter William Scharff executed a large decoration for the ceremonial hall of the student hostel.

THE DECORATION OF PUBLIC BUILDINGS - DANISH ART FOUNDATION

The Danish Art Foundation was established under the Ministry of Education in 1956. The underlying intention was that the founda-

tion should make it possible to acquire artistic decorations for state-owned buildings. The Danish Art Foundation has been placed under the Ministry of Cultural Affairs since 1961, although the original foundation was replaced by a new one under Act No. 170 of the 27th of May, 1964, which entered into force in January, 1965. The Act stipulates that the Danish Art Foundation shall strive to foster Danish creative art. The Act has been amended several times, most recently in 1997, and in this context it is worth noting the circular of December 1983, on the artistic decoration of state-owned buildings, which was promulgated under a law enacted in 1971, on state building projects. A sum of money is allocated to such projects before building permits are granted. It has become common knowledge that the amount allocated is normally one per cent of the cost of the building. We need not

discuss other regulation here but will concentrate on the central issues, which are stated in the circular as follows: "Artistic decoration shall primarily be carried out in buildings to which the public has access or buildings used by significant numbers of employees." Further: "The participation of pictorial artists can commence during the planning phase or thereafter. The artistic decoration can be an integral part of the building's form, colour scheme or suchlike. It can consist of commissioned or purchased internal decoration, external decoration, or works of art located inside or outside the building." The circular on the allocation of funds for the artistic decoration of state-owned buildings still applies, even if amendments to it have often been mooted or attempted. In the case of the Danish Art Foundation, the committees on pictorial art shall similarly acquire art for buildings and structures.

NEW BUILDING PROJECTS ON THE UNIVERSITY CAMPUS

The 1958 report stated that the humanities should remain in the centre of Copenhagen, whereas the medical, mathematical and natural sciences should be located around the common (*fælled*) and still others (the natural-history and geographical group) were to be situated around the Botanical Garden (*Botanisk Have*). The lines were drawn according to a co-ordinated general plan, after any necessary modifications and adjustments. Work on the Zoological Museum started in 1959 and, together with the adjacent *August Krogh Instituttet* was completed during the 1960s. Architect Nils Koppel, who was appointed Royal Inspector of Listed State Buildings in 1956, and Eva Koppel were assigned the task of planning the *H.C. Ørsted Instituttet*, the central institute for mathematics, physics and chemistry.

H.C. Ørsted Instituttet was built in concrete, and the use of prefabricated elements is typical of the building projects of its era. A long lobby runs parallel to Nørre Allé ("North Avenue"), where three similar, parallel, six-floor blocks contain the departments and laboratories. Two lecture rooms face the lobby. The entire project was completed in 1964.

KOSMISK HAV ("COSMIC SEA")

A pictorial decoration of unusual quality found its home-to-be at *H.C. Ørsted Instituttet*. On the initiative of Eva and Nils Koppel, the Danish Art Foundation commissioned Carl-Henning Pedersen (b. 1913) to create a large mosaic for *H.C. Ørsted Instituttet*, which was to be located on a large wall at the staircase leading down to the one of the lecture rooms. The Foundation approved his sketch, which he called *Kosmisk Hav*. Thus, over the period 1960-64 Pedersen







executed this large mosaic, which with its dimensions of about 13 x 3 metres represents a mighty wave - a violent condensate - the power of which slowly diminishes as it dissipates into smaller waves, eddies and nebulae, finally to fade into gleaming, glittering stars. His early works reveal how he was fascinated by medieval art and not least by the murals which he was able to study during the early years of the Second World War. His sense of the ornamental and his ecstatic, optimistically dynamic masks became characteristic of his work. It is as if the penetrating eye of the mask wished to capture a vital cosmic pulse, in which a visionary space drenched in intense light and colour becomes fused. The divine laughter is abandoned and entranced. Such paintings as *Havets drømme* ("The Sea's Dream," 1949) and *Smilende menneske og rødt skib* ("Smiling People and Red Ship," 1950) anticipate the

expansive, mature *Kosmisk Hav*, which bears no trace of the masks.

On journeys, he and his wife, Else Alfelt (1910-74), became very preoccupied by the mosaics in Ravenna, Greece and Sicily, and both of them acquired an in-depth knowledge of the mosaics and techniques of the early Byzantine works in Ravenna. In the mid-50s, Alfelt executed a large mosaic for Rungsted School, *Regnbuen* ("The Rainbow"), after selecting *tesserae*, high-quality mosaic cubes, at Murano near Venice, which she cut and set herself. They traveled to Venice together to select the glass for the Ørsted Institute's mosaic, and Pedersen's approach to the task was similar to Alfelt's in Rungsted. With a great sense for the effects of his materials, he demonstrated how well he masters the glass, with all its colours and nuances. Just as in a Byzantine mosaic, we can see how the surfaces are slightly undulating, while the combina-

tions of the different colours absorb and reflect the changing light. *Kosmisk Hav* is an undeniable peak in Pedersen's work, as well as a *tour de force* in more recent Danish monumental art.

RECENT DECORATIONS AT THE ØRSTED INSTITUTE

From the entrance to the Institute to the long lobby, we encounter a large painting of quite another character. It is Doris Bloom's "Grid" (1992-93). The immediate impression of this painting is of a catastrophic landscape, in which traces of architecture and culture are being eroded and collapsing. Signs and traces are scratched or drawn with the brushes. At first sight, we are struck by something that could be a pillar of fire blazing up into space, or is it a rain of fire falling towards burning landscapes? A white bolt of lightning zig-zags across the bottom of the picture and we get the impression of

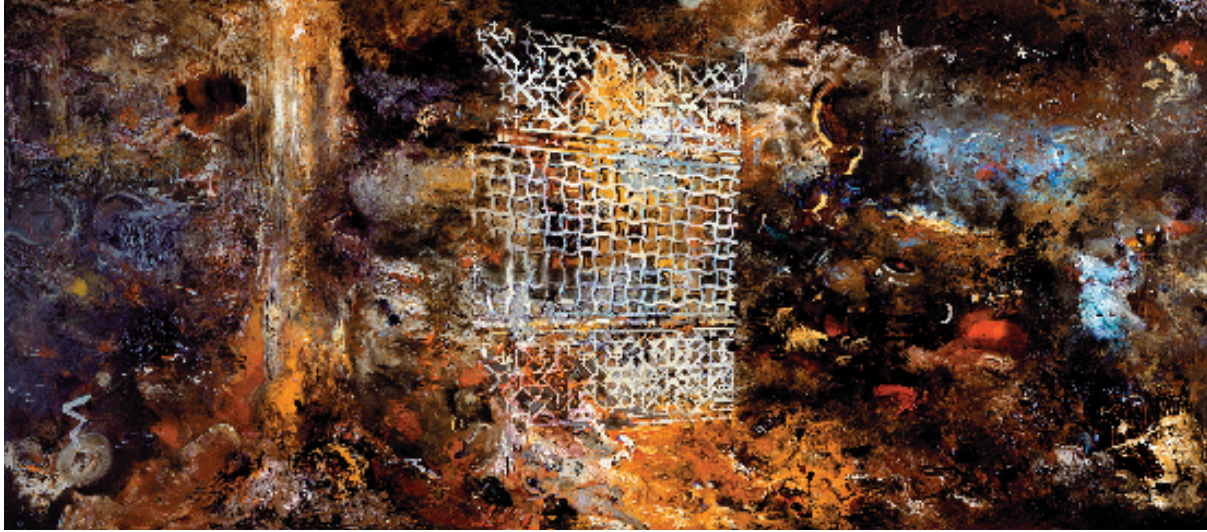
pages 122-123 and page 124:

CARL HENNING PEDERSEN

"Cosmic Sea." 1960-64

DORIS BLOOM

"Grid." 1992-93



a water-spout sucking material down into the depths. Other associations are soon awakened: can we perhaps also discern lava and volcanic ash in the eroded landscape? Ravaged as it is, the large landscape in brown, yellow and red, with odd elements of blue, nevertheless bears traces of a kind of architecture with tower-like structures and even with a tunnel-like frame at the bottom. This is where the title of the picture - "Grid," a network or lattice laid over the landscape's rudiments and traces - enters; a whole world of signs is present. Additional patterned ornaments have been laid over the lattice at the top and bottom.

Born in Johannesburg in 1954, Bloom received her initial training at the Johannesburg College of Art before she came to Denmark, to continue at the Royal Academy of Fine Arts under Robert Jacobsen, where she was enrolled in the *Skolen for Mur & Rum* ("School of Walls

and Spaces"), and under Dan Sterup-Hansen at the *Grafisk skole*, ("School of Graphic Design") which launched her into graphic design and sketching. She had also received training in ceramics, with which she had done much work at the Johannesburg Academy; she had taught at the School of Ceramics after her training. In "Grid" we can find the various semiotic patterns she has cultivated and still cultivates.

Characteristic of Bloom's work during this period is her interest in C.G. Jung's notions on the collective unconscious, and she understands how the collective unconscious organises fundamental patterns and symbols, "the archetypes," as Jung called them. Bloom finds them in cave paintings, pictures from ancient Sumeria, and also in medieval frescos.

Nature and culture fuse together in her large works from the early 1990s. The geography of the paintings can be perceived as a mental land-

scape interwoven with deeply buried structures. She has recognised their existence and has made it her task to investigate them where we least expect them, and to interpret their hidden patterns. Somewhere under the surface, under the civilised veneer and ritualised societal forms of our time, these buried forms lie as centres of power and, perhaps, as channels for energy. Bloom achieves contact with them by rhythmically working improvised patterns into the surface of the pictures or by letting her hand create traces and signs in the pigments. Or she lends an individual value to the improvised, unexpected detail and allows it to grow and develop new structures, which link the picture's archetypal layer to the conscious. There is no doubt that she searches behind our time's rationalism and secularisation. Proportions and localities are in a state of constantly coming into being in a fairly large territory, which probably belongs to the



world of dreams rather than that of sober reality. It is no external construction but an inner vision that lends them depth. We realise that their order is that of the myth.

Continuing from the entrance towards the lobby, where we pass Pedersen's wall with his mosaic, *Kosmisk Hav*, we encounter a decoration that integrates walls and low stairs at the descent to the next lecture room. Here, Mette Gitz-Johansen (b. 1956) has created a coherent work, which unites walls and spaces in a finely balanced composition. Its title, "Memorandum," can be seen as a reference to the notes or letters, which are to remind teachers and students of the Institute's tasks and functions. Two of the canvases show "boxes" or constructions in a perspective that is shifted towards the centre. They are framed in perspex with sketches in black, which interact with the architectonic elements, to die

away in a painting in blue, which could lead our thoughts to a column that has been laid horizontally.

The pictures here must be considered as a preamble to the continued decoration, which as mentioned above coheres very precisely. We see four canvases in blue with airy, non-figurative formations at the one entrance to the lecture room. They interact here with five curved metal bands, abstract signs, which are mounted on the wall and elegantly lit from below, where the metal bands, are reflected.

In the final series at the other stairs are six non-figurative canvases in subdued colours: cream, light brown and white. But there is a motif, an oval fruit or a globe, which is dissolving and almost vanishes. The canvases are framed in finely polished aluminium, which can be considered in its entirety as a triad or triptych. The frames are open, but a motif has been cut from

each plate, which reiterates and replays a simple, abstract theme.

The monumental, the lyrical and finely planned hallmark the large decorations in the Ørsted Institute, Pedersen's *Kosmisk Hav*, Bloom's "Grid" and now "Memorandum." Other works have been acquired since; a painting by Frans Kannik, hanging at the end of the lobby, and a large painting by Nina Kleivan, of which more later.

A MONUMENT TO NIELS BOHR

The University Park encloses the grassy areas between *Nørre Allé* and *Jagtvej*. The large lawns constitute a pleasant free space. It is now the early summer, the students have taken their books and notes out onto the lawns, other strollers are exercising their dogs. If we leave the Ørsted Institute and wander across the lawns, we encounter a surprisingly large, mon-





PER KIRKEBY

"Monument to Niels Bohr." 1988

umental building, which appears as a cube. It has been built in red brick, it has no doors but three windows on each side, alternatingly open and bricked up.

This is Per Kirkeby's (b. 1938) *Monument for Niels Bohr* ("Monument to Niels Bohr," 1988), a kind of architecture, the utility value of which has been partly suspended. Kirkeby's brick sculptures - for want of a better word - were executed in large numbers from the end of the 1980s. But Kirkeby's point of departure was what he called his *Urhuset* ("The Primordial House"), which he did together with a master builder in Ikast, in 1973. Early pictures of *Urhuset* with examples of the early buildings reveal the importance of the handcraft, for all of the traditional builder's methods, saw-tooth courses, zig-zags and herring-bone brickwork, niches and arcades, are used, but in surprising combinations. It is simple and yet compound.

Its materials and handcraft are so typically Danish and yet its combinations and architectonic motifs are utterly non-Danish.

In reality, *Urhuset* already contained the fundamental principles of Kirkeby's later brick sculptures. They are eclectic, they use and interpret a number of architectonic and art-historical references and inspirations, which extend from the churches of Byzantium and Palladio to American painting.

The significant point underlying the brick sculptures is that everything accords with the traditions, while it uses the formal language for its own purposes. It is a matter of the functional transformation of architecture: the formal language and materials of architecture, but on the premises of sculpture. We see subtle shifts in the elements of the architectonic logic. Kirkeby releases forms from the hierarchy into which they have been bound by function, while he



observes the restrictions imposed by tradition and the handcraft itself.

In a large book on Kirkeby's brick sculpture (1996), Kirkeby told conceptual historian Lars Morell of the ideas behind *Monument for Niels Bohr*. For how can we create a monument to Bohr today? "The monument consists of a block in the middle, surrounded by a shell, because I was thinking of his atomic model, atomic nuclei and the likelihood of a physicist penetrating or not penetrating them. Of the act of observation in some way creating that which it observes. When you move around it, it becomes very clear that you see something else with each step taken round the monument. The light also moves through the sculpture, so that if you take the trouble to stand there for a couple of hours, you'll see astonishing changes."

"There are three windows on each side of the shell. There's a fissure above, not imme-



HJØRDIS HAACK
Untitled. 1991

diately visible, between the nucleus and the shell, so that light falls there. It illuminates the closed windows' brickwork, which is spatially recessed from the shell towards the nucleus. (...) There's also the large, segmental arch at the base, which is an opening to a spring or the upper part of an eye. Even if the fissure extends all the way down between the shell and nucleus, no sunlight ever reaches the bottom. Although I can still imagine that it's there all the same, that the light trapped up there somehow flows out."

Kirkeby's always lucid and comprehensible thoughts and thought processes about his work conclude in a point concerning the location. "It's possible to look down on the sculpture from above from certain places in the *Zoologiske Institut* ("The Zoological Institute") and the Ørsted Institute. It's important to me that it doesn't look like a garage with an odd

roof, but that it's tangibly contiguous with the bricks on the top face of the cube."

COMPLETION OF THE UNIVERSITY PARK

The *Zoologiske Institut* was built with the Ørsted Institute, and the final phase of the University Park was completed with the *August Krogh Institut* ("August Krogh Institute of Biochemistry and Physiology"), which was inaugurated in 1970. Today the Institute houses biochemistry, cellular and molecular physiology, human and sports physiology and zoophysiology. On the first floor of the lobby we encounter a large painting - actually three, but connected - of almost 12 m in length, which extends along most of the length of the hall on this floor. It is a pure abstract, in which the colours shift from red, over blue, to green and yellow. A large circular painting, the classical tondo-form, hangs on the end wall. The artist is Hjørdis Haack (b. 1958) and of the work,

which was unveiled in 1991, she has said that the painting is intended to symbolise the sun, but that it can also give an insight into a microcosm. At the end of the long hall is a seating arrangement that invites us to a pause, a space for reflection; it is tempting to see this large work as a place where the eye can find peace. Haack, who is Swedish, was trained at *Konstakademien* ("The Academy of Fine Arts"), Stockholm, but has been a resident of Copenhagen since the start of the 1980s.

The lobby almost cries out for artistic decorations, the distances are large, with few opportunities for interrupting the sequence. And the first floor offers large paintings. Another large painting, the theme of which is the Creation, hangs opposite Haack's work, which has an almost meditative character. The more than two-metre high and more than nine-metre long work (1990) is signed by Søren Ankarfeldt (b. 1952).

The bearing theme unites four mythological accounts of the Creation, where the main motif is Ymir, the primordial giant of Nordic mythology from Snorre Sturlasson's *Edda*. Other motifs are less easy to interpret, although a Japanese motif has been worked in, a couple who stand on a bridge in the heavens, but stick a lance into the primeval soup. A figure stands on a turtle, other animal figures meander around a red ribbon, which can be seen as a primeval ring.

Unclear themes, but with their origins in the world of mythology, are opened and interwoven in a single cognitive universe. It is an expressive painting, with dramatic stagings of myths and dreams, where human forms and animal figures are apparently in constant flux or change into new states. Ankarfeldt was trained at the Royal Academy of Fine Arts, e.g., under Sven Dalsgaard, Richard Mortensen and Albert Mertz. His previously characteristic colour schemes,

which could be garish and sharp, have become more harmonious and mellow, as we can also see in these variations on the theme of accounts of the Creation. But these variations also contain other, more concealed references, which of course have their origins in an interest in the Institute's research programmes; we find more than just hints of aspects of physiology's fields of study, e.g., human physiology and zoophysiology, to name a couple.

EXPANSION AND ART IN RICH MEASURE - PANUM INSTITUTE

Panum Instituttet was built when the expansion of the University restarted at the end of the 1950s and start of the 1960s. It was to house many medical departments and almost all of them were finally gathered together in 1992. Architects Eva and Nils Koppel, Gert Edstrand and Erik Thyrring were commissioned to design the large

complex, which had originally been planned to be considerably larger, although the plans were revised several times along the way. Two large building sections were finished in 1974 and 1976. One decisive factor in the planning was the broad lobby, which extends through the entire building as a pronounced axis. The lobby gives the students and staff access to the various common areas, such as the lecture rooms, library, administrative areas and cafeteria. Its main features continue the style of lobby that can also be seen in *H.C. Ørsted Instituttet* and *August Krogh Instituttet*. The Institute was beyond all doubt one of the largest construction projects during those years, although we can find no "humanisation" of its very substantial architecture, robust materials and, especially, the very extensive use of practical but insensitive concrete, supplemented with tiles, etc. It was considered important during and after the building phase to give the complex a num-

SØREN ANKARFELDT
"The Creation." 1990



TONNING RASMUSSEN
 "Atlantis Resurrected." 1982



ber of distinctive decorations. Working in close collaboration with the architects, the Institute's own decoration committee and the Directorate for Building, artist Tønning Rasmussen (b. 1936) designed a colour scheme for the stairways, radiators, ventilators and internal furnishings, as well as for the large external ventilating shafts, on the basis of a carefully chosen range of colours. In 1982, he executed a painting, which follows the undulating course of the wall, for the vestibule. The white background is contoured in black, while the predominant colours, red, yellow, green and blue, form cheerful motifs. An eye, two amoeba-like creatures, which touch noses - or kiss? - each other, another creature, which could have been inspired by an elephant with a large trunk, and still other bird-like creatures with beaks, each pulling in their own direction. The rather heavy architecture of the vestibule's long wall is balanced by the carefully chosen colouring.

If we look a little more closely at all these amoeba-like forms with cilia, beaks and eyes, we realise that what Rasmussen had in mind was old, confidential, spiritual affinities, which is rather unanticipated. This cheery, bustling throng of creatures, which constantly undergo mutation and metamorphosis, owe much to Joan Miró; his unmistakable inspiration appears. In France, Miró affiliated himself to the surrealists, where he developed his personal imagery of fantastic figures and dreamscapes, which apparently contravene all forms of logic and reason, but which still contain references to the fascination that psychoanalysis held for the period.

The vestibule's decoration recalls Miró's poetic and imaginative universe in Rasmussen's own variant. But his other inspiration is less expected and more difficult to pin down. For many years, he cultivated his friendship with Hergé, the Belgian cartoonist who created that

adventurous cartoon figure, the globetrotting Tintin. Although there is no apparent connection through the motifs and style of the work, we can perhaps find this missing link, an *homage* to Tintin, in the decoration's title: *Det genopstandne Atlantis* ("Atlantis Resurrected").

The oppressive and uninviting architecture of the entrance area of *Panum Institutet* was given yet another lift when, in 1994, sculptor Egon Fischer (b. 1935) executed 10 large wall sculptures extending from the main entrance, continuing through the lobby, along the entrance to the library. These reliefs are executed in welded metal and several of them are painted. Whereas the work of the younger Danish sculptors is strict in form and consistent - some of them finding their inspiration in cubism, in which Robert Jacobsen was one of the leaders - Fischer's sculpture exhibits an informal, cheerful treatment of his material. He broke





with the awareness of form to allow his sculptures to unfold as random impulses (we could believe), but which in reality are a game with the surprising inequalities that open up.

A brief flirtation with sketching and painting led Fischer to *Eks-skolen, Den Eksperimenterende Kunstskole* ("Eks-School, The Experimenting School of Art"), which was started in 1961, in protest against the very established and conservative teaching at the Royal Academy of Fine Arts. Here he was taught, e.g., welding, by Poul Gernes (1925-96), one of the leading lights of *Eks-skolen*. Gernes later remarked in another context that Fischer had distinguished himself by his very interesting approach to sculpture. Free experimentation became one of the main characteristics of the school's activities, and Fischer's work became characteristic of an informal approach to fantastic motifs, the playfulness and imagination of which constantly astonish the observer.

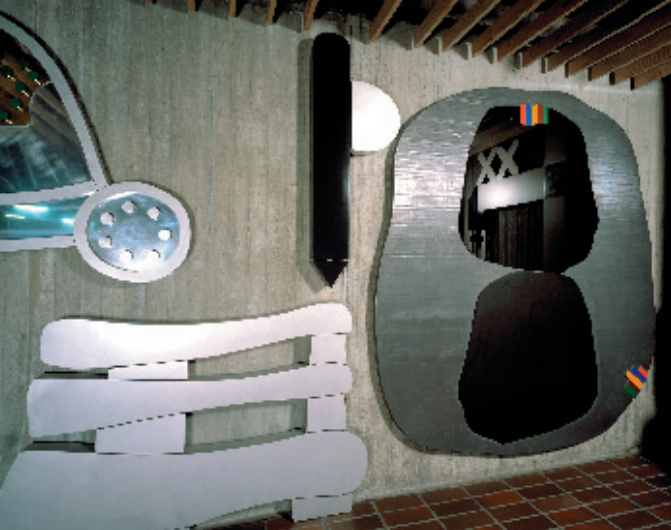
Sheet iron is cut out, bent together with other elements and mounted on a - possibly rocking - foot or solid base. *Glidende væsen* ("Gliding Creature"), *Vippende hjelm* ("Seesawing Helmet") and *Danse-skulptur* ("Dance-Sculpture") are the titles of three of his sculptures from the end of the 1970s and are excellent illustrations of his imaginatively and humorously creative sense for these unanticipated forms.

The reliefs of *Panum Instituttet* lead us from place to place, apparently without any particular direction. On one of the walls, a small polished column of black stone has been brought together with a pair of massive stone blocks. The relief above ends with an arrow, which possibly points the way to the next reliefs. Beneath this is also a stone relief, which could remind us of a portal with a lintel, and above, the polished black stone, now hanging but with the arrow pointing downwards. A relief, which might remind us of a small

cart on wheels, hovers here between stone and "portal," although this can hardly be the case; it is not a case of free-wheeling imagination at work. We must turn to the Institute's staff for a hint as to the inspiration behind these subtle reliefs. When Fischer was given the task, he visited the Institute's departments, where he followed their work and learned about the research environment. The scientific personnel have been able to recognise cells and constituent parts of cells in many of the reliefs.

The scope of the research activities at *Panum Instituttet* covers most of the field of medical science, from the medical degree to the School of Dentistry's dental technician's course - now all gathered together under the Faculty of Health Sciences. One conspicuous facet of the large number of decorations is that many of the artists chose to relate to the research and education that directs the activities of the Faculty.





EGON FISCHER
Wall reliefs. "The three tails." 1994

Fischer's reliefs are a typical example. Another is Bjørn Nørgaard's more than 12-man-tall figures in glazed stoneware - installed as pairs or as opposing pairs - on six heavy concrete columns before the entrance to the Haderup lecture room. In contrast to the other robust concrete walls, which show traces of shutter boards, the wall of the lecture room behind the columns has been decorated with an undulating stucco network, with *raku*-fired, bowl-like and ball-like forms mounted on the wall.

As was the case with Fischer, Nørgaard (b. 1947) also acquired vital knowledge at the *Eks-School*, where he was very active in experiments with happenings and actions, along with his involvement in film, painting, graphics, books and much else. Nørgaard and Kirkeby, another of his colleagues from the *Eks-School*, number without any doubt among the most versatile of the period. The 12 figures in glazed stone-

ware were executed during 1983-86, and are related to *Menneskemuren* ("The Human Wall"), which was created for "Scandinavia Today" (the Scandinavian exhibition at the Solomon R. Guggenheim Museum, New York, 1982), which was later exhibited in front of the Royal Museum of Fine Art, until it was placed in store in 1995. Clear ties extend from *Menneskemuren*, over the large ceramic decoration (executed in close collaboration with Lene Adler Petersen) in the new Horsens town hall (1985), to the figures in *Panum Instituttet*. *Menneskemuren* is a good 15 m long and 5 m high and is by most standards a sculpture of "broad" scope. Its ornamented architecture serves as the fundament for a total of 13 figures in glazed stoneware, which face the main entrance. Here we meet Matisse's *Le Luxe* opposite Michelangelo's "Dying Slave," a Mayan figure together with the Farnesian Hercules, Donatello's "Habakuk," and at the centre of it

all, Virtue swings her staff. Nørgaard's expressive modelling and living glazes represent a contemporary entrance to the history of art's great reservoir of emotions and experience formulated around our perception of the human figure. *Menneskemuren* is concerned with mankind's aspects throughout history and with this in mind, Nørgaard attempts to reintroduce a long perspective into a historyless present. At the time, Nørgaard wrote of *Menneskemuren* that it "is all conceivable walls at once, the different figures are sculptures, pictures and people we see and encounter in our everyday lives, in history." He spoke out on behalf of a "new popular monumentality," and it is precisely this popular monumentality that we meet in the Horsens town hall and in *Panum Instituttet*. *Menneskemuren* and the Horsens decoration both hold vital keys to the related decoration in *Panum Instituttet*.

The 12 figures in glazed stoneware are alle-

gorical, with references to history, medicine and - why not? - “pictures and people we see and encounter in our everyday lives.” The past and present interact, not everything is easily understood, yet the allegorical elements are an ever-present invitation to reflection and rapt interpretation. Nørgaard’s figures cleave a long path through history and make a generous playground for the imagination. If we follow his own description we first encounter a nature deity – “a Celtic motif, where the deer, the leader of the herd, the lion, the serpent, the fish, the bird, which migrates up into Christian iconography” – a fantastic, probably menacing figure, glazed in brown and blackish brown. This is followed by the Serpent Woman, who grows out of the man - “the self-created abortion” - a large woman executed in a white glaze, with a serpent coiled around her nether regions and a distinctive *chevelure*.

Mother with children, childbirth, Athena

springing from Zeus’ brow, Eve coming from Adam’s rib are bound together with a figure of Mary with the Holy Trinity. The glaze here is bluish with brown. Further into the series, we meet Disease, a visit to the hospital with the whole family gathered at the end of the bed, flowers for the patient; next, “Coffee in bed” for the sick man, in which there is also a characteristic, long-haired, female figure, apparently wearing a dressing gown in blackish brown glaze and carrying a white glazed coffee pot and coffee cup. The flight to Egypt on *Gyldenbørste*, the fat boar from Snorre’s *Edda*, shows a bundled-up “Mary and the Child.” Mary is characteristically surrounded by a halo modelled from small crosses. As yet another example, consider the dissected man, with his entire musculature and internal organs revealed in a greenish glaze.

Nørgaard’s persistent circling around the “great narratives” of history, art and mythology,

which are so distinctively depicted and interpreted in *Panum Institutet’s* reliefs are illuminated by his reflections in November 1986, before starting on the large Horsens decoration. Both decorations were executed in the same period, so what he wrote on that occasion applies to the two of them: “Examples: the ruins at Palenque, Mérida, Uxmal ... The medieval frescos in Danish churches, the Babylonian reliefs at the British Museum, the Roman granite figures, Egyptian burial chambers, the gold horns ... The decorations are the bearers of myths, gods, kings, rituals ... Ornaments are the partitions, the bindings and the connections, the transition to architecture, the structure.”

New art is not architectonic, we no longer have today the grand, general, common images - God, king, country, but an image that springs from the individual artist’s own world of ideas and energy,” “... From the conglomerate of structures



BJØRN NØRGAARD
"Figures and Glass Wall." 1986



we float around in, we can try to express a few individual large pictures and hope that the others follow suit by working with a few elements, that they are decodable, comprehensible, human - a new harmony - a harmony that is not hermetic but pluralistic.”

There are sketches for the Horsens decoration that unmistakably indicate what was to be created in *Panum Instituttet*. And all of the allegorical figures had been drafted in almost final proposals or variations in 1985. The final decoration has thoroughly prepared plinths and bases as well as distinctive capitals, both profiled and as variants of classical ornamentation, which gives character to the columns of the low-ceilinged space. *Raku*-fired figures, which can resemble small bowls, vessels or chalices, are mounted on the large end wall with the undulating ornamentation of white profiles. They are also characteristic of Nørgaard's preoccupation with technical innova-

tions and traditions. The *raku* technique, perhaps most familiar from Chinese and Japanese ceramics, is characteristic of pottery that is fired at rather low temperatures; the modelled, glazed pottery is placed in a glowing kiln after which it is cooled rapidly. In recent years Danish ceramicists have made much of reintroducing this method, which has yielded unusual and exciting results. Even as in Nørgaard's end wall, which joins together tradition and fascinating innovation.

Poul Gernes created a decoration of a quite different kind and character, lyrical and decorative. He was one of the driving forces behind the formation of the *Eks-School* in 1961 and one of the school's most committed players in the collective experiments, which as mentioned above also included Nørgaard, Kirkeby, Fischer and others, who contributed to the many decorations of *Panum Instituttet* and who assumed pivotal rôles in the Danish art of the 1980s and 1990s.

The *Eks-School's* defence of the collective, of de-personalisation and anonymity, expressed its confrontation with the artist's ego and its inordinate individualism. Gernes supported the ideal of an art for the anonymous and collective more wholeheartedly than any other artist, and as he pursued his conviction and philosophy he executed for public buildings decorations, the number and format of which beyond any doubt exceeds those of most of the other artists who have been involved in similar commissions. He turned against commercialised and established art to argue in favour of a social art, which was forthcoming and accessible to one and all.

At Panum, Gernes decorated in 1981 one of the anatomical teaching rooms, which later, in 1983-85, was followed by the decoration of a dissecting room and a chapel of rest and by the design of a colour scheme for doors and passages. The decorations are typical of his

BJØRN NØRGAARD
"Glass Wall." 1986



POUL GERNES
Murals. 1981







POUL GERNES
Murals. 1981

view of art and his ideas on social art. Nothing here is challenging or provocative, everything is “impersonal” - a decorative idyll. He chose stylised flowers in exuberant growth, often as mirrored images, in the elementary repetitions of the motif. In the passages we recognise, for instance, tulips, and all of the colours are muted and delicate, with variations of blue, green and white, or red and white with touches of orange. Gernes made extensive use of stencils and the walls were painted with the help of assistants; here his call for a collective effort came into its own.

PER KIRKEBY

By the 1980s, the *Eks-School's* artists had made their mark with their typical, distinctive works. And many colleagues from the *Eks-School* are represented in the large decorations at *Panum Instituttet*. The Institute received a third, major

addition, in the form of six charcoal sketches by Kirkeby, in the relaxation area of one of the conference rooms, as well as a number of lithographs for the Institute's library. Kirkeby had also been deeply involved in the *Eks-School*; they were the radical, but first and foremost experimenting years. Kirkeby has later told of how he arrived at the school one day, was introduced to Gernes and said that he wanted to learn to etch. The teaching and the experimentation with the medium brought in their wake a development, which in the course of a few years confirmed his reputation as a graphic artist, painter, poet and film maker. The large charcoal sketches at the Panum are a convincing expression of his draughtsmanship. Kirkeby always sketched a lot - his sketchbooks are filled with drafts, sketches, reflections and ideas. As he has himself explained, he does not sketch in the “classical sense,” but as a starting point for the “big” sketch. When we

remember his background as a geologist who participated in expeditions to Greenland, e.g., with archeologist Eigil Knuth, and later on many expeditions to Mexico and Central America, we can trace the composition and structure of the large sketches to his powerful impressions of nature, which reflect his memories of crystal-line, geological structures and his reflections on biology and the Institute's scientific environment. We can find keys to understanding his world of motifs in his many poems and his fascinating, insightful writings on life and work. We can find tree-trunks, tree stumps, caves and plateaux in the motifs.

In his paintings, graphic works and sketches, we can detect the various layering techniques used in his creative painting processes. Much of what is said of his painting also applies to a great extent to the sketches - the large charcoal sketches, which were specially

PER KIRKEBY
Charcoal sketches. 1988



executed for *Panum Instituttet*. Viewing them is something of an experience, and Kirkeby has written: "The world is chaotic, physical, incomprehensible, darkling mist. That's just how it looks. Incomprehensible, like the companion of reflection. But certainly chaotic and physical. It isn't 'reality.'" The sketches hold something of this chaos, where material is condensing in places into a darkling mist, or in the form of dramatic accents with hatching, only to move on towards its dissolution, perhaps to open itself to a new light. There are structures, where others of the sketches can hint at boulders, or in one place, high cliffs, where cloud layers around [the structures] are spreading and have almost reached the point at which they are identifiable as human figures. The charcoal sketches can invoke the layers of geological strata, although they deserve the individual's deliberation, a meditation from

which the observant prospector can wash out the crystals and the gold.

As a visitor to *Panum Instituttet*, it is fascinating to observe how the broad decoration programmes took form in a building that is functional, but heavy and not environmentally attractive. The wealth of decorations executed here have without doubt given the students and visitors a significant and relevant portal to new and modern Danish art in all its aspects. Writing of Kirkeby as a now classical artist provokes a confrontation with a couple of earlier artists, whose places in the history of art have long been assured, an obvious step. Mogens Andersen (b. 1916) has to a unique extent been a part of contemporary French art and its world of art. Even before the War, he traveled to Paris to learn about Cézanne, in particular, and he returned to Paris after the War, when he sought out and became acquainted with

Matisse, Braque, Henri Laurens and several others. He wrote a book about his experiences, *Moderne Fransk Malerkunst* ("Contemporary French Painting," 1948), which gave the Danish public a first-hand impression of the trend that also became of importance to a young generation of Danish artists. Of his early years on the path to artistry, he has told us of his friendship with Niels Bohr, who was greatly interested in art and its theories, which extended from cubism to abstract art. All of this was something that contributed to Andersen's thorough knowledge of contemporary French art. He took his family to live in France for a few years, from 1959-64, where he was a teacher at the *Académie de la Grand Chaumière*, Paris, for a time. Afterwards, he often returned to France, where he repeatedly settled for long periods. In contrast to his knowledge of and friendship with other contemporary Danish artists, such as Egill

MOGENS ANDERSEN
Painting. 1977

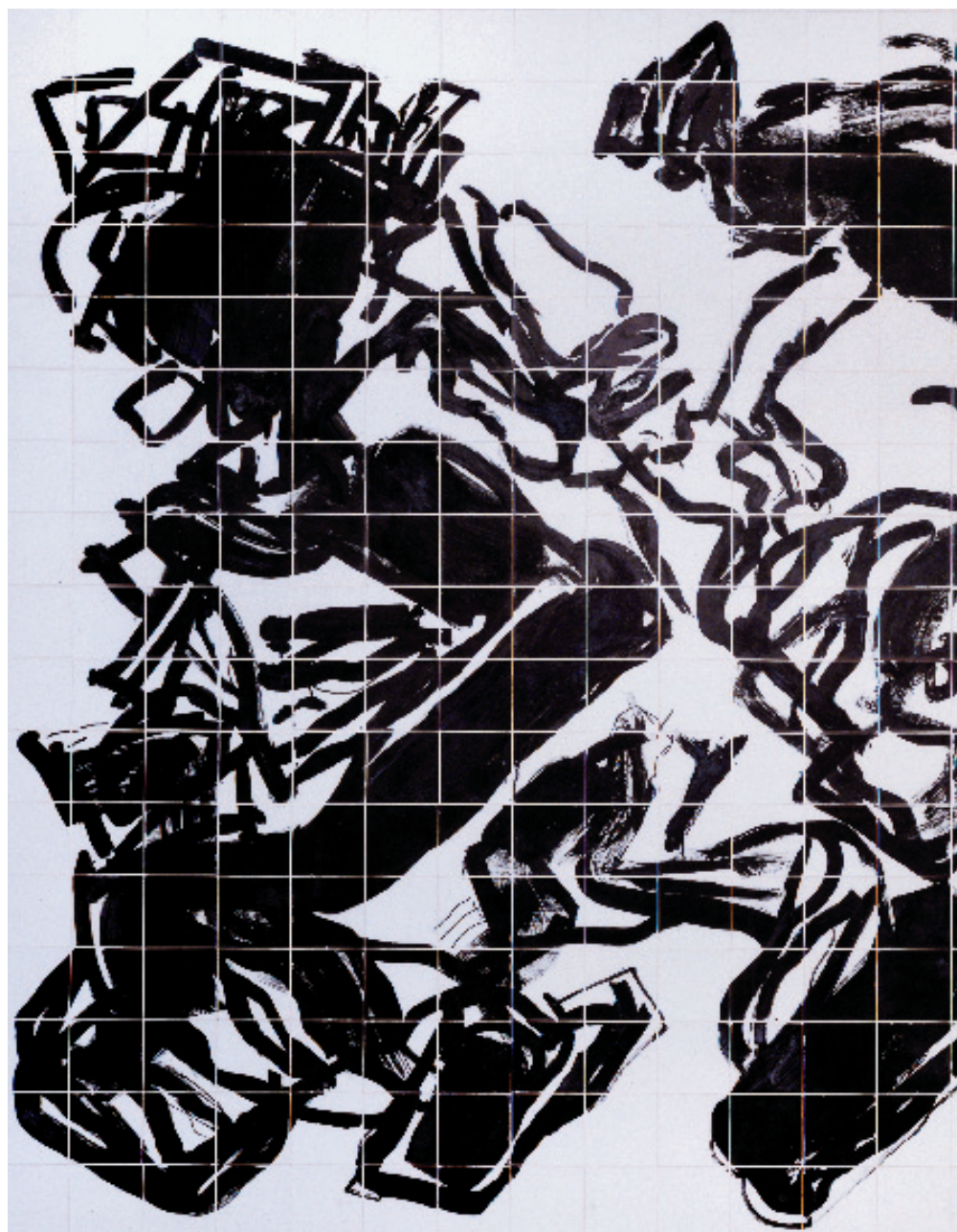
Jacobsen and Asger Jorn; expressionism was never pivotal for Andersen. He developed late cubism, abstract art and classical French modernism into something that became his permanent domain. Starting with individual figures, he reduced his motif to interlacing, arabesque-like forms, where his brush left broad, energetic strokes, to agglomerate into a dynamic ornamentation. The surface was always the focus. Black predominates in the structure of his compositions, while the “arabesques” or ornamentation are strongly accentuated in blue, green, yellow and red. In 1958, Andersen was commissioned to decorate Copenhagen’s former main library in *Kultorvet* (now Niels Brock Copenhagen Business College) with two large murals. The task was only completed after an extended and rather impassioned debate, even if its recognition had long been a reality. Its execution took almost a year-and-a-half,

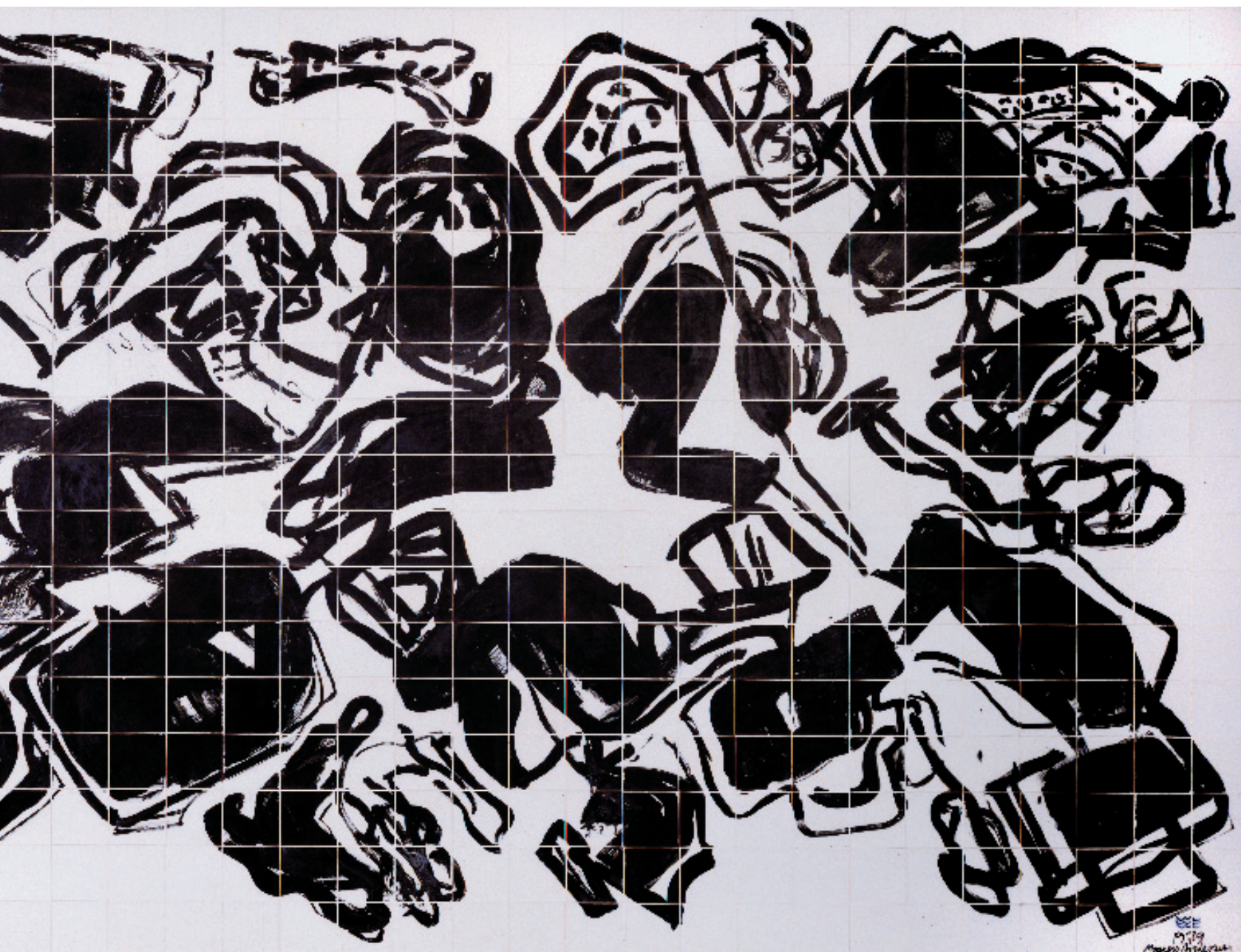




MOGENS ANDERSEN
Painting. 1977

MOGENS ANDERSEN
Tile picture. 1979





although this large decoration with two large paintings also measures about 9 x 11 metres. The paintings are characterised by the large, braided bands and tracery that binds the large compositions together.

Andersen had experimented with ceramics and stoneware in the 1960s, partly in collaboration with *Den Kongelige Porcelainsfabrik* ("The Royal Porcelain Factory"). This produced decorated-stoneware pitchers and vases, which were exhibited in 1966 and again, in 1973.

In the mid-1970s, the Faculty commissioned him to do three paintings for *Panum Institutet's* "small conference room," which in 1977 was followed by a commission for a large tile picture for the foyer. This monochrome tile picture measures about 2.5 x 5 metres and it was executed in black on a white ground, and was also produced at *Den Kongelige Porcelainsfabrik*. The artist's point of departure was an idea of creat-

ing a series of very intimate pictures in large format. It resulted in ten sketches, a few of which were in large format. His deliberations on the demands of the format and his decision to keep to black and white had the result that he himself perceived the motifs as a visual verse form. The tiles are seen as a large matrix, on which the sketches lie as clusters that condense into amorphous or amoeba-like forms. Perhaps they give us the impression that, if the forms were placed under the microscope, they would resemble the division of cells. During work on the tiles, Andersen described these forms as being "like a boy with a chalk drawing on a board fence."

DECORATIONS FOR THE CHILDREN'S DENTAL CLINIC

We now come to a livelier section of *Panum Institutet's* large collection of contemporary

art. Much consideration was given to the staff, students and other daily users while assembling the collection. It is therefore no coincidence that we find in the School of Dentistry's Children's Dental Clinic a series of cheerful and unpretentious paintings by Mogens Zieler (1905-1983). Zieler was trained at the start of the 1920s at the *Studio* school of painting, where he followed Harald Giersing, before he was accepted by the Royal Academy of Fine Arts' School of Graphic Design. He was taught here by Aksel Jørgensen until 1932. His early paintings were hallmarked by impressions from Picasso and Matisse, until he simplified his style down to a two-dimensional, decorative manifestation, in which his exuberant life's work became typically highly ornamental and imaginative. He executed bookplates, he illustrated books – such as R. Broby Johansen's *Den lille Æsop* ("The Little Æsop") and the Danish edition of Karen Blixen's

MOGENS ZIELER
"Rustic Adventure in Six Motifs." 1965-67

"Seven Gothic Tales" – and many large decorative commissions, the best known of which are surely his mosaics for the Tivoli Gardens' concert hall. His motifs included a wealth of cheery, fabled creatures; foxes, cats, horses, together with trolls and other less easily determined creatures of the imagination. His painting series for the School of Dentistry, 1965-67, depicts a *Landligt eventyr i seks motiver* ("Rustic Adventure in Six Motifs"), in which foxes trot cheerfully around; birds and a bat rest in the horns of a billy-goat, where a cat also makes itself comfortable in the goat's thick fleece.

LARGE BUILDINGS - LARGE FORMATS

No aspect of these large formats can be passed by. The outpatients' waiting area in the School of Dentistry has a several-metre-high painting by Erik Hagens (b. 1940), which spans a large semicircular arch from the waiting area, with a





view into an adjoining locality. This painting (from 1988) is in reality composed of many smaller square pictures, which can be considered as fragments of a grand narrative. The title itself is telling: *Et billede af det samfund vi har og lever i i 1990'erne* ("A Picture of the Society We Have and Live in in the 1990s"). We find the sea, the beach, bathers, busy traffic with departing cars, and domestic living, with household occupations in which the kitchen plays a central part. The large picture at the bottom depicts an infant seen from above, sitting with mug and plate, spoon resting on the plate. This picture is repeated with small variations in smaller format. At the centre of the composition, we see a portrait of the school's rector at the time, Jan Jakobsen. Hagen's political commitment is unmistakable, and his painting is typical of his depictions of the welfare society's present, which are often a critical, but also ironic and humorous, confrontation

with the Danes' consumerism. Another facet of his painting in recent years is two paintings from 1993-95, which also hang in the School of Dentistry. *Den gode dreng* ("The Good Boy") shows a boy picking apples in a landscape, whereas the other, *Drømmebilledet* ("Dream Picture"), shows a dream, in which elements of the dream and present-day reality grow from the forehead of a woman. During these years, a joy in childhood and the poetic sides of adult life replaces his political attitudes and social criticisms.

The floor beneath the School of Dentistry contains an impressive decoration, which with its 22-metre length covers the wall and reaches the ceiling. This unusual work is signed by Niels Erik Gjerdevik (b. 1962). Gjerdevik was born in Oslo, but after a brief period at the Prague Academy of Art in 1984, he has lived for periods in Düsseldorf and Berlin, and considers himself

ERIK HAGENS
"A Picture of the Society We Have
and Live in in the 1990s." 1988



NIELS ERIK GJERDEVIK
Panoramic picture. 1992



an autodidact. Gjerdevik is not only a painter, but also a graphic designer and ceramicist. This can be seen in the large work (completed in 1992) in Panum, where ceramic elements are included in this almost turbulent composition. Violent images demand our attention and dramatic motifs find expression in accumulations of aggressive colours. Some of them may recall the Cobra period's expressionism, with mask-like images, others reveal a certain affinity with the young Danish "wild" painting. A high-rise building rears up in one place, another building appears to be collapsing into rubble: we find criticism of industrialism and traces of modernism's everyday living. A fascination with the world of ideas found in children's drawings reveals itself in these richly-detailed motifs, while in other places he finds his inspiration in comic strips. As mentioned above, this large composition is not easily interpreted, although a

closer examination reveals that expressionism and surrealism are just a couple of styles that melt together in the greater picture. And neither should we ignore his sense of the bizarre nor his black humour, which emerge frequently. Of his painting from the end of the 1980s and start of the 1990s, he has said that it should feel like a sharp stone in a shoe. He wanted to create the autonomous work of art. His painting changed over the course of the ensuing years, it became more formal, where geometric patterns, often in a completely abstract network, run together with loops and bands and points of colour. A painting in stripes may perhaps recall American art of the 1960s, but the large number of "stripe pictures" in Gjerdevik's art - especially in the 1990s - shows how he, as he says, wants to "destabilise" his compositions, which must not end in categorical statements. How a composition with given diagonals brings



freedom to the pattern or repetition by respecting the given formal point of departure. Finally, there is the dissolved, organic vocabulary, which can perhaps start from a point or network or, as he says, unfold itself completely “freestyle.”

He has also attempted to work with a concept he calls “negations.” He paints a picture. What follows is painted as a negation of the first painting. And the third negates the second without returning to the first. “It’s a form of method,” says Gjerdevik. Perhaps the ninth or tenth picture refers back to the first. “It’s an uncontrolled chain reaction. So the extremes become very important while I’m working. That’s when the uncertainty becomes most apparent. It’s when I learn something. In a way, it’s a kind of basic research.”

BREAKING UP AND CHANGING STYLE

One striking aspect at *Panum Instituttet* is the

acquisition of new art for its many departments. They rarely went along with the familiar, the accepted, and they showed great courage when confronted with wholly new works. It is interesting from the historical viewpoint that, at Panum, we can follow aspects of the “wild” and “violent” schools in Denmark. We can set a precise date for the breakthrough of the new painting of the 1980s: the exhibition *Kniven på hovedet* (“The Knife on the Head”) opened in Copenhagen in May, 1982, and it introduced a neo-expressionistic, figurative style of painting that was in sharp contrast to the prevailing tendencies. The shock effect was intentional: the pictures in the small exhibition rooms were crowded together, the walls and ceilings were literally plastered with them, a plethora of brash, brightly-coloured and figure-filled pictures, spontaneous and aggressive in their expression. “Wild” painting had arrived and it was, as the Danish designation suggests, easy

to see where the inspiration came from. It was the young Germans with their *heftige Malerei*, the so-called Italian *transavantgarde*, and to a certain extent the American “New Image Painting,” which shortly before had been organised and exhibited at the Louisiana Museum.

Many motifs and themes were imported directly from the German painters (especially). And no demand was made for originality. “We found much of our inspiration for this new style of painting in periodicals and catalogues - and so we just set to work,” said Peter Bonde, one of the protagonists at the time.

The exhibition *Kniven på hovedet* was a calculated challenge to the establishment. All of the exhibitors were students at the Academy and they all had schooling in the theories and expression of minimalism and conceptual art. It marked a break with this schooling, while it stated a marketing strategy within the institution

of art. In retrospect, there is perhaps an element of rationalisation after the fact in this, but “What occupied us from the beginning was the institution of art and how we could get into the art market,” as Bonde said. And he was seconded by Claus Carstensen, who looked back on his participation: “As far as I’m concerned, ‘the wild young’ was marketing under a false flag. I’ve never thought of myself as an ‘expressive’ painter, but then, why not enter the scene using a media trip as a springboard?”

Kniven på hovedet brought a number of other exhibitions in its wake in quick succession, “wild” painting became established in a surprisingly short space of time, something marketable that collectors and museums now also found interesting. However, the Danish version of the neo-expressionistic “wild” painting was short-lived. In September, 1983, *Aarhus Kunstmuseum* (“Aarhus Museum of Art”) gath-

ered about 20 of the young artists who had arrived on the scene with *Kniven på hovedet*. *Uden Titel* (“Untitled”) was an exhibition, which was of course intended to show the breadth and weight of the new art in the Danish art of the 1980s; it was an impressive line-up, but it inadvertently revealed the lack of a deeper significance in this style of painting and made more obvious the rifts that were already present. Many of the exhibits looked like slipshod, half-hearted attempts to just play along. A powerful need for reconsidering their situation, clarifying their own attitudes and intentions and for finding a valid, personal basis for their work, could be indirectly sensed in the most talented of the artists; here was a group of artists, who had rapidly and unexpectedly found the wind in their sails, but who no longer knew where they themselves stood. If they had initially worked out a deliberate strategy, they had now become

the hostages of that strategy; many had a clear need for a fresh start.

Strategy or not, the number of exhibitions and the hectic activities of the 18 months that elapsed from *Kniven på hovedet* to *Uden Titel* brought a much-needed vitality to the Danish art world, a stimulating energy, which had significant consequences. In other words, the release of energies we experienced has influenced the situation of art. But in another way, the new painting did not just mean the release of energy, it also expressed an awareness of the time, an anti-authoritarian attitude and self-assertion.

But as we have already noted, a reassessment of the then young artists’ situation followed on their need to find a new foundation for what they felt they stood for. Seen from this vantage point, it was therefore exciting and courageous of *Panum Institut* to acquire works by the artists who had a background in the “wild” painting of the early

1980s. We are speaking of Erik A. Frandsen, Berit Jensen and Kehnet Nielsen, while other young artists arrived later. For instance, Nina Sten-Knudsen, who can now be found in *Frue Plads* and to whom we will return.

Frandsen (b. 1957) shared Bonde's and Carstensen's understanding of the period of "wild" painting. As he has later said: "The situation was full of strategy: we wanted to show that the system could be used to launch ourselves. It gave us a new freedom of expression, while it was a rebellion against the concept-oriented art being taught at the Academy. We thought in contrasts, and that was also part of the element of competition; the better the other artists, the more clearly you must think, yourself. You have to sharpen your wits as compared to the others - also to find the differences that can themselves become a motif. It was a matter of defining - in our youthful presumption - a new aesthetic.

It was a period when we really spread ourselves out enormously. But in reality it was a very limited field we moved in. When we started [the group] *Værkstedet Værst* ("Workshop 'the Worst'") in 1979, we did paintings, video and several other things for each other - we knew it all. It's only now that we can begin to unravel the threads."

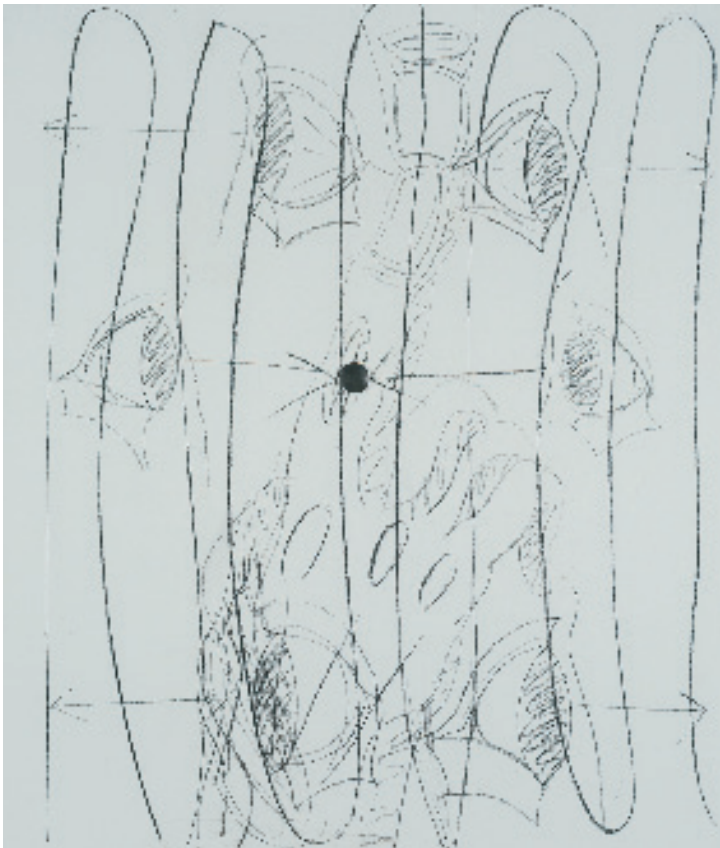
Frandsen was an active experimenter in many of *Værkstedet Værst*'s many activities. A review of the works from the 1980s shows the use of lead and spun glass combined with photography, or painting with vinyl, steel wire and attached plastic boxes. At the large international exhibition, *Documenta IX* in Kassel, 1992, in which he was invited to participate, Frandsen exhibited human figures in pencil, butter and neon tubes on paper. Typically, his works have been concerned with - as he has himself described it - "obsessions, sexual obsessions and overwhelming desire."

Frandsen is represented at *Panum Instituttet*

by two central works from his *Jalta* ("Yalta") series, which is in many respects linked to his fascination with desire and obsession. This series was painted in 1989 for a large exhibition at *Aarhus Kunstmuseum*. It consists of a total of 20 parts: ten charcoal sketches and ten paintings, female figures in yellow with attached rubber rings. After the exhibition, Frandsen saw the sketches and paintings as associated pairs; thus this applies to the order in which they hang in Panum, where they are numbered XVII and XVIII.

On encountering the painting and sketch it is perhaps most sensible to turn our attention to the large charcoal sketch first, apparently unimpressive, but essential to an understanding of Frandsen's intentions with these sketches. Large looping lines, up and down, up and down, establish the vertical sequence, in which the powerfully drawn eyeballs attempt to pen-

ERIK A. FRANDSEN
The "Yalta" series, XVII and XVIII. 1989



etrate these blocks to the vision. A metal disc is mounted at the centre and horizontal arrows point, each in its own direction. At what do they point? Although this cannot be determined exactly, the gaze is important. Is it eye to eye, there, where the arrows point to the metal disc? And is it possible to perceive the shining disk as a staring, fixing gaze? The eye glances under all circumstances from side to side, as if it were trying to find the point at which the gaze cuts through the sinuous line. The gaze is meaningful, but in what way?

Frandsen has spoken in another context of *betydninger* ("meanings") that he calls "blockades." There is much here that collides, is braked, and is unable to find peace under the sharp attention of the gaze, the shining metal disk. But Frandsen has also designated these and other works as his "alphabet," and the charcoal sketches also belong to that alpha-

bet. They lead us to the yellow painting, obviously a young, long-limbed woman, who covers the nakedness of her loins with her hands and arms. The painting's execution is robust with powerful brush strokes at the bottom. But the yellow pigment seems to encircle or frame the girl; it forms a space around her. Two rubber rings are glued to the canvas, one on either side of the girl. These female figures are a recurring motif, which is repeated in variations, in the *Jalta* series. The motif of the woman is in general one that Frandsen has explored since the 1980s. The figure of the girl was earlier depicted with a fox (the symbol of falsehood, mendacity and cunning) around her shoulders, and encircled by two car tyres. These girls in yellow were later accompanied by underwear and brassières - all genuine. The girl is given an air of pathos. She may represent submission, although there are also aspects of pleasure in her appearance,

but the desire and pleasure seem restrained by something apprehensive. And the rubber rings? The girl has covered her sex, but the rings hint at something sexual and accentuate the vaginal. Absence or approach?

As has also been mentioned, Berit Jensen (b. 1956) was one of the "wild" youngsters. She was, indeed, trained at the Royal Academy of Fine Arts, Copenhagen, but her breakthrough came in the now famous *Kniven på hovedet* exhibition in 1982. Her early paintings from that period were figurative, typical of the young painters' fascination with the German *heftige Malerei*. But as with most of them, they continued to experiment and quite soon found their own distinctive styles. Jensen's preoccupation with nature and culture led her to landscape painting, a genre with a long tradition, which she revisited and challenged. She worked with the Romantic landscape, largely conforming to the convention-

al, kitschy landscape painting so familiar from the anonymous, characterless pictures that hang on so many living-room walls. Jensen liked to paint these landscapes in vigorous colours, which in many cases invite the beholder to become familiar with the grandiose landscape, where the perception of depth and space punctures the surface. The painting from 1987, which now hangs on the second floor of the School of Dentistry in *Panum Instituttet*, is typical of her work on tented, trivial landscape painting, as it developed from about 1985-87. Much can be seen as a dissociation from this, but a closer examination also reveals an abiding reflection on the possibilities inherent in this "exhausted" genre - how can it be recharged and given new meanings, new significance?

It is a powerful landscape - also in its dimensions, i.e., 2.3 x 4.3 metres - with a view out over undulating terrain, which raises itself in moun-

tain-like formations. The landscape slopes down towards a lake with forelands and spits, where the mountain again raises itself on the other side of the lake. This landscape is not uninhabited: a fine building, a manor house or a small chateau, can be seen down in the right-hand corner. There are collage elements and at the top, above the horizon, a hand with a pointing finger is outlined - it is nothing less than a version of the creation of Adam, from Michelangelo's painting in the Sistine Chapel. 45's and LP records are attached in several places, hovering and circling with their splashes of colour as if one of them were in slow rotation.

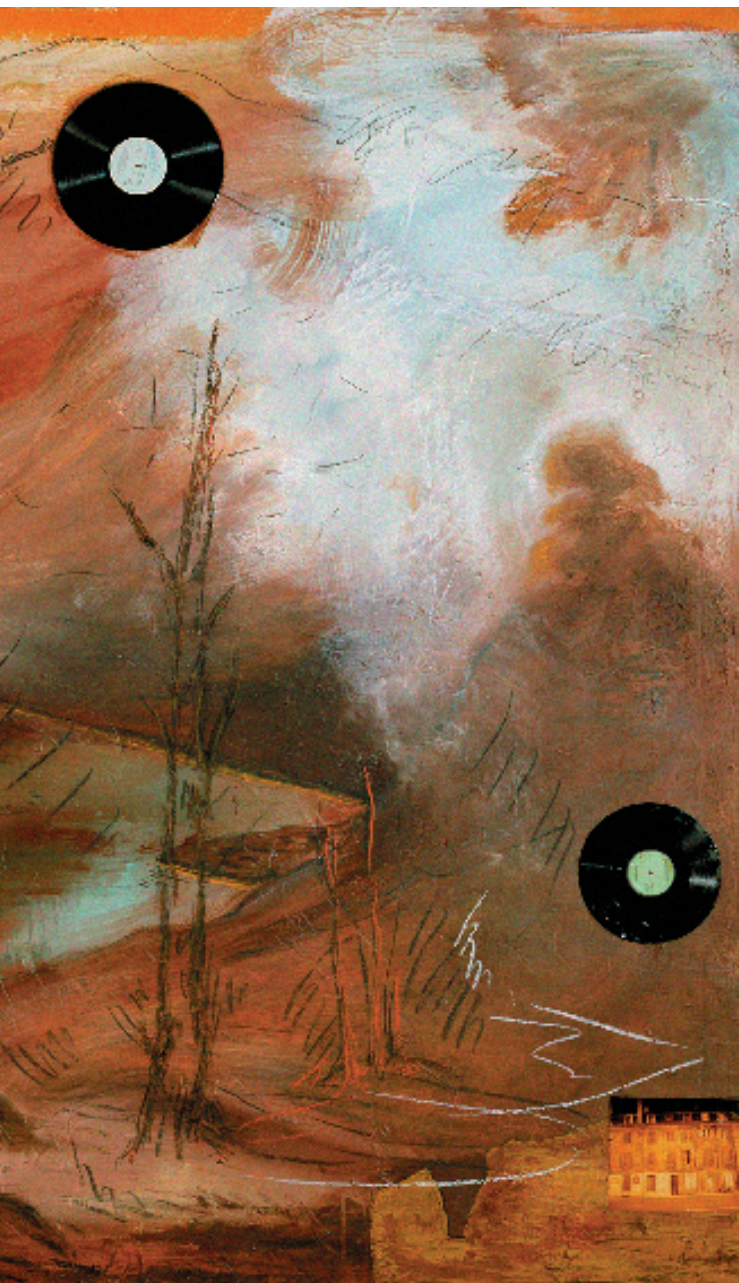
Mountains and valleys with associations to music, which bring nature and its rich variety of sounds very close.

It was Kehnet Nielsen (b. 1947) who, with a neo-expressionistic painting, gave the title to the exhibition *Kniven på hovedet* in 1982.

Nielsen certainly began as an abstract painter, although as with the others discussed here he learned all the tricks before concentrating on the exploration of the landscape and its new potential. He left the spontaneous and simulated expressionistic painting, which led to a thoroughly considered reinstatement of the classical landscape motif.

Nielsen's paintings possess great palpability. The pigments are applied thickly and powerfully, layer on layer, so that their appearance is very impasto. The two paintings (1993-94) that now hang in the reception area of the School of Dentistry are typical of his paintings as they developed during the 1990s. The one is entitled *Ekely*, a direct reference to the famous house and studio outside Oslo, where Edvard Munch lived and worked in later years. Everything here is covered in saturated, deep blues, where the lighter parts emerge as from a fog-bank. A zig-zag line





BERIT JENSEN
 "Landscape with Lake." 1987

pierces the darkness like a bolt of lightning, but over on the right-hand side a cloudless sky is starting to break through. The smaller *Ouverture* is dominated by its palpability and material. The canvas grounded in strong blues, but overpainted, so that the blue can now only be glimpsed through layers on layers of a surface scumbled with yellow-green; the blue also breaks through at the top and bottom. Light and dark of varying intensity gives us space to approach the sensuous beauty that suddenly and surprisingly reveals itself.

HORTUS BOTANICUS

If I have mentioned above, how the large grassy areas of the University park constitute an open space just outside the city centre, the *Botanisk Have* ("Botanical Garden") is one of the invaluable breathing spaces in Copenhagen's evermore strained urban environment. This garden



KEHNET NIELSEN
"Ouverture." 1993-94

is the University's fourth botanical garden. The first, *Hortus Medicus*, which as its name implies was intended for the cultivation of medicinal herbs, was laid out by Christian IV in 1600, in *Krystalgade* - a garden which has subsequently been moved several times. It is mainly thanks to a brewer, J.C. Jacobsen, that a new Botanical Garden was laid out on the earthworks opposite *Rosenborg* and *Kongens Have* ("The Royal Garden"), a locality as familiar to all Copenhageners as the insides of their own pockets, and that this garden had the dual purposes of being the University's Botanical Garden and a public park. The new garden was established in 1872-74 and was completely renovated in 1980-82. There are greenhouses with tropical and sub-tropical plants on the old earthworks, a fascinating palm-house complex, a landscape of rich opportunity for all of us for experiencing botany's unexpected and foreign plant species. The

experts tell us that the Botanical Garden contains more than 2000 tropical and sub-tropical species of plant. The garden invites us to visit it.

Entering the first greenhouse is like entering another world. Unexpected plants thrive here, there is water in a small pool – as mentioned above, it is a breathing space. A sculpture stands in the water, it calls inconspicuously for closer inspection. It is a mask figure, a gift from the New Carlsberg Foundation to the Botanical Garden on the occasion of the inauguration of the greenhouse in 1982 - just one of the Foundation's many donations, which today, in 2002, celebrate the 100th anniversary of the Foundation. The mask figure is an important work by sculptor Sonja Ferlov Mancoba (1911-84) in her otherwise rather sparing production. The mask rests on two points and is supported from behind by a third. Two large eye openings gaze past us, with a flatly-modelled nose above the

open mouth. The whole mask is a broad surface with the character of a large relief. In the garden, we can see how the light falls through the open eyes and reflects from the foliage behind. We perceive the mask as a human being, at one and the same time fearful and uncertain, a person who wants to open up to the world. It is not a casual figure, because her approach to life was existentialist and she adopted difficult conditions of life.

Ferlov started as a painter, but through her close friendship with Ejler Bille and Richard Mortensen she soon became preoccupied with surrealism and the trends in French art.

The mask was a motif Ferlov worked with at the end of the 1930s and to which she returned for a few years at the end of her life. She journeyed to Paris in 1936 and met Giacometti the following year, when she found a studio in the same building. She had also met Ernest Man-

coba, the South-African painter, whom she married in 1940. Her acquaintance with Giacometti was very important. Her early sculptures were abstractions inspired by nature and animals, such as *To levende væsener* ("Two Living Creatures," 1935), *Fugle med unge* ("Bird with chick," 1935) and *Ugle* ("Owl," 1936), which no longer exists. Her sculptures were always modelled in clay or plaster and they have substance and volume. After a few years at home in Denmark after the War, the family returned to France, and in 1961 she had the opportunity to settle in the same quarter in which she had earlier lived and worked.

The significance of the mask as a recurrent theme emerges expressively in a letter she wrote in 1978 to Troels Andersen, who has occupied himself with her art and written a book about her (1979): "To me, work on the mask is an attempt to discover and preserve our human face in the

midst of our inhuman society. The face is like a climax of the body, one could in fact say that the face has the roots of its expression in the body's extremities, the foot and the hand. Nature's creatures know no sharp limits. Today, we try to dissect and analyse everything on the basis of our science. We live in a time of categorisation, which with the passage of every day distances our human vision from its original, holistic perception. If we are to return to this, we must allow nature's great life rhythms to flow through us."

EXISTENCE IN THE EXOTIC

The *Geografisk Institut* and the *Geologisk Institut* are within walking distance of the Botanical Garden, but we must pass *Georg Brandes Plads* ("Georg Brandes' Square"), although hardly a square and in any event one of the city's most depressing. Brandes deserved better, and we could easily be tempted to make our escape

into *Kongens Have*. But the new domicile (the former *Denmark's Tekniske Højskole* {"Technical University of Denmark," started in 1928}) of the Institute of Geography, which was established as part of the Faculty of Science in 1883, has a far better, more functional location, as it has a view of the Royal Museum of Fine Art. The Institute concerns itself with the study of foreign countries, and its research is partly devoted to the interaction between man and nature. That these Institutes received a large relief by the Greenland artist Aka Høegh (b. 1947) with a motif from Greenland was therefore wholly in the spirit of geography and geology.

A number of paintings by author and painter Mogens Hoff (b. 1934) hang on the second floor of the Institute of Geography. They are a beautiful testimony to his interest of many years in African culture and landscape. He stayed in Turkana, Kenya, from 1970 to 1983. The Turka-

SONJA FERLOV-MANCOBA
Mask sculpture. 1982



nese are a nomadic tribe, an almost classless society, but as with so many cultures under pressure Hoff is of the opinion that they will disappear during the foreseeable future. He has spoken of the warmth of his association and his fascination with the Turkane: "The purpose of my description is not primarily need and misery, although God knows it exists, neither is it the sense of futility in the face of the overwhelming combination of drought and the pressure from a technologically superior civilisation. I have preferred to present my perception of these - in the midst of their need and harsh conditions - vital, humorous, musical people."

His stays in Turkana resulted in an exhibition of his paintings therefrom at the National Museum in 1981. The Institute of Geography subsequently acquired 21 of the paintings, and some of the most charming are reproduced here. Take, for instance, Loyakayaka, one of the

wells in Kataboi. They are always dug by the women. They go to the well - as far as five or ten kilometres - individually or in small groups, bearing their vessels on their heads. They chat at the door where Peter, a venerable old Turkane, lives in a wattle-and-daub cabin and hospitably serves *ugali*, a rice-flour porridge with a sauce or dip. And there is a view of one of the few fertile ravines with water, where the nomads water their animals and bathe. The landscape is suggested in light colours and Hoff has chosen in some places to let the pigments flow with a light, fluid expressionism, because the instantaneous impression must be quickly captured and fixed. The figures are loosely sketched, but their physique, body language and physiognomies are precisely characterised. There is a live presence in everything, and for the painter, fascination and pleasure in the way of life and existence of the Turkane.

But man's lot, *la condition humaine*, has a more dramatic and troubling face in two of the works in the building's large rotunda, the middle of which is occupied by a Foucault's pendulum. The one painting hangs opposite the other, and with these almost anxiety-provoking, frightening confrontations we leave the life-giving interplay between nature and culture in Turkana.

Sys Hindsbo's (b. 1944) paintings were acquired when the rotunda was renovated by the Royal Inspector of Listed State Buildings, architect David Bretton-Meyer and his drawing office, who also carried out the fine restoration of the University library in *Fiolstræde*. Sys Hindsbo is a graphic designer, painter and sketcher and we consider her to be one of our best contemporary graphic designers. It is no surprise that she received a vital part of her training under Palle Nielsen, at the School of Graphic Design. Her works reveal her fundamental interest in





MOGENS HOFF

"Bathing, Lokitaung." 1980

the human body, its physique, movements and body language. There is great monumentality in her graphic works; the movements of her figures are frozen and fixed, because we do not immediately understand what is happening to them. The actions are unclear, we sense guilt, punishment and a menacing exercising of power that we cannot define. There are confrontations in which an ominous psychology comes into play with dangerous consequences. The oppressed bow to their oppressors, they are the victims of power. *Mand tyranniseres* ("One is Tyrannised") is the telling title of one of her etchings, or *Intetanende angriber* ("Unsuspecting Assailant"), as a sketch is called. A fundamental pessimism finds expression in her work, and there is great compassion for the victims.

In *Vand bæres til* ("Water being fetched," 1991), a man has apparently fainted; he is lifted and carried by three other men, while another

man brings a tub of water. There is in general a strongly classical sense of form in Hindsbo's graphics and paintings and the Italian Renaissance obviously has great importance for her. We immediately recognise such motifs as *Korsnedtagelsen* ("The removal of Christ's body from the cross") or a *Pietà*. *Okse forberedes* ("The Ox is Prepared," 1992) shows two men apparently in a confrontation in the background. The legs of the ox are bound together, it is hung up and men are ready to take it away. A savage dog is held on a short leash. Strangely enough, the eyes of the two nearest men are covered, with bandages over the eyes or blinded. And does the one man carry a white walking-stick?

Props are often used, figures dressed in supports or carrying leather bands, the purpose of which is unclear. Author Ole Sarvig (1921-1981) published a short story, *Jantzens sommer* ("Jantzen's Summer," 1974), which as he

remarked "was prompted by an experience with Sys Hindsbo's pictures ..." Here this Jantzen is "like a man bearing a coffin on a strap over his shoulder. He carries it around as tray from which he sells his memories ..." The novel was illustrated with her graphics.

Hindsbo's sketches, etchings and paintings contain penetrating existential statements; they seem to bear witness to the unbearable burden of existence.

BACK TO FRUE PLADS

There is access from *Nørregade* to *Kommunitets-bygningen* (the building of the Scholarship Foundation) and the beautiful villa built after the Copenhagen conflagration of 1728 as a residence for the land agent of the Foundation, later used as a professorial residence and today the University's guest house. Its lovely courtyard has a distinctive sculpture by Jørgen Haugen



SYS HINDSBO
"Water being fetched." 1991



SYS HINDSBO
"The Ox is prepared." 1992

JØRGEN HAUGEN SØRENSEN
"Smooth Samples." 1985



BJØRN NØRGAARD
"The Battle of Copenhagen 1801." 1982

Sørensen (b. 1934). There is monumentality in this sculpture as it stands on its flat base. But nothing is raw or unworked. This large granite piece is smooth and elegant, so that it almost seems to have been modelled. The impressive technical treatment of the stone has the effect of giving it organic form. The top of the stone has been given a depression, in which two powerful, tongue-like, finely formed and polished stones have been laid, one over the other. The smooth tongues are typical of Haugen Sørensen's technical mastery, in which the material - bronze, marble, travertine, and now also granite - can be prepared for whatever motif of form he wishes to give to it. One early factor was his preoccupation with representations of animals in which, e.g., slaughter scenes, received prominence in his sculptures from the end of the 1950s. He made an early break with formal classical norms and introduced a new approach

to sculpture, which often led to radical and challenging results.

One work of significant format (1.38 x 2.77 metres) has found space in the Rector's office in the Scholarship Foundation building. Bjørn Nørgaard (b. 1947) executed this technically complex graphic work around 1982. Its title is *Slaget på Rheden* ("The Battle of Copenhagen") and it refers of course to the naval battle fought between the English and Danish fleets in 1801. We have already become acquainted with Nørgaard's large ceramic decoration in *Panum Instituttet* and we can also clearly see here how freely he relates to history and the theme and how his technical approaches unite something decodable with pure abstractions. There is powder and smoke, a tumult in which the defeat becomes obvious. Individual motifs from the history of art have been transferred to this large print; the most noticeable is a rendering of



Michelangelo's "Dying Slave," which can serve to remind us of suffering and the victim.

The main building was thoroughly renovated and restored at the end of the 1980s. A programme for the decoration of ten lecture rooms, to which Danish artists contributed, was implemented. Some of the new artists were recruited according to the rule mentioned above, on the artistic decoration of state-owned buildings, and other works are donations from *Weimanns Fond* ("Weimann's Foundation") or have been deposited by the Royal Museum of Fine Art. Artist Niels Winkel (b. 1939) executed a series of meanders on the ceilings of 10 of the lecture rooms. He accounted for his approach to the task as follows: "The purpose of the meanders is to link the sunken ceiling to the walls. The border motif is partly a reference to the vestibule and partly, to the architectonic lines of the building's façade. The border colour schemes use

from one to three colours on the basis of the simultaneous-contrast theory."

Three paintings by Mette Gitz-Johansen, who as mentioned earlier has also executed a large decoration in *H.C. Ørsted Instituttet*, hang in Lecture Room No. 1. The three paintings (1989-90) were painted with a muted palette, but with powerful green, red and a dark, almost blackish, blue, the abstractions of which condense into light, hovering forms. They hang as a triptych, where the central work is dramatic, with drifting colours. In 1990, Gitz-Johansen gave a key to her intentions: "In context, the pictures can be seen as fragments of psychic landscapes, as notes of a kind from a bygone or future period, where movement into the pictorial space is achieved with many thin layers of colour, with individual tangible, almost weightless forms, or window-like openings in a condensed colour surface." The titles usher us into these "psychic landscapes:"

Åbning ("Opening"), *Byens lys* ("Lights of the City") and *Skygge* ("Shadow").

Lecture Room No. 2 has three paintings, this time by Inge Lise Westman (b. 1945), which were also painted in 1989-90. She is a sculptor, graphic designer and painter, and in her sculpture she has been particularly occupied with birds and bird motifs. Several paintings are the result of her experiences travelling in the Arctic and of recollections, e.g., from Thule. It is no surprise that two of the paintings here, *Vinge* ("Wing") and *Sort vinge* ("Black Wing"), show her abiding fascination with animal and bird life. The structure of the wing, with the clustered feathers spread out to form a fan, where they are seen as abstractions, is an almost hatched illustration of the wing's rapid motion. "*Sort Vinge* is a monumental, summary portrait of a wing," she wrote. "It doesn't matter if we are in doubt: is it a mountainous landscape, an abstract form or

METTE GITZ-JOHANSEN
"Shadow." 1989-90





METTE GITZ-JOHANSEN

from the left

"Opening." 1989-90

"Shadow." 1989-90

"The Lights of the City." 1989-90



INGE LISE WESTMAN

from the left

"Black Wing." 1989-90

"Wing." 1989-90

a wing? With this feather picture I came close to the wing, I entered a landscape of feathers."

With one quite surprising exception, the decorations of the lecture rooms are all paintings. The exception is a large tapestry by Martin Nannestad Jørgensen. We are not accustomed to finding tapestry here or in the other departments on *Nørre Allé* or in the University park. Nannestad Jørgensen (b. 1959) is one of the talented young weavers whose exciting contributions are rejuvenating the tradition. The large, monumental tapestry (about 4 x 2.9 metres) depicts a woman's face, not a portrait but a *Kvinde fra Kairo* ("Woman from Cairo"). It may evoke associations to collages, where torn-up posters and suchlike are brought into new contexts and constellations of meaning. The weaving also evokes associations to the pop-art of the 1960s, silhouettes cut out and arranged in suggestive collages. A powerful face looks

MARTIN NANNESTAD JØRGENSEN
"Woman from Cairo." 1988



towards us (study the pupils, which are trying to focus on something outside the picture), but we are also struck by the thought that it is a photographic portrait in a frame, where the fixing liquid has run out. There are traces of other colours, perhaps also fragments of other pictures. The colours are clear and strong, and this tapestry was executed with great craftsmanship and technical mastery.

The first time we encountered Nina Sten-Knudsen (b. 1957), she was one of the young "wild" painters who made their mark at the beginning of the 1980s. Sten-Knudsen soon stopped being "wild" - she had hardly been involved - as her true goal, and something of which she had always been aware, was to rediscover mythology and use it to recreate forgotten rituals. Her paintings from the early 1980s feature animals as recurring motifs, the horse, the stag, the wolf and the eagle, although then they were chosen from

a belief that, as archetypal images, they still have the power to transmit the idea of a world where religion and the irrational have a natural place. Her animal motifs had important symbolic value, which she interpreted. She accepted the concept of the collective unconscious, and as she once said, "the pictures contained in a common collection." As we approach two of her paintings that hang in Lecture Room No. 5, it is important to note that Sten-Knudsen retrieved her symbols and legendary material from Nordic mythology and the North-American Indians, whom she studied during a stay in the USA in 1985-86.

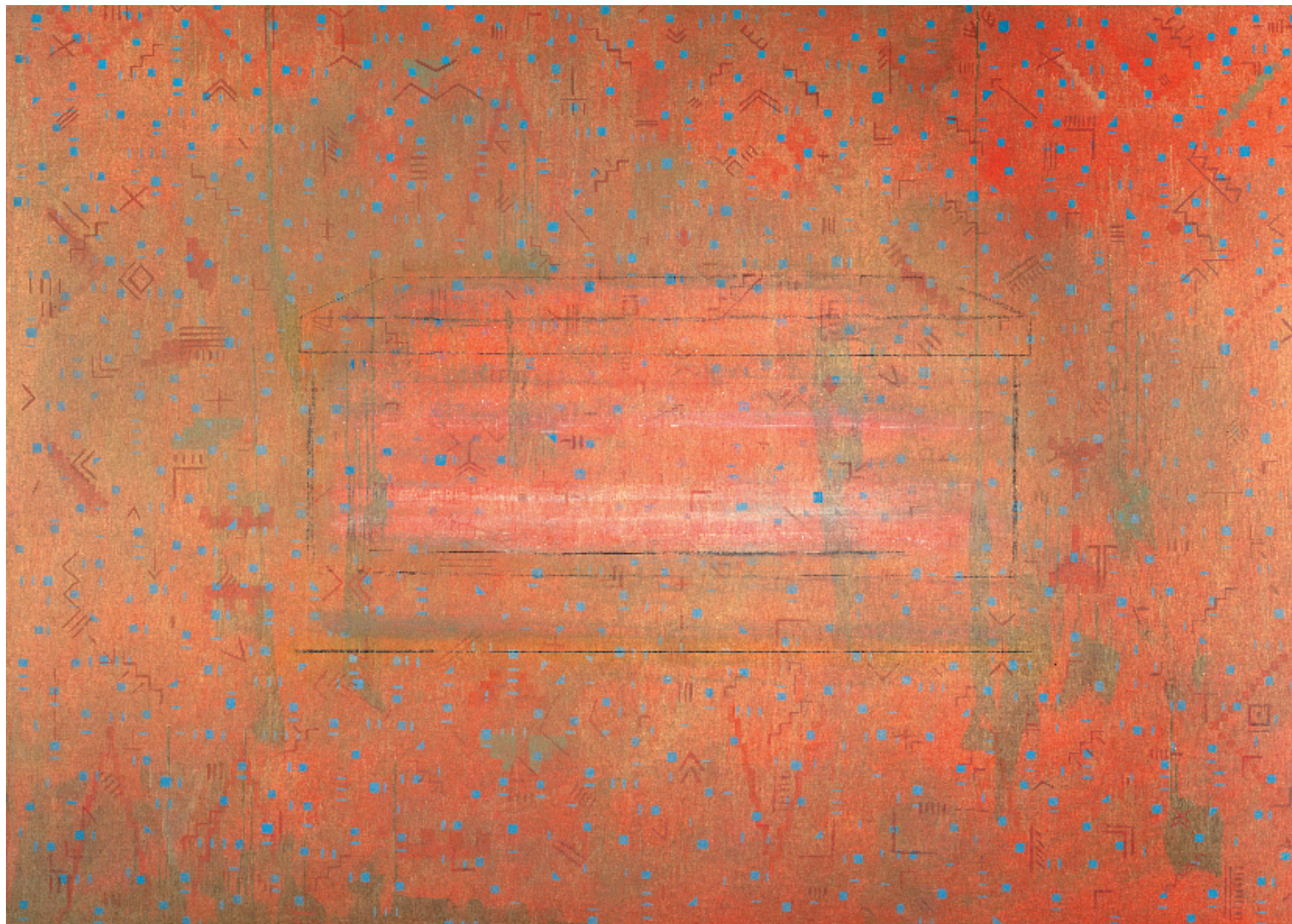
At the end of the 1980s, her painting took a new direction, with peculiar, mysterious landscapes. A series from 1988 bears the title *Monumenternes landskab* ("Landscape of the Monuments"). In it, we see long, sharp shadows falling across a desert-like, sandy and uninhabited landscape with distant cliffs or, as in

another, similarly desert-like, but with strange, statuesque figures, which could have been taken from one of Giorgio de Chirico's metaphysical landscapes.

This landscape was a crucial inspiration, and in a subsequent exhibition of paintings from 1997-99, *Landskabet, senere* ("The Landscape, Later"), at the *Ny Carlsberg Glyptotek*, it can be seen that, with an understanding of a painter such as J.M.W. Turner, the classical-Romantic landscape became a new entry point. Earlier, at the end of the 1980s, she had taken up a theme, a series of paintings for which Sophocles' *Oedipus Rex* was the point of departure. Two of these paintings from 1988 now hang in Lecture Room No. 5. Although the paintings do not allow themselves to be classified into clearly decodable actions, she has said that she "worked with fate and death. In my painting, I have tried to use elements from both the tradition and modernism, it

NINA STEN-KNUDSEN

"The Sarcophagus of King Oedipus." 1988



will be possible to retell the old stories in the new space that opens up.”

The one painting is a veiling of a bluish space. Clouds and shadows seem to condense into something that we could be tempted into seeing as a face without clear features, but is there one staring eye and one blind eye? Can it be Oedipus, who has blinded himself? Or is it Teiresias, the blind soothsayer? The other is painted in warm, brownish tones with touches of red. A perspectively drawn chest, a base or perhaps an ark has been painted in and filled with curious pictographs or hieroglyphs, which recall Sten-Knudsen’s abiding interest in the symbols and signs of the American Indians. Perhaps it is Thebes, when plague struck the city? The paintings confirm her connection of traditional elements and modernism, nothing is obvious but the pictures challenge the imagination.

Nina Kleivan (b. 1960) came to neo-figurative painting, where as mentioned above interest in the classical and Romantic emerged in a painter like Sten-Knudsen, but where Kleivan occupied herself with and studied the paintings of the Italian Renaissance and Baroque. A series from 1991, *Transfigurationer* (“Transfigurations”), came from her reading Otto Steen Due’s new translation of Ovid’s *Metamorphoses* (1989), which was accompanied by a range of pictures inspired by Ovid, which meant that she now interpreted Titian, Guido Reni, Rubens and others.

One of the foreground figures in American abstract expressionism, Robert Motherwell, once said something of relevance on the relationship between tradition and the present: Every intelligent painter carries the entire culture of modern painting in his head. This is his true subject and everything he paints on this basis is both a hom-

age and a criticism. He could have said this of Kleivan, because she has the whole of art’s history behind her, and much as Ovid poetised the Greek myths, legends and tales into his own context, they also became the platform of Kleivan’s new transformations.

The four paintings in Lecture Room No. 8 of the main building are representative of her paintings from the start of the 1990s. Her lightly-sketched motifs, which all paraphrase or have been taken from classical images, are typical. We find a Virgin Mary and child, there are classical female forms, while one image could have been inspired by other antique motifs. There are unexpected fields, square or rectangular, in yellow, blue and black, all abstract elements, which appear to have been overlaid on the canvases’ loosely-painted, abstract-expressionist surfaces. They cast light on an interest expressed by her earlier in connection



NINA KLEIVAN

"The Allegory of the Surface", I-III. 1991

with *Transformationerne* ("The Transformations"): "I'm fascinated by working with the flat planes of the geometric space and the dynamic, dramatic spaces of figurative painting." And of the lecture room's paintings she has said: "These four paintings are part of a longer sequence where I was occupied with a special area of tension between three concepts: the meeting between colourism/ painting, the illusional figure and the abstract elements. An irresolvable conflict arises, but creating this conflict fascinates me - seeing it as a reality on the canvas - and that it emerges almost in defiance as a picture with its own life, its own world" (1991).

It is quite natural to conclude this review of the works of art in the University's main building after the restoration at the end of the 1980s with a brief presentation of the the paintings in Lecture Rooms 3 and 10. A total of seven works by Stig Brøgger (b. 1941), one of our most inter-

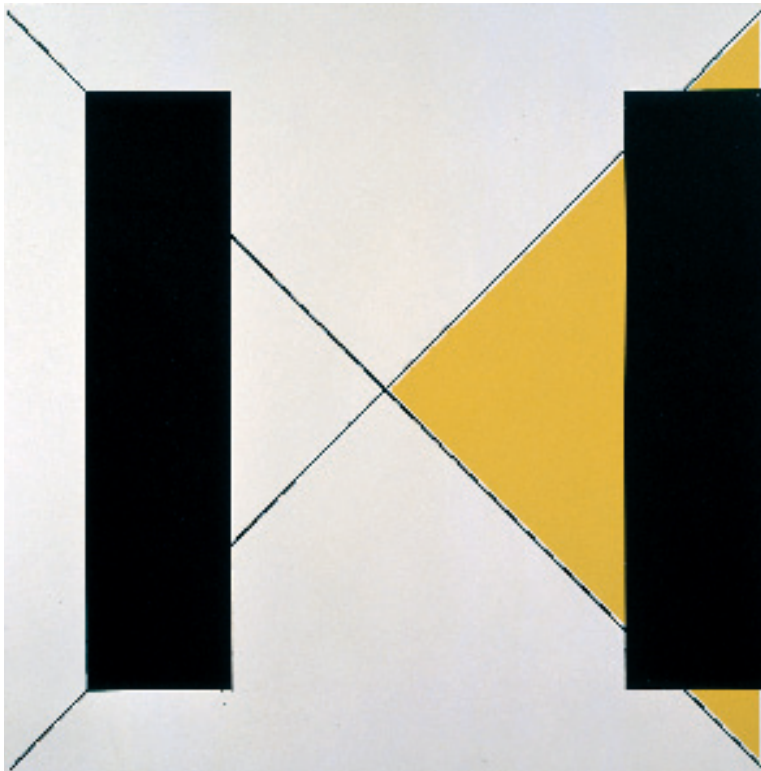
nationally-oriented artists, hangs in these rooms. He became associated with the *Eks-School*, the Experimenting Art School mentioned above, while studying political science at the University of Copenhagen. Brøgger's international orientation, his early understanding of American concept art and minimalism and new philosophical theories, brought him into and contributed to the discussion. He has always worked with graphics and photo-based art. A close collaboration with two colleagues, the sculptor Hein Heinsen and painter and sculptor Mogens Møller, resulted in the formation of the *Institut for Skalakunst* ("Institute for Scalable Art") which, with such large sculptures as *Friheden Station* ("Freedom Station," 1981) in Hvidovre and *Fredens Port* ("Gate of Peace," 1982) near Copenhagen University Hospital, they helped minimalism to gain a foothold in Denmark. Painting became of central importance after his constant probing into the challenges of informa-

tion technology and his preoccupation with new philosophy and current theories of chaos.

In 1990, the Royal Museum of Fine Art exhibited a large installation, with 205 of Brøgger's paintings, all executed in 1988, in the east hall. The title of the exhibition was *Flora Danica. Hændelsen, Striden, Heterogeniteten* ("*Flora Danica. The Event, The Struggle, The Heterogeneity*"). It is worthy of note in this context that Jean-François Lyotard, the French philosopher, wrote an essay for the catalogue. The *Flora Danica* exhibition had certain chief dimensions, 125 of the paintings measured 61 x 52 cm each and 80 of them, 122 x 122 cm. The paintings in the University's main building, which we see here, are a part of *Flora Danica*, here with changing dimensions but in interplay. The installation was partly acquired by the New Carlsberg Foundation and donated to The Danish Institute in Rome, other paintings were acquired by the Royal Museum of Fine Art,



STIG BRØGGER
"*Flora Danica* - The Event,
The Struggle, The Heterogeneity." 1988



STIG BRØGGER

"*Flora Danica* - The Event,
The Struggle, The Heterogeneity." 1988



a selection of which has been deposited at the University of Copenhagen.

This large exhibition is not easy to forget. The tranquil, measured rhythm of the large paintings is accompanied by the faster, denser rhythms of the smaller paintings. The motifs from the large paintings were sometimes echoed in the smaller, where they were broken up and replayed in new variations. But there were no developments in the usual sense, the serial sequence was considered as a maintaining framework for starting points, leaps, exchanges, permutations. A large painting hung at the middle of the hall's large end wall. It could have been the beginning and end of the series, the neutral point, where energy is discharged, rests and from which it accelerates out again. The 200th anniversary of the *Flora Danica* set was celebrated in 1990. It could have provided the inspiration for the title,

although it is sooner the idea of the Danish flora that was behind Brøgger's installation. In other words, the thorough systematisation and cataloguing of the extant species of the national flora. The flora that Brøgger subjected to his systematisation is the abstract, non-figurative forms of modernism. One important facet of his project was of course to establish a catalogue of what is possible in painting today. And since everything is possible, everything is apparently present: the formal and the informal, the constructivist and the geometric, the gesticular and the expressive, strict order and free flow.

This demonstration of painting's possibilities was established as a game, which opened up for contrasts and unexpected constellations. In the *Flora Danica* series, the closed system of the flora was opened to the incomplete: always new grafts, new pollinations, new mutations.

ART AND CHRISTIANITY

The Faculty of Theology has been growing for a number of years. More students and new initiatives came along. The Institute of Systematic Theology celebrated its 25th anniversary in 1995, and the *Center for Kunst og Kristendom* ("Centre for Art and Christianity") was established in about 1990. In 1995, the Faculty introduced tuition in art and Christendom under the Open University. It started with survey courses that clarified the relationship between the forms of art and Christendom, from the 4th century until the present day. All of this is naturally bound indissolubly together with the Faculty's significance to church history, the study of the Testaments, research into the Christian dogmas, liturgy, practical theology and much else. The Faculty opens itself to history, philosophy and sociology, and the Institute of Systematic Theology is interdisciplinary.

There are many works of art at the Faculty today, and many of them call for attention. A series of paintings by Dan Sterup-Hansen (1918-95) hangs in the Department of Church History. The action is unambiguous, it concerns a *Begravelse* ("Burial," 1961), in which a sequence is summarily played out in simplified form. The sexton tolls the bell in the foreground, the bereaved sit on a bench, there are silhouettes around the coffin and the faint outline of the dear departed can be seen in the coffin. The pastor stands at the back.

It is significant that Sterup-Hansen has exhibited on several occasions with such a kindred artist as Palle Nielsen (both were professors at the Royal Academy of Fine Arts' School of Graphic Design) - exhibitions where the interpretation of man and his condition was central. Sterup-Hansen's style is linear, with preferred contours and with a simplified but still expres-



DAN STERUP-HANSEN
"Burial." 1961

sive body language. The experience of interdependence and brotherliness is expressed in the contrasting and grouping of the figures. This series is related to the paintings of an altarpiece he executed in 1971 for Vellinge Church, in the diocese of Ribe. He depicted Christ's burial, the Last Supper, Judas, who betrayed Jesus, and Peter's denial. Another similarly typical painting is his monumental picture of *Befrielsesregeringen* ("The Liberation Government," 1985-91), for the Great Hall at Christiansborg.

Of the numerous dramatic and often moving interpretations of the Passion, it is tempting in this context to bring up Arne Haugen Sørensen's large triptych (1992-93) for Dalby-neder Church. The triptych shows the emaciated, crucified Christ with the two robbers crucified on either side. The side wings can be turned, so that instead of the robbers we see *Vandringsmanden* ("The Wanderer") and *Isaks*

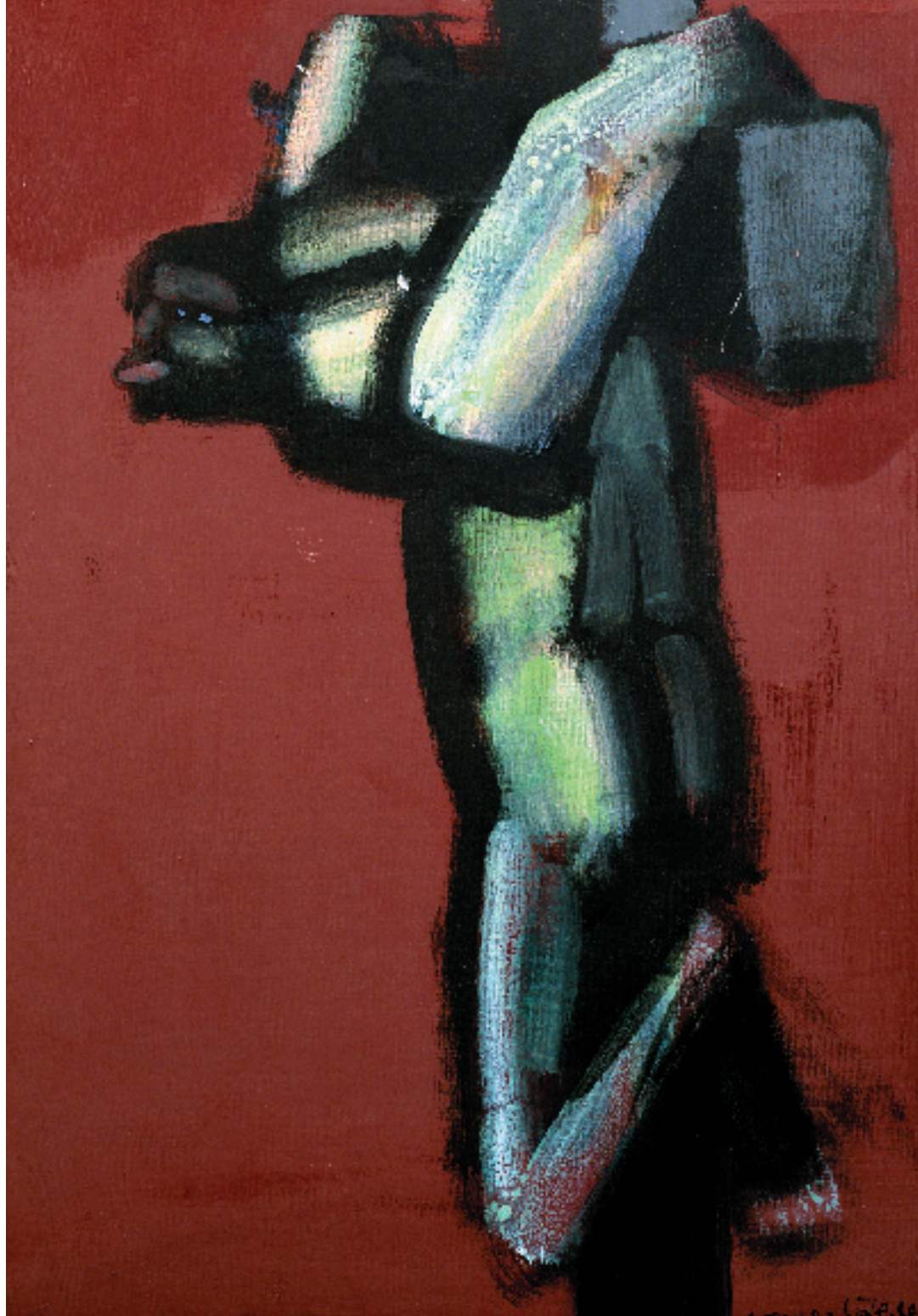
ofring ("The Sacrificing of Isaac"). The triptych is mentioned here because another, related picture by Sørensen hangs in the Institute of Systematic Theology. *Røver der rækker tunge* ("Robber putting out his tongue," 1994) is a new reflection on the motif of the two robbers on the cross in Dalby-neder. With his arms bent back over the arms of the cross, the robber puts out his tongue grimacingly and contemptuously at, well, the soldiers and guards?

With his painting strongly influenced by expressionism - it also includes a significant graphic work - Sørensen (b. 1932) is notable by virtue of his reduced but figurative world of imagery and its distinctive abstract elements. Grotesque figures emerge, in which strange animals chase a running girl in the forest. The animals bare their terrifying fangs, but everything is painted from a delicate palette and seems to be born by a rugged humour, which

discloses a certain relationship to surrealism.

After the earlier introduction to some of the young "wild" painters, who made their breakthrough with the exhibition *Kniven på hovedet* in 1982 and who we find represented at *Panum Institutet*, it is actually quite surprising to meet one of the leaders at the Faculty of Theology. I am speaking here of Peter Bonde (b. 1958), who is represented by the painting *Olfert Fischersgade 5, nr. 2* ("5, Olfert Fischersgade, No. 2," 1982). All materials were considered usable at the time and every form of (stylistic) expression was possible and permissible. Bonde's painting is executed in oils on hardboard, to which pieces of cardboard have been glued. To the extent that can be comprehended and interpreted, the motif is both expressive and thought-provoking. A head spins around fast while it emits a stream of triangular masks. The small pieces of cardboard are glued to the

ARNE HAUGEN SØRENSEN
"Robber putting out his tongue." 1994





PETER BONDE

"5, Olfert Fischersgade, No. 2." 1982

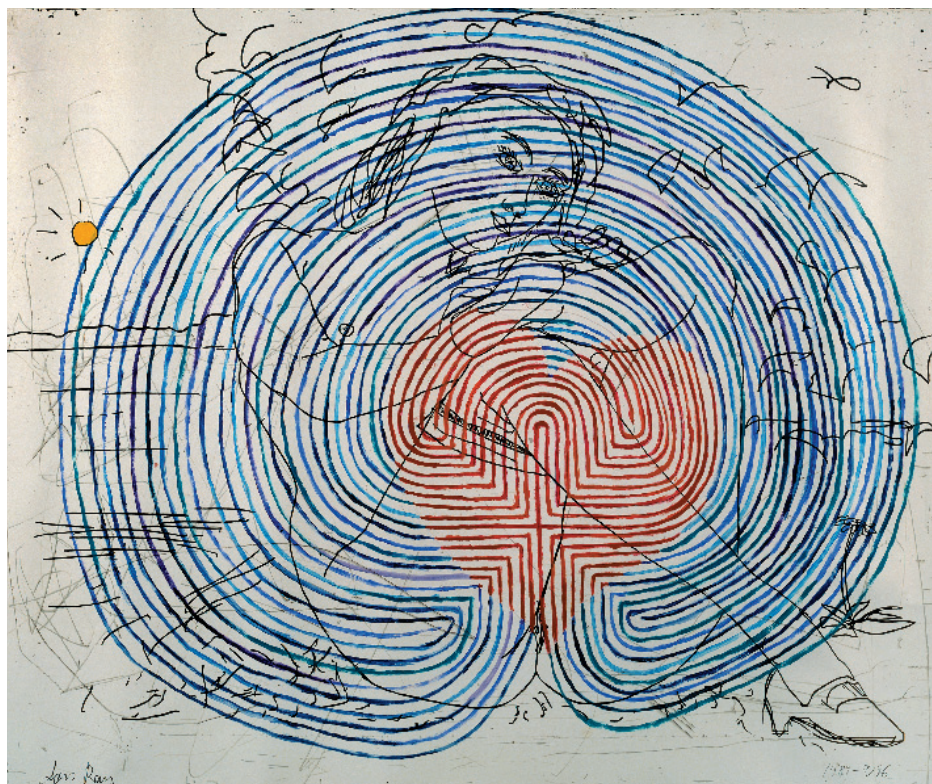
surface. The spinning head with eyes is perhaps an expression for loss of consciousness or loss of bearings. The masks swirl up but find neither rest nor a rôle, a masquerade seems to be the only possibility.

A large, suggestively-painted serigraph by Lars Ravn (b. 1959) bears the title *Hjertet i Trojaborgen* ("The Heart in the Castle of Troy") to set our thoughts in motion. So much is immediately clear: it is a labyrinth, intricately drawn and executed in blue and black. But this is not the labyrinth in Chnossus, which Daedalus built at the command of King Minos, and we are clearly no longer bound by Greek mythology; the title indicates the characteristic Nordic stone ships – "*Trojaborge*" – but the mystic form of the spiral encloses a delicately drawn woman, naked, with her legs crossed.

The labyrinth finally ends in a heart shape, and from the heart we can see that the woman

bare her sex, the entrance to the labyrinth, with the possibility of choosing the symbolic journey to the centre and the secret of life? During the 1980s, Ravn, who had an early association with "wild" painting, developed a refined, figurative style of painting in clear, strong colours, and his circling of feminine sexuality is typical of his graphics and paintings. *Hjertet i Trojaborgen* leaves no doubt about his fascination with womankind and sexuality.

One significant and central work at the Faculty is Heinsen's more than two-metre high bronze sculpture. As this work is untitled, we shall simply call it "Sculpture 1985." Opposite it hangs a large painting by Brøgger, which does not come from the above-mentioned *Flora Danica* series but which, as with his many squares and displaced planes, was chosen in consultation with Heinsen in conjunction with the installation of the sculpture. It is worth remembering that Heinsen



HEIN HEINSEN
Sculpture 1985. 1985



(b. 1935) holds a *cand. theol.* (roughly corresponds to Master of Divinity), but he started at the Royal Academy of Fine Arts while he was still studying at the university. Heinsen, Stig Brøgger and Mogens Møller established the *Institut for Skalakunst*, which as we have already noted also resulted in large decorations for public buildings. An early interest in minimalism led to more penetrating studies, especially of new French philosophy. They came to have considerable impact of the students at the Academy, where Heinsen was professor of sculpture from 1980-89. The reason why we mention new French philosophy here is that it is impossible to avoid mentioning Michel Serres. Heinsen could himself refer not only to his own teaching but also to the influence Serres' writings had had on cogitations over Danish sculptural works in the 1980s.

Today we can find central, major sculptural works from the 1980s in *Handelshøjskolen*

("Copenhagen School of Economics and Business Administration") in Copenhagen (*Uden titel*, "Untitled," 1986) and *Johanneskirken* (a church in Vorup) received a significant decoration in 1993, where a bronze by Heinsen and two vertical paintings in red by Brøgger are mounted on opposing walls in the apse.

These sculptures are noteworthy insofar as the closed form of a finished sculpture seems to have been broken up and split into fragments, only to be collected again in a number of components, in which completely new forms become parts of a sculpture of quite another kind. One phenomenon that has interested Heinsen is fractal geometry. When we examine the work more closely we see blocks that are broken, stumps of columns that appear to be part of new contexts, unformed mass breaking through planes and displacements, as well as cubes and cones. "Sculpture 1985" is a metasculpture.

Heinsen has said: "I see sculpture as a decisive way of finding one's bearings in the world." And: "Sculpture constitutes the tangled opposite pole to mass communication's literary spreading."

To return to Serres, it is important to note his interest in and understanding of the Trinity. The figure of the Trinity has also occupied Heinsen, who expressed in an interview his understanding of the Trinity: "Each figure in the Trinity has its function in three directions: God the Father, God the Son and God the Holy Ghost. And the further they are apart the more living the work becomes. Everything depends on the *spaces*. The more silent the figure of God the Father, the better the work, the more present the figure of God the Son, the better the work, the more surprising the figure of God the Holy Ghost, the better the work." (*Politiken*, 7th July 2002.)

"Sculpture 1985" has large dimensions; it is more than two metres tall and it respects the

classical, monumental, male figure. An important observation has persuaded many at the Faculty to see an expression of the Trinity in the lowest part of the corbie-stepped pyramid, which appears in inverted form.

Many of the works here express a relationship to the Christian dogmas and interpret Christian iconography. Peter Brandes (b. 1944) is one of today's artists who has most penetratingly interpreted the figures and events of the Testaments. As an exponent of expressionism, he has expressed himself in many media, he moves freely between graphic design, sculpture, photography and ceramics. His many journeys have brought him into a close relationship to Turkey, Greece and North Africa, and he enjoys working on motifs and themes that have occupied him for long periods. The classical torso motif interpreted through archaic Greek or Egyptian sculpture is a typical example. He has

illustrated Otto Steen Due's new translation of Virgil's *Aeneid* (1996), Homer's *Illiad* (1999), and Homer's *Odyssey* (2002). He has most recently been deeply involved with Plato's *Phaedon*, which has led to a large exhibition of paintings and sculpture (2001). His relationship to antiquity has been consolidated and he constantly returns to the classical motifs of pictorial art. Orpheus' way to the Underworld has long been an important motif to him. Every time "I take up the theme," he says, "I have naturally become a little older, have developed myself in another direction of form, have perhaps become a few experiences the richer and have seen new and different potential in depicting this journey. His music-enchancement has turned into a shriek. Just as agonised as the shriek of Polyphemus." A painting from 1990 hangs in the Institute of Systematic Theology. It is also the Orpheus theme, but the title, *Orpheus Reihe* is part of

a number of variations, which show other possibilities, other openings. The work has a subtitle that brings us close to the other side of the Orpheus theme. The subtitle is *Hoher Baum im Ohr*, and the meaning is clear. It is Rilke's "Orpheus" sonnets that inspired him:

Brandes' preoccupation with the Orpheus myth, with the loss of Eurydice shows us why Rilke is also important to him. The Orpheus sonnets were written in response to a death and they have been described as a requiem. *Orpheus Reihe* is intensely and expressively painted, often with the use of powerful reds and yellows, where the colours drift. We can, if we wish, discern the form of a head and an ear, which listens as the song fades. We gain the impression that they were painted under pressure to maintain the forceful impressions left by the experience of Orpheus and his fate. It is interesting to note that Brandes has interpreted Rilke through *Orfeus*



PETER BRANDES
"Orpheus Reihe," 1990



PETER BRANDES
"Easter." 1992

Øre ("Orpheus' Ear") in a number of variations, as coloured woodcuts.

Rilke also wrote the poem *Gethsemane*, which is a theme that shows the way to motifs from the Passion and which preoccupies Brandes. His graphics series, *Paaske* ("Easter") is part of a larger series, and we soon realise that two biblical figures, Isaac and Jesus, have always followed him and that he frequently returns to them. He has interpreted Isaac in paintings, graphics and ceramic sculpture, something which led to a major and extensive exhibition in the Tel Aviv Museum of Art, in 1995. The story of Jesus' Passion in Easter week was here concentrated on the Crucifixion itself, which he depicted with great intensity and in which helplessness and the pain of the wound are unbearable. It is related to *Ishøj-korset* ("The Ishøj Cross"), a sculpture executed in 1996 for the new decoration in Vejleå Church, in Ishøj. The wounds of the crucified

man lead our thoughts to one of Brandes' exhibitions in 2000, the title of which was *Næsten intet - Dine Sår Mine Sår* ("Almost Nothing - Your Wounds My Wounds"). A graphic sheet executed in 1993 may recall his interest in the seated or the enthroned, preferably with a large sculptural plinth, which otherwise shows his fascination with archaic Greek or Egyptian sculpture. The large graphics are typical of his technique, as he often likes to experiment with and test new media and technical variations. The motif, primarily in brown, was printed together with the green and white elements of the drawing and woodcut, and the entire graphic is a combination of high pressure and woodcut.

An intimate acquaintance with childhood's Danish landscape, long walks in wind and weather - findings of flints and flint axes along the way became vital collector's objects, which nourished a fundamental understanding of the

PETER BRANDES
"Easter." 1992



relationship between history and the present, culture and nature. In such exhibitions as *Tumulus* and *Gravhøje* ("Barrow"), Maja Lisa Engelhardt's paintings of strong, expressive landscapes immediately reveal her interest and understanding of style. An historical awareness permeates her work, and it is no accident that she occupies herself with antiquity, Egyptian art and religion. She has written that her interest in Egyptian religion has given her an understanding of its recurring theme: light and darkness. This has resulted in a long series of monotypes on this theme, but it is not hard to see that the other way she also had to follow was that of Christianity. One theme that has occupied her is *Den Brændende Tornebush* ("The Burning Bush"), a painting that has found its place in a church in Jutland and a theme in a one-man exhibition in New York, in 1998. Engelhardt (b. 1956) executed a larger decorative work when Skelund Church was to be restored and



MAJA LISA ENGELHARDT
"Noli me tangere - Easter Morning." 1999

to receive a new decoration, which took place in 1998-99. The altar tapestry is an interpretation of Jacob's struggle with the angel, and it was woven in Paris.

The Renaissance frame of Skelund Church's triptych was conserved and gilded, so it could be said that the new paintings of the triptych have historical dimensions in several planes. It soon became evident to the artist that the church's presence and emanation demanded a triptych motif that expresses Christianity's mystery after Easter - that Christ is resurrected as a man. She had not previously worked with a motif from the New Testament that deals with the resurrection or the following period. She says that she chose Easter Morning, the time when Mary Magdalene finds the sepulchre empty and is astonished. She turns around and sees that it really is Jesus. It is here that she tries to touch him, but is rebuffed: *noli me tangere*.

Her choice of motif gave rise to much consideration. She said: "This vital place in the New Testament, where Christ is present but unrecognised, opens up a wealth of opportunities for interpretation to the artist, as Christ's presence is immaterial for an instant. This is why I felt that not one but many attempts were not only necessary but also relevant, in the sense that the situation opens the way to new interpretations." It is thought-provoking that the painting hanging in Skelund Church today is the first of a total of seven versions.

It is no less thought-provoking for those who have familiarised themselves with Engelhardt's paintings to learn that the other six versions now hang in the Institute of Systematic Theology. There is the realisation that what she has tried to depict is the moment when Mary meets Jesus; we sense the resurrected one, who is felt as an invisible presence until he is perceived

as an intangible, departing form. In other versions we find hasty white brush strokes, which are surely to be understood as Christ's shroud, now discarded.

FAREWELL TO KUA

Københavns Universitet Amager (KUA) ("University of Copenhagen Amager") was the result of Parliament's adoption of a law in June 1970, according to which the University's expansion was to take place in West Amager. A temporary building was to be erected in prefabricated materials. Architects Eva and Nils Koppel, Gert Edstrand and Poul Erik Thyrring - the first two of whom were also responsible for *H.C. Ørsted Instituttet* and *Panum Instituttet* - were involved for the purpose of collecting the many departments of the Faculty of Humanities. KUA was built during the 1970s, but was also, as required, an inexpensive approach, which proved to be

MAJA LISA ENGELHARDT
"Noli me tangere - Easter Morning," 1999



PER KIRKEBY
Untitled. 1992

beset with many difficulties, environmentally and otherwise, which were extremely troublesome for the students and staff.

Some of the departments managed to compensate for the discomfort, partly by creating a more dignified cultural environment. The New Carlsberg Foundation stepped in when the Department of Art History moved from *Esplanaden* to KUA in 1988. When it moved, the Department returned the previous depositions at *Esplanaden* and received instead new, significant donations, which also contribute to the accentuation of the breadth of the Department, not least since the Department, after many other amalgamations carried out by the Faculty, became the Department of Art History and Theatre Research. Nine paintings by Stig Brøgger, all part of the *Flora Danica* series exhibited at the Royal Museum of Fine Art in 1990, hang in the present lobby of the Department.







NINA KLEIVAN

"Evening." 1990

NINA KLEIVAN

"Morning." 1990



At KUA we encounter a large, richly orchestrated work by Per Kirkeby. *Uden Titel* ("Untitled") is an open landscape, which seems to be receiving a rain of blue drops; light, brownish tones above may awaken associations to cloud formations, which condense here and there and fall to the earth, a forest floor with heavy humus. Growth follows rain. Kirkeby has reflected in an interesting and important essay, *Billedtekst* ("Caption"), on the realisation of the painting: "Painting is always laying layer on layer. This is without exception fundamental to painted pictures, even if they seem to have been painted in a continuous movement. The movement always crosses its own trail somewhere. It is easy to understand that the picture is layer-on-layer when we consider Picabia's puzzle pictures and my own physical plants, but harder, where 'synchronous' pictures are concerned. By 'synchronous' I understand pictures in which all of the layers contribute to a single image, where

the primer and subsequent layers - glazed or not - coincide. The 'asynchronous' are pictures in which each new layer is a new picture. They are like geological strata, with fractures and discords. Each new layer, however furious it may be, is always contaminated and coloured by what is underneath. Even in pictures where the current layer is being physically removed, erased.

This is true of all pictures; they have many layers and any analysis for good reason almost always deals only with the last. The last layer in the superficial sense. But how to speak of what we cannot see, the overpainted or erased layers, how to deal, e.g., with photographs, which are pictures with layers that have ceased to exist? The answer is that they exist all the same, they are included in the visible by contamination, but the problem lies in the way in which we deal with the visible layer [...] The evocative tone is the 'synthetic,' that which does not immediately

seek results but which relates to the picture sensuously and which permits the apparently most unreasonable associations to emerge." (Extract from *Bravura*, Per Kirkeby, Copenhagen 1981.)

When we discussed the decoration of the University's main building we also introduced paintings by Nina Kleivan, and two of her paintings now hang in the Department of Art History. At the end of the 1980s, she worked with variations on Bernini's "The Ecstasy of St. Theresa" where the dramatic and ecstatic became an attempt to unify religion's assertions with the symbolic language of the image. It is this interest in Bernini's work, where she paraphrases St. Theresa. The paintings are entitled *Morgen* ("Morning") and *Aften* ("Evening," both from 1990), and with a light (postmodernist?) point she plays on St. Theresa's mystic experiences and ecstatic states. In the former, Kleivan has painted four sparking plugs and sparks fly like



ERIK TORP ØCKENHOLT
Untitled, 1990

small bolts of lightning from the plugs to the saint. Is it too much to suggest that she “turns on?” The other picture has just a single sparking plug left; evening, exhaustion and discharge.

Erik Torp Øckenholt (b. 1961) is one of the young painters trained, in similarity to Kleivan, by Brøgger at the Royal Academy of Fine Arts. He also shares an interest in Roman antiquity, the Renaissance and the baroque. Following a one-year scholarship visit to Rome, he spent a longer period in New York, during 1991-92, where the new paintings contain many suggestive references to the history of the USA. The motif of *Uden Titel* (“Untitled,” 1990) is representative of a number of large paintings executed in 1989-1990, which were exhibited after his return from Rome. This painting reveals his unveiled fascination with Rome, its geography and history. The wide-spreading landscape gives a view over the city, with cupolas, rows of columns and ruins.

Before the silhouette of the sitting man are fragments of Corinthian capitals. This man seems to be sitting in deep thought, perhaps sunk in meditation over history and its “Decline and Fall?” This painting is closely related to another from the same year, *Guldalder* (“Golden Age”), but in which the same sitting man, now wearing a large, broad-brimmed hat, seems more directly related to the tradition of the Golden Age. *Uden Titel* has a white cranium, whereas there are as many as 15 crania in the same year’s *Memento mori*, the Italian inscription of which reads: “We were as you and you will be as us.”

One of the Faculty’s largest and most impressive paintings is Dorte Dahlin’s “Judecca” (1989). With its format (2.05 x 3.83 m), it is of great beauty while it also challenges the mind. “Judecca” is a monochrome, a large blue surface that inexorably leads our thoughts to French painter Yves Klein’s fascination with and use of a

blue he called an “International Klein Blue.” But other factors are also involved here. Dahlin (b. 1955) was trained at the Royal Academy of Fine Arts by Heinsen among others, and as mentioned earlier she participated in the renowned *Kniven på hovedet* exhibition. Later, at the start of the 1980s, she began to approach a form of landscape painting through paintings with drifting colours, which were also highly sensuous. These paintings have at one and the same time great presence and great absence. While studying in Hamburg at the beginning of 1995, Dahlin had visited a number of exhibitions of classical Chinese painting, where she acquired a deeper understanding of the multiple-perspective spatial concept of Chinese landscape painting. One painting from 1988 is *Santa Maria del Fiore*, which is probably a reference to Brunelleschi’s architecture and central perspective, but which with two horizontal fields unites the monochromatic with



DORTE DAHLIN
"Judecca." 1989



a freer painting, perhaps landscape-like, which meet at a clear vanishing point. She calls the paintings from this period “vanishing pictures.” If insisted on, “Judecca” could also be designated a vanishing picture, but as mentioned there is more at stake here. Seeing her large blue monochrome surface, we are tempted to echo painter Barnett Newman’s words: “the sublime is now,” but the middle section has a strange pair of eyes, which squint in their bizarre way from side to side and up and down. This precludes all self-orientation, while it perhaps suggests that this painting, with its large, “sublime” surface both opens up a great space and a great depth. A wing has been added, which is not monochrome but turbid, with peculiar traces, signs and imprints, something which Dahlin has called “Dinosaur tracks.” We can immediately recognise an octagonal gold medal with a (famous) relief of the laurel-crowned Dante Alighieri. This “sublime” surface with the

large space could, although we cannot know, be a reference to Dante’s “Divine Comedy,” where in *Inferno*, *Canto 34* we hear of the wanderers, who have now reached the other, northern hemisphere: “Thou hast thy feet upon the little sphere Which makes the other face of the Judecca.” (Canto XXXIV, v. 39, H.W. Longfellow’s translation). Judecca is “the Circle of Judas”, but can it be possible to find on this immeasurable monochrome surface a focal point where this squinting gaze can find rest?

Much has been spoken and written of the future of the University of Copenhagen, not least of the unsatisfactory environment of the Faculty of Humanities. Is there a better future for the comfort of the humanists? The future is now. A new building project following an architectural competition was won by Svend Axelsson and his firm, *KHRAS*, and the project was started at the end of the 1990s. At present it involves about 40,000

m², and the new buildings will extend from *Njalsgade* out towards *Ørestad*, which will also house the Danish Broadcasting Corporation and *IT-Højskolen* (“IT University of Copenhagen”). The first buildings became ready during the autumn of 2002, when the Department of Art History and Theatre Research and the Department of Nordic Philology moved in. The art-history and Nordic philology libraries will receive new decorations funded by the Danish Art Foundation. Nordic philology will receive a large painting by Merete Barker and art history, a work in a similar format by painter Jes Fomsgaard. Large new decorations have been placed in the other buildings during the course of 2002, with works by Anita Jørgensen, Viera Collaro and Niels Erik Gjerdevik. It is tempting to discuss the artists’ ideas for these large decorations, but this must wait until another occasion.

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Photographer: Peter Schandorf.

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**CONSTANTIN HANSEN
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The vestibule's left side wall,
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Photographer: Peter Schandorf.

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Photographer: Fred. Riise, 1905.

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CONSTANTIN HANSEN

Athenes fødsel ("Birth of
Athena"), 1851.

The vestibule's left side wall.
Photographer: Peter Schandorf.

Page 46, Fig. 23

CONSTANTIN HANSEN
*Athene og Poseidon strides om
besiddelsen af Attika* ("Athena
and Poseidon Contend for the
tutelage of Attica"), 1852.
Central field of the vestibule's right
side wall.
Photographer: Peter Schandorf.

Page 47, Fig. 24

**CONSTANTIN HANSEN
AND GEORG HILKER**
Peepshow on left pilaster, 1848-
53. The vestibule's left side wall.
Photographer: Peter Schandorf.

Page 48, Fig. 25

**CONSTANTIN HANSEN
AND GEORG HILKER**
Detail with storks on left pilaster,
1848-53.
The vestibule's left side wall.
Photographer: Peter Schandorf.

Page 49, Fig. 26

HERMAN VILHELM BISSEN
Apollo, 1843-55.
Marble, 258 cm high. Inscription
on the base: "Modellert af Prof. W.
Bissen, 1843. Completed by him
in 1855. Execution in marble paid
by voluntary contributions from the
students and citizens."
Photographer: Peter Schandorf.

Fig. 27

HERMAN VILHELM BISSEN
Pallas Athena, 1843-55.
Marble, 258 cm high. Inscription
on the base: "Modellert af Prof. W.
Bissen, 1843. Completed by him
in 1855. Execution in marble paid
by voluntary contributions from the

students and citizens."
Photographer: Peter Schandorf.

Page 54, Fig. 28
CONSTANTIN HANSEN
Athene besjæler Prometheus' lerfigur ("Athena animates Prometheus' clay figure"), 1845-47.
Central field of the vestibule's main wall.
Photographer: Peter Schandorf.

Page 55, Fig. 29
CONSTANTIN HANSEN
Male model.
Study for the decoration in the University's vestibule: Prometheus danner mennesket af ler ("Prometheus forms man in clay").
Paper on canvas, 55 x 37 cm, Royal Museum of Fine Art.

Fig. 30
BERTEL THORVALDSEN
Athene besjæler det af Prometheus dannede menneske ("Athena animates the human figure formed by Prometheus"), 1805-07.
Modelled for Christiansborg Palace, Thorvaldsens Museum.

Fig. 31
CONSTANTIN HANSEN
Prometheus danner mennesket af ler; Athene besjæler leret ("Prometheus forms man in clay; Athena animates the clay"). 1845.
Cartoon for the entire composition. Brush and black ink over charcoal and pen and reddish ink, paper on canvas, about 255 x about 255 cm. University of Copenhagen.

Fig. 32
CONSTANTIN HANSEN
Prometheus danner mennesket af ler; Athene besjæler leret

("Prometheus forms man in clay; Athena animates the clay"). 1845.
Study for the decoration in the University's Vestibule. Paper on canvas, 37 x 39.5 cm, Royal Museum of Fine Art.

Page 56, Fig. 33
CONSTANTIN HANSEN
Psyches nedgang i underverdenen ("Psyche's Descent into the Underworld"), 1847.
Cartoon for the entire frieze. Charcoal, paper on canvas, about 130 x about 571 cm. University of Copenhagen.

Page 57, Fig. 34
CONSTANTIN HANSEN
Apollon med lyren ("Apollo with lyre"), 1846.
Study for the decoration in the University's Vestibule- Oils on paper, 32 x 22 cm, Royal Museum of Fine Art.

Fig. 35
CONSTANTIN HANSEN
Apollon med lyren ("Apollo with Lyre"), 1846.
Study for the decoration in the University's Vestibule. Paper on canvas, 60 x 47.5 cm, Royal Museum of Fine Art.

Page 58, Fig. 36
CONSTANTIN HANSEN
Eurydike ("Eurydice"), 1847.
Cartoon, study of detail for *Orfeus' tilbagekomst* ("Orpheus' Return"). Brush and greyish ink over light charcoal sketch, paper on canvas, about 1245 x about 733 cm, University of Copenhagen.

Page 59, Fig. 37
CONSTANTIN HANSEN
Eurydike ("Eurydice"), 1847.

Cartoon, study of detail for *Orfeus' tilbagekomst* ("Orpheus' Return"). Brush and greyish ink over light charcoal sketch, paper on canvas, about 126 x about 771 cm, University of Copenhagen.

Page 60, Fig. 38
CONSTANTIN HANSEN
Siddende mandlig model ("Seated Male Model"). 1847.
Study for Orpheus released from his fetters. Oils on canvas, 55 x 38 cm, University of Copenhagen.

Fig. 39
CONSTANTIN HANSEN
Standing male model. 1847.
Study for Heracles releasing Prometheus. Oils on canvas, 51 x 38 cm, University of Copenhagen.

Page 61, Fig. 40
GEORG HILKER
Themes from the myth of Ceres, 1847.
The vestibule's main wall, left pilaster.
Photographer: Peter Schandorf.

Page 62, Fig. 41
GEORG HILKER
Themes from the myth of Bacchus, 1847.
The vestibule's main wall, right pilaster.
Photographer: Peter Schandorf.

Page 63, Fig. 42
CONSTANTIN HANSEN
Pallas Athenes fødsel ("Birth of Pallas Athena"), 1851.
Study for the decoration in the University's vestibule. paper on canvas, 37 x 50.5 cm, Royal Museum of Fine Art.

Fig. 43
CONSTANTIN HANSEN
Pallas Athenes fødsel ("Birth of

Pallas Athena"), 1851.
Preliminary study for the decoration in the University's vestibule. Royal Museum of Fine Art, Denmark. Kobbrestiksamlng.

Fig. 44
CONSTANTIN HANSEN
Pallas Athenes fødsel ("Birth of Pallas Athena"), 1851.
Preliminary study for the decoration in the University's vestibule. Royal Museum of Fine Art, Denmark. Kobbrestiksamlng.

Page 64, Fig. 45
CONSTANTIN HANSEN
Apollon og Pythia ("Apollo and Pythia"). 1851
Study for the decoration in the University's vestibule. paper on canvas, 40.5 x 31 cm, Royal Museum of Fine Art.

Page 65, Fig. 46
CONSTANTIN HANSEN
Præstinden Pythia ("Pythia the Priestess"). 1851
Study for the decoration in the University's vestibule. Charcoal on paper on canvas, 78.5 x 52 cm, University of Copenhagen.

Page 66, Fig. 47
CONSTANTIN HANSEN
Bygningen af skibet Argos ("The Building of the Argus"), 1848.
Preliminary study for left side wall's left lunette, pencil on paper, Private collection.

Page 67, Fig. 48
CONSTANTIN HANSEN
Athene, fulgt af sejrsgudinden Nike, tvistes med Poseidon om besiddelsen af Attika ("Athena, followed by Nice, Goddess of Victory, contends with Poseidon over Attica"), 1851-52.

Study for the decoration in the University's vestibule. paper on canvas, 36.5 x 49.5 cm, Royal Museum of Fine Art..

Fig. 49
CONSTANTIN HANSEN
Athene, fulgt af sejrsgudinden Nike, tvistes med Poseidon om besiddelsen af Attika ("Athena, followed by Nice, Goddess of Victory, contends with Poseidon over Attika"), 1851-52.
Photographed during the 1905 restoration, University of Copenhagen.
Photographer: Fred. Riise.

Fig. 50
CONSTANTIN HANSEN
Athene, fulgt af sejrsgudinden Nike, tvistes med Poseidon om besiddelsen af Attika ("Athena, followed by Nice, Goddess of Victory, contends with Poseidon over Attika"), 1851-52.
Photographed during the 1905 restoration, University of Copenhagen.
Photographer: Fred. Riise.

Pages 68-9, Fig. 51
CONSTANTIN HANSEN
Grisaille frieze of the expedition of the Argonauts, 1853.
The vestibule's right side wall, details of the lower frieze.
Photographer: Peter Schandorf.

Page 70, Fig. 52
CONSTANTIN HANSEN
Argonauterne, der lander på bebyrernes ø, hvor Pollux overvinder Amykos ("The Argonauts landing at the island of the Bebryces, where Polydeuces defeats Amycus"), 1853
Cartoon for the entire frieze.

Charcoal and white chalk with brush and brown ink, about 138 x about 620 cm, University of Copenhagen.

Fig. 53

Den Ficoronske Cista (*Cista Ficorona*), 1847.

Copper engraving. *The Cista Ficorona* described and explained by P.O. Brøndsted. Published on the highest recommendation by N.V. Dorph, Copenhagen, 1847. Plate 2 A, printed by Ruspi (in Rome). Copper engraving by de Clugny, Paris, 69.2 x 21.8 cm.

Page 71, Fig. 54

CHRISTEN KØBKE

Castings from the Charlottenborg castings collection, 1830.

Oils on canvas, 41.5 x 36.0 cm, Den Hirschsprungske Samling ("The Hirschsprung Collection")

Page 72, Fig. 55

CONSTANTIN HANSEN

Apollon spiller for hyrderne (Apollo Playing for the Shepherds"). 1853.

The vestibule's left side wall, details of the lower frieze.

Photographer: Peter Schandorf.

Page 73, Fig. 56

Antik vase med hyrder ("Antique vase with shepherds").

New Carlsberg Glyptotek.

Fig. 57

CONSTANTIN HANSEN

En hyrdedreng fra Pompeii (*Pæstum*) ("A Shepherd Boy from Pompeii {Pæstum}"), 1838.

Oils on paper, 25.5 x 19.5 cm, Royal Museum of Fine Art.

Fig. 58

Antik skulptur af hyrdedreng

("Antique sculpture of Shepherd Boy").

New Carlsberg Glyptotek.

Fig. 59

BERTEL THORVALDSEN

Hyrdedrengen ("Shepherd Boy"). 1817-25.

Marble, Thorvaldsen's Museum.

Photographer: Ole Woldby.

Page 75, Fig. 60:

FREDERIK RIISE:

Photograph of the main wall's left field, 1904-05.

University of Copenhagen.

Page 76, Fig. 61

FREDERIK RIISE

Photograph of the vestibule's main wall, 1904-05.

University of Copenhagen.

Page 77, Fig. 62

FREDERIK RIISE

Photograph of the vestibule's left wall, 1904-05.

University of Copenhagen.

Page 78, Fig. 63

FREDERIK RIISE

Photograph of the vestibule's right wall, 1904-05.

University of Copenhagen.

Page 80, Fig. 64

AUGUST JERNDRORFF

Apollon slangedræberen ("Apollo the Dragon Slayer"), 1878.

Oils on canvas, 45 x 34 cm, University of Copenhagen.

Fig. 65

AUGUST JERNDRORFF

Apollon slangedræberen ("Apollo the Dragon Slayer"), 1878.

Oils on canvas, 45 x 35 cm, University of Copenhagen.

Page 82, Fig. 66

FREDERIK FERDINAND FRIIS

Proposal for the Ceremonial Hall's Pompeian decoration, 1836.

Gouache, pen, ink on paper, 38.5 x 35 cm, University of Copenhagen.

Page 83, Fig. 67

GEORG HILKER

Proposal for the Ceremonial Hall's Pompeian decoration, 1838-43.

Lead, water-colours, opaque colours on paper, 20 x 20.7 cm, A10520e, Royal Academy of Fine Arts, Collection of Architectural Drawings.

Photographer: Jørgen Watz.

Page 84, Fig. 68

MICHAEL GOTTLIEB BINDESBØLL AND CONSTANTIN HANSEN

Proposal for Ceremonial Hall's decoration, 1854.

Indian ink, water-colours and opaque colours on paper, A11313d 32 x35.8 cm, A11313c 30,8 x 35.2 cm, A11313b 30.4 x 53.9 cm, Royal Academy of Fine Arts, Collection of Architectural Drawings.

Photographer: Jørgen Watz.

Page 85, Figur 69

GEORG HILKER

AND CONSTANTIN HANSEN

Proposal for Ceremonial Hall's left long wall, 1860.

Pencil, water-colours and opaque colours on gold ground on paper, 49 x 73.5 cm, A10520o, Royal Academy of Fine Arts. Collection of Architectural Drawings.

Photographer: Jørgen Watz.

Page 86, Fig. 70

GEORG HILKER

Extracts from the Ceremonial Hall's decoration, 1864-65.

Photographer: Peter Schandorf.

Pages 88-9, Fig. 71

GEORG HILKER

Section from the cavetto's decoration in the Ceremonial Hall, 1864-65.

Photographer: Peter Schandorf.

Page 90, Fig. 72

Copy of an older model made under H.W. Bissen's supervision: Christian IV's portrait carved in wood, 1866

Photographer: Peter Schandorf.

Page 99, Fig. 73

WILHELM MARSTRAND

Sketches for the Ceremonial Hall's long wall: Hans Tavsens protecting Bishop Rønnow; University's inauguration in *Vor Frue Kirke*, 1st of June, 1479; James VI of Scotland visits Tycho Brahe at Uranienborg on Hven Island in 1590, 1870-71.

Oils on canvas, 55.5 x 47.5 cm, 59 x 72 cm, 55.5 x 47 cm, University of Copenhagen.

Page 100, Fig. 74

WILHELM MARSTRAND

Inauguration of University of Copenhagen on 1st of June, 1479 in *Vor Frue Kirke*, 1870-71.

Photographer: Peter Schandorf.

Page 103, Fig. 75

CARL BLOCH

Hans Tavsens protecting Bishop Joachim Rønnow, 1876.

Photographer: Peter Schandorf.

Page 104, Fig. 76

CARL BLOCH

Tycho Brahe receiving James VI of Scotland at Uranienborg on Hven Island in 1590, 1878.

Photographer: Peter Schandorf.

Page 105, Fig. 77

CARL BLOCH

King Frederik III and Peder

Schumacher in Bishop Jesper Brochmand's house, 1888.

Photographer: Peter Schandorf.

Page 107, Fig. 78

VILHELM ROSENSTAND

Students' and professors' participation in the defence of Copenhagen against the Swedish attack on the night between the 10th and 11th of February, 1659, 1889.

Photographer: Peter Schandorf.

Fig. 79

VILHELM ROSENSTAND

Ludvig Holberg attending a rehearsal of Erasmus Montanus, 1892.

Photographer: Peter Schandorf.

Page 108, Fig. 80

ERIK HENNINGSEN

The Nordic natural scientist's conference in Roskilde on the 14th July, 1847, 1898.

Photographer: Peter Schandorf.

Page 109 Fig. 81:

University of Copenhagen's Ceremonial Hall, 2001.

Photographer: Peter Schandorf.

Page 111, Fig. 82

Tapestry Room.

See the University of Copenhagen yearbooks for 1915-20 IV, p. 92, 1920-23 II, pp. 90 ff. and 1937-38, pp. 9-17

Tapestries, wool and silk. 1: 332 x 445 cm. 2: 326 x 311 cm. 3: 339 x 390 cm. 4: 328 x 321 cm. 5: 332 x 259 cm. 6: 348 x 259 cm.

Photographer: Peter Schandorf.

Page 112, Fig. 83

Tapestry No. 3, detail.

Photographer: Peter Schandorf.

Page 115, Fig. 84
Tapestry No. 6, detail.
Photographer: Peter Schandorf.

Pages 122-3
CARL HENNING PEDERSEN
Kosmisk Hav ("Cosmic Sea"), 1960-64.
Mosaic, 280 x 1330 cm.
Photographer: Peter Schandorf.

Page 124
CARL HENNING PEDERSEN
Kosmisk Hav ("Cosmic Sea"), detail, 1960-64.
Mosaic.
Photographer: Peter Schandorf.

Page 125
DORIS BLOOM
"Grid," 1992-94.
Oils on canvas, 200 x 445 cm.
Photographer: Peter Schandorf.

Page 126
METTE GITZ JOHANSEN
"Memorandum," detalje, 1993
Photographer: Peter Schandorf.

Page 127
METTE GITZ JOHANSEN
"Memorandum," 1993.
Wall installation.
Photographer: Peter Schandorf.

Page 128
PER KIRKEBY
Monument for Niels Bohr, 1988
Brick sculpture.
Photographer: Peter Schandorf.

Page 129
PER KIRKEBY
Monument for Niels Bohr, 1988
Brick sculpture.
Photographer: Peter Schandorf.

Page 130
HJØRDIS HAACK

Uden Navn ("Untitled"), 1990.
Acrylics on canvas, 140 x 1198 cm.
Photographer: Peter Schandorf.

Page 132
SØREN ANKARFELDT
Skabelsen ("The Creation"), 1990.
Oils on canvas, 240 x 960 cm.
Photographer: Peter Schandorf.

Page 133
TONNING RASMUSSEN
Det genopstandne Atlantis ("Atlantis Resurrected"), 1982.
Acrylics on concrete, 313 x 3620 cm.
Photographer: Peter Schandorf.

Pages 134-5
TONNING RASMUSSEN
Det genopstandne Atlantis ("Atlantis Resurrected") - detail, 1982.
Photographer: Peter Schandorf.

Page 137:
EGON FISCHER
De tre fortællinger ("The Three Tales"), 1994.
Wall reliefs, granite, aluminium and lead, 280 x 1600 cm.
Photographer: Peter Schandorf.

Page 138
EGON FISCHER
Wall reliefs - detail, 1994.
Wall relief, granite, aluminium and lead.
Photographer: Peter Schandorf.

Pages 140-1
BJØRN NØRGAARD
Figurer og Glasvæg ("Figures and Glass Wall"), 1986.
Glazed fired clay.
Photographer: Peter Schandorf.

Page 143
BJØRN NØRGAARD
Glass wall, 1986.

Glazed fired clay.
Photographer: Peter Schandorf.

Page 144
POUL GERNES
Mural, 1981.
Oils on hessian wall lining.
Photographer: Peter Schandorf.

Page 145
POUL GERNES
Murals, 1981.
Oils on hessian wall lining.
Photographer: Peter Schandorf.

Page 146
POUL GERNES
Murals, 1981.
Oils on hessian wall lining.
Photographer: Peter Schandorf.

Page 147
PER KIRKEBY
Charcoal sketches, 1988.
Charcoal on paper, 255 x 185, 255 x 98.5, 255 x 105 cm.
Photographer: Peter Schandorf.

Page 149
MOGENS ANDERSEN
Painting, 1977.
Oils on canvas, 195.5 x 162 cm.
Photographer: Peter Schandorf.

Page 150
MOGENS ANDERSEN
Painting, 1977.
Oils on canvas, 192 x 195 cm.
Photographer: Peter Schandorf.

Pages 1950-1
MOGENS ANDERSEN
Tile picture, 1979.
Ceramics, about 250 x 500 cm.
Photographer: Peter Schandorf.

Page 153 Figur 23:
MOGENS ZIELER
Landligt eventyr i seks motiver

("Rustic Adventure in Six Motifs").
A red fox in bright sunshine, 1965-67.
Oils on hardboard, 140 x 140 cm.
Photographer: Peter Schandorf.

Page 154
MOGENS ZIELER
Landligt eventyr i seks motiver ("Rustic Adventure in Six Motifs").
A billy-goat in peaceful co-existence with a bat, a cat and a bird, 1965-67.
Oils on hardboard, 178 x 90 cm.
Photographer: Peter Schandorf.

Page 155
ERIK HAGENS
Et billede af det samfund vi har and lever i i 1990'erne ("A Picture of the Society We Have and Live in in the 1990s"), 1988.
Acrylics on canvas, 500 x 200 cm.
Photographer: Peter Schandorf.

Pages 156-7
NIELS ERIK GJERDEVIK
Panoramic picture, 1992.
Oils and glaze on fired clay, canvas and hardboard, 206 x 2200 cm.
Photographer: Peter Schandorf.

Page 161
ERIK A. FRANDSEN
The "Yalta" series Nos. XVII and XVIII, 1989.
1. Oil pastels and metallic pigments on canvas, 200 x 170 cm.
2. Oil pastels and rubber on canvas, 200 x 170 cm.
Photographer: Peter Schandorf.

Pages 164-5
BERIT JENSEN
Landskab med sø ("Landscape with Lake"), 1987
Oils on canvas, 230 x 430 cm.
Photographer: Peter Schandorf.

Page 166
KEHNET NIELSEN
Ouverture, 1993-94.
Oils on canvas, 200 x 120 cm.
Fotograf: Peter Schandorf.

Page 169
SONJA FERLOV-MANCOBA
Mask sculpture, 1982.
Bronze sculpture, 81 x 74 cm.
Photographer: Peter Schandorf.

Page 171
MOGENS HOFF
Pictures from Turkana:
Masikini woman gathering firewood and women at the well, Kataboi, 1981.
Oils on hardboard, 200 x 122 cm.
Photographer: Peter Schandorf.

Page 172
MOGENS HOFF
Pictures from Turkana:
Bathing, Lokitaung, 1981.
Oils on hardboard, 200 x 122 cm.
Photographer: Peter Schandorf.

Page 174
SYS HINDSBO
Vand bæres til ("Water being fetched"), 1991.
Pencil and acrylics on canvas, 135 x 227 cm.
Photographer: Peter Schandorf.

Page 175
SYS HINDSBO
Okse forberedes ("The Ox is prepared"), 1991.
Pencil and acrylics on canvas, 135 x 227 cm.
Photographer: Peter Schandorf.

Page 176
JØRGEN HAUGEN SØRENSEN
Smooth sculptures, 1985.
Granite sculptures, 195 cm tall.
Photographer: Peter Schandorf.

Page 177

BJØRN NØRGAARD

Slaget på Rheden ("The Battle of Copenhagen"), 1982.

Graphic, 138 x 277 cm.

Photographer: Peter Schandorf.

Page 179

METTE GITZ-JOHANSEN

Skygge ("Shadow"), 1989-90.

Oils on canvas, 200 x 160 cm.

Photographer: Peter Schandorf.

Page 180

METTE GITZ-JOHANSEN

Åbning ("Opening"), *Byens lys* ("The Lights of the City") and *Skygge* ("Shadow"), 1989-90.

Oils on canvas, 200 x 160 cm.

Photographer: Peter Schandorf.

Page 180

INGE LISE WESTMAN

Sort vinge ("Black Wing") and *Vinge* ("Wing"), 1989-90.

Oils on canvas, 175 x 200 and 175 x 135 cm.

Photographer: Peter Schandorf.

Page 181

MARTIN NANNSTAD JØRGENSEN

Kvinde fra Kairo ("Woman from Cairo"), 1988.

Tapestry, 402 x 285 cm.

Photographer: Peter Schandorf.

Page 182

NINA STEN-KNUDSEN

"Oedipus Rex - sarcophagus," 1988.

Oils on canvas, 192 x 265 cm.

Photographer: Peter Schandorf.

Page 184

NINA KLEIVAN

"The Allegory of the Surface," I-III, 1991.

Oils on canvas, 155 x 130 cm.

Photographer: Peter Schandorf.

Pages 185-87

STIG BRØGGER

Flora Danica - Hændelsen,

Striden, Heterogenity ("Flora Danica - The Event, The Struggle, The Heterogeneity"), 1990.

Parts of the series. Alkyd, alkyd enamel and pigment on hardboard, 122 x 122 cm.

Photographer: Peter Schandorf.

Page 189

DAN STERUP-HANSEN

Begravelse ("Burial"), 1961.

Acrylics on plywood, 182 x 252 cm.

Photographer: Peter Schandorf.

Page 191

ARNE HAUGEN SØRENSEN

Røver der rækker tunge ("Robber putting out his tongue"), 1994.

Acrylics on canvas, 91 x 65 cm.

Photographer: Peter Schandorf.

Page 192

PETER BONDE

Olfert Fischersgade 5, No. 2 ("5, Olfert Fischersgade, No. 2"), 1982.

Collage, Oils on cardboard glued to canvas, 200 x 149.5 cm.

Photographer: Peter Schandorf.

Page 193

LARS RAVN

Hjertet i Trojaborgen ("The Heart in The Castle of Troy"), 1996.

Graphic, 137 x 157 cm.

Photographer: Peter Schandorf.

Page 194

HEIN HEINSEN

Sculpture 1985, 1985.

Sculpture in patinated bronze,

182 x 63 x 60 cm.

Photographer: Peter Schandorf.

Page 197

PETER BRANDES

Orpheus Reihe, 1990.

Oils on paper, 120 x 80 cm.

Photographer: Peter Schandorf.

Page 198

PETER BRANDES

Paaske ("Easter"), 1992.

Part of a series of 14, lithograph, 55.5 x 75.5 cm.

Photographer: Peter Schandorf.

Pages 200-1

MAJA LISA ENGELHARDT

Noli me Tangere - Påskemorgen (*Noli me Tangere* - "Easter Morning"), 1999.

Part of a series of 6, oils on canvas, 97 x 80 cm.

Photographer: Peter Schandorf.

Pages 202-3

PER KIRKEBY

Untitled, 1992

Serigraph on paper,

196.5 x 308 cm.

Photographer: Peter Schandorf.

Page 204

NINA KLEIVAN

Aften ("Evening"), 1990

Acrylics on canvas, 130 x 170 cm.

Photographer: Peter Schandorf.

Page 205

NINA KLEIVAN

Morgen ("Morning"), 1990

Acrylics on canvas, 130 x 170 cm.

Photographer: Peter Schandorf.

Page 206

ERIK TORP ØCKENHOLT

Untitled, 1990.

Oils on canvas, 175 x 250 cm.

Photographer: Peter Schandorf.

Pages 208-09

DORTE DAHLIN

"Judecca." 1989.

Oils on canvas, 250 x 383 cm.

Photographer: Peter Schandorf.