

Catalogue of the portraits of P.O. Brøndsted

by Mikala Brøndsted

As is well known, the techniques of portraiture possible during the first decades of the 19th century were those of painting, drawing, engraving, and some mechanical techniques. The epoch of photography started only a few years before P.O. Brøndsted's death in 1842, and it must be considered unlikely that any photographs of him ever existed.

Brøndsted was a cosmopolitan, associating with intellectuals and artists from various countries, a fact which is also reflected in the array of artists who portrayed him. The number of portraits is fairly considerable for his time.

The following survey includes those portraits mentioned in the *Dansk Biografisk Leksikon*,¹ supplemented by further investigations in a number of Danish museums and institutions: The Royal Library, the Danish National Gallery, The Museum of National History at Frederiksborg Castle, the Ny Carlsberg Glyptotek, the National Museum of Denmark (Departments: The Classical and Near Eastern Antiquities; The Royal Collection of Coins and Medals), the Museum of Copenhagen, and Copenhagen City Hall have been examined.²

1. DBL 1; DBL 3.

2. *The list* aims at being chronological. However some portraits are undated, in which cases their dates are based upon an estimate.

Measurements are noted: vertical x horizontal.

Catalogue description refers to the following works listed in the bibliography:

Cock-Clausen: no. in Cock-Clausen 2004.

Schultz: reg. no. in Schultz 1932.

S-number: cat. no. in Strunk 1865.

W-number: cat. no. in Westergaard 1930-1933.

Location: the repository and the number of originals is given.

Most of the portraits described below are reproduced in this publication.

1. A. Flint: Copperplate engraving (1806 or before) 8.5 x 7.5 cm. / diameter 6 cm.



This profile is the first known portrait of Brøndsted, made by the Danish engraver Andreas Flint. It was engraved probably as a 'token of remembrance' before the first long trip, which was begun in August 1806 when Brøndsted was 25 years old. His travelling companion, Georg Koës, was portrayed as well, also in profile. Flint produced a large number of portrait miniatures, using a technique referred to as Chrétien's manner (cf. next artist on the list).³

CATALOG DESCRIPTION: W 1745.

LOCATION: *The Royal Library*: 4 original prints (one in

With regard to KB (The Royal Library/Det Kongelige Bibliotek, Copenhagen), the Department of Maps, Prints and Photographs is implicit, unless another department is mentioned. All originals as well as photographic reproductions are included in the list. Size, stated as 2°, 4°, and 8°, refers to the archives. The Danish names of the institutions are, Det Kongelige Bibliotek, Statens Museum for Kunst, Ny Carlsberg Glyptotek, Nationalmuseet (Antiksamlingen; Den kgl. Mønt- og Medallesamling), Københavns Bymuseum, Københavns Rådhus, all in Copenhagen; Det Nationalhistoriske Museum, Frederiksborg Slot, Hillerød.

3. Clementsen 1924, 1-17, 72; Weilbach, II, 320.

reddish brown) in the Agerholm collection. Also 1 photo in the same collection.

The Museum of Copenhagen: 1 original.

The Museum of National History Frederiksborg Castle: 1 original.

REPRODUCED: In the article by Ida Haugsted.

2. G.-L. Chrétien: Copperplate engraving (1808)

9 x 8 cm. / diameter 6 cm.



A couple of years later, when Brøndsted resided in Paris doing preparatory studies for the expedition to Greece, he had a portrait engraved by Gilles-Louis Chrétien, musician, draughtsman, engraver, and also an inventor of a method of producing faster and easier portraits, the physionotrace.⁴

CATALOG DESCRIPTION: W 1746.

LOCATION: *The Royal Library*: 1 original in the Agerholm collection. Also 1 photo in 8°.

In family possession: The original copperplate.

REPRODUCED: In the article by Gorm Schou-Rode.

4. The physionotrace apparatus, a mechanical wooden instrument with a viewfinder, enabled the artist to draw a profile portrait quickly. The drawing was then reduced to a smaller size and engraved in copper. (<http://users.telenet.be/thomasweynants/precursors.html>). The method is also explained in Clementsen 1921, v-ix.

Chrétien made another engraving in 1808, that of Holger Halling Aagaard, when Aagaard visited Brøndsted in Paris. Aagaard was the owner of Iselingen at Vordingborg, and he later became Brøndsted's brother-in-law.

5. AKL, XIX, 10.

3. Drawing (undated)

47 x 37 cm.



A large drawing on a faintly brownish background, similar to the engraving by Chrétien mentioned above, but reversed laterally. The artist could well be Chrétien. It is known that he made large portrait drawings in round frames, sometimes hand coloured, on white or darkish background.⁵ This portrait is not mentioned in the *Dansk Biografisk Leksikon*, and for that reason it is relatively unknown.⁶

CATALOG DESCRIPTION: Cock-Clausen No. 85.

LOCATION: *Copenhagen City Hall*.

The Royal Library: 1 photo in black and white in 4°.

REPRODUCED: In the article by Otto Schepelern.

6. This drawing, in an oval frame, was traced via a photo at KB. From the handwritten information given on the back of the photo: "Unknown male. Original drawing found, presumably at the City Hall ...". A later hand has identified the man as P.O. Brøndsted (with a question mark) and noted the comparison with the engraving of Chrétien. Considering the similarity with the engraving, as well as the information given in AKL (cf. note 5), there should be no reason to doubt the identity of the portrait, and I would say that the drawing could well have been made by Chrétien.

4. H. H. Ploetz: Drawing (undated)

52 x 37 cm.



A portrait of a young and handsome Brøndsted, drawn in black chalk by Hans Heinrich Ploetz, a miniature and portrait painter born in Holstein. After travels in Germany, Italy and Switzerland Ploetz settled down in Copenhagen. His works include a number of enamels and drawings. In addition, he was the inventor of an instrument used for mechanically outlining portrait profiles.⁷ The Danish National Art Library has dated the drawing to about 1810.

LOCATION: *The Royal Library*: Original in 2°. Also 3 photos in 4°, and 1 photo in 8°.

REPRODUCED: In the article by Jacob Isager.

7. Weilbach, VI, 448.

8. Incidentally, the present writer came across this drawing recently in the Manuscript Department of KB, when going through a collection of Brøndsted-papers. Being a great-great-great grand

5. C. A. Muhle (?): Drawing (undated)

10 x 5.5 cm.



This anonymous pencil drawing was discovered by the author among Brøndsted's letters and papers in the Manuscript Department of the Royal Library.⁸ It had been in family possession until 1966 when it was handed over to the library after the death of Johannes Brøndsted, P.O. Brøndsted's great-grandson and also a famous archaeologist. Text below the portrait: "etatsråd [titular Councillor of State] professor P.O. Brøndsted". The portrait has been glued on a cardboard, on which a later hand has added the name of Muhle with a question mark. Carl Adolph Muhle, a Danish book-keeper and stamp cutter, is described as an amateur,⁹ and one might say that the present drawing could match this characterization. Nonetheless, Muhle had the opportunity to make several official medals, using models by, for instance, C.W. Eckersberg and Bertel Thorvaldsen.

LOCATION: *The Royal Library*, Manuscript Department, New Royal Collection 4648 4°, V.

REPRODUCED: At the end of the catalogue, p. 290

daughter of P.O. Brøndsted, I found this 'new' portrait interesting. Since the drawing was not registered in the Department of Maps, Prints and Photographs, it is probably unknown.

9. Weilbach, V, 460.

6. C. A. Jensen: Painting (1819)

Christian Albrecht Jensen, a well-known Danish portrait painter, was a good friend of Brøndsted. They met in Rome, Jensen arriving in November 1818 two months before Brøndsted. This painting of Brøndsted from 1819 was to be the first of several by Jensen. In a letter from Rome to Prince Christian Frederik in 1819 Brøndsted mentions that Jensen has painted portraits of him, as well as of P.B. Scavenius, Carl Emil v. Scholten and Herman Schubart. None of these paintings are known today.¹⁰

LOCATION: Lost.¹¹

7. C. A. Jensen: Painting (1827)

Oil on canvas, 64.5 x 51 cm.



This is no doubt the most well known of Jensen's Brøndsted paintings. It is held to be among the major works in Jensen's extensive production, and it has

been exhibited several times.¹² The portrait shows a man at his best age, distinct and noble. Jensen painted another portrait in 1827, that of Prince Christian Frederik, similar to the Brøndsted painting in size, colours, etc. They are in the possession of two different museums, the one of the Prince being at the Museum of National History Frederiksborg Castle.¹³

CATALOG DESCRIPTION: Schultz No. 116.

LOCATION: *Ny Carlsberg Glyptotek*. Purchased in 1927.¹⁴ Signed on top to the left: "Ætatis XXXXVI. Anno MDCCCXXXVII. Pinxit C. A. Jensen."

In family possession: A modern copy.¹⁵

REPRODUCED: In the article by Niels Henrik Holmqvist-Larsen.

8. David d'Angers: Medallion relief (1831)

One-sided bronze relief, diameter 14.5 cm.



The French sculptor Pierre Jean David, called David d'Angers, made this portrait medallion when Brøndsted was in Paris. David is known for his great produc-

10. Schultz 1932, I, 36, II, 170 note 49: The letter to Prince Christian Frederik is dated the 17th of July 1819. In KB, NKS (New Royal Collection/Ny kongelig Samling), 1578 2°, I: Brøndsted's copybook. Another painting still preserved, among Jensen's production of small 'friends portraits' from Rome in 1819, is that of Nicolo Conradi Lunzi, Brøndsted's foster-son from Zante. The Bakkehus Museum in Copenhagen.

11. Also noted in DBL 1, IV, 301.

12. First exhibited at Charlottenborg, The Royal Academy of Fine Arts, in 1827. In one of the newspapers of Copenhagen, one could read that the exhibition included "a very lifelike portrait of our well-known travelling countryman, Professor Brøndsted." ("... og et meget lignende Portrait af vor bekjendte reisende Landsmand, Professor Brøndsted."). *Kjøbenhavnsposten*, the 10th of April 1827, page 118f.

13. Schultz 1932, I, 216-18.

14. It is known to have belonged to Oluf Hall, son of Brøndsted's daughter Marie Hall. Lund 1895, I, 55. It is also known to have belonged to Kaj Brøndsted, grandson of Brøndsted's son, Georg. Letter in The Ny Carlsberg Foundation, dated the 31st of August 1927. As the sons of Marie Hall had no heirs, it is reasonable to believe that the painting passed on to Peter Oluf Brøndsted II (a son of Brøndsted's son, Georg), before it was inherited by Peter Oluf's son, Kaj.

15. A modern copy was made for the family 100 years later, in 1927, when the original painting was purchased by the Ny Carlsberg Foundation and given to the Ny Carlsberg Glyptotek. Investigations in both institutions have not revealed who painted the copy. The whereabouts of this copy are today unknown.

tion of statues and medallions. He designed most of his medallion portraits in profile, handling the hair unconventionally, thus adding to the liveliness of the character. Politically he was decidedly to the left, and thus shared Brøndsted's point of view.¹⁶

LOCATION: *In family possession*.¹⁷

*The National Museum, The Royal Collection of Coins and Medals*¹⁸. Purchased in 1935 from a Russian émigré in Paris.

REPRODUCED: In the article by Jørgen Steen Jensen.

9. A. Collas: Mechanical reproduction (undated)

14.5 x 14.5 cm.



After David d'Angers' medallion relief mentioned above. The artist is Achille Collas, Frenchman and inventor of a machine used for making paper reproductions of relief works like medals and coins. The results were extremely sharp pictures close to those of photographs.¹⁹

CATALOG DESCRIPTION: S 469.²⁰

LOCATION: *The Royal Library*: 3 originals in 2°.

The Museum of National History Frederiksborg Castle: 1 original.

REPRODUCED: In the Preface.

16. AKL, XXIV, 451-55.

17. Possibly Brøndsted's own copy.

18. Register of Purchases, no. 1842.

19. AKL, XX, 278f.

20. This work, mentioned in Strunk 1865, is not included in its successor Westergaard 1930-1933 "as it has been made in a mechanical manner".

10. Lemercier: Lithograph (1833)

16 x 16 cm.



"Lith de Lemercier" appears below the portrait to the left. On the opposite side, the text "L. Dupré à son ami." According to the *Dansk Biografisk Leksikon*,²¹ this lithograph was made after a drawing by L. Dupré. Whether a drawing exists is unknown. But Louis Dupré was a French painter, lithographer and illustrator – and obviously a friend of Brøndsted.²² Dupré was among the illustrators of Brøndsted's *Voyages dans la Grèce*.

CATALOG DESCRIPTION: W 1747.

LOCATION: *The Royal Library*: 1 original in 2°.

The Danish National Gallery: 1 original.

REPRODUCED: In the article by Jørgen Steen Jensen.

21. DBL 3, III, 36.

22. In Brøndsted 1926 next to p.168 the portrait appears in an oval with the caption: "Maleri af La Dupré" (Painting by La Dupré). It might be a mistake since it is very similar to the lithograph, although it has been cut into an oval. Also, *La* should have been *L* (for *Louis*).

11. C. A. Jensen: Painting (1837)

Oil on canvas, 25.4 x 21 cm.



C.A. Jensen went to England for the first time in 1837, bringing introductory letters from Brøndsted, his benefactor who knew the right circles, to help him get established. This portrait shows a grand man, though somewhat elderly in comparison with the portrait of two years later. It was exhibited in London 1837 at the Royal Academy of Arts, and in October the same year, back in Denmark, it was exhibited in the Art Society in Copenhagen.²³

CATALOG DESCRIPTION: Schultz No. 306.

LOCATION: *In family possession*.²⁴ Signed at left shoulder: "Jensen. 1837".

REPRODUCED: In the article by Bodil Bundgaard Rasmussen.

12. C. A. Jensen: Painting (1839)

Oil on canvas, 27.3 x 20.3 cm., 27.5 x 20.3 cm., 27 x 20.5 cm.



In 1838 Jensen was in England for the second time, and Brøndsted, his faithful supporter, commissioned several paintings of Brøndsted's scientific friends in London.²⁵ In return two of them, the architect and archaeologist Robert Cockerell and the sculptor Thomas Campbell, gave Jensen orders for portraits of Brøndsted, when Jensen went back to England on his third stay in 1839. Accordingly, Jensen painted three fairly similar portraits of Brøndsted that year.²⁶ In this portrait Brøndsted has become a mature man, distinguished, with grayish hair and a soft look in his eyes. We know that his daughters were very fond of the painting, and it was used several times in the following years as a model for other artists' works.²⁷

CATALOG DESCRIPTION: Schultz No. 328-330.

LOCATION: *The Museum of National History Frederiksborg Castle*. Donated in 1925-26. Original owner: Campbell. Signed at bottom to the right: "Jensen p. / Hafniæ 1839".

23. Schultz 1932, I, 332.

24. Brøndsted's son, Georg's line of succession.

25. The paintings of Cockerell, colonel William Martin Leake, the archaeologist William Richard Hamilton, and Campbell. They were all exhibited at the Charlottenborg exhibition in Copenhagen 1839. The last two paintings are listed among the missing works of C.A. Jensen in Schultz 1932. Schultz 1932, I, 75, 342; Fortegnelse 1839, 4.

26. One of them belonged to the youngest of Brøndsted's two daughters (Frederikke). The other two were purchased by Frederikke's youngest daughter (Frederikke Tuxen) from the descendants of Cockerell and Campbell, and later given as presents to the two museums mentioned under *Location*. Schultz 1932, I, 344-46, II, 128.

27. Cf. the article by Karin Kryger in this publication.

*In private possession*²⁸: A replica. Signed at left shoulder: "Iensen p."

The Danish National Gallery: A replica. Donated in 1915. Original owner: Cockerell. Signed at bottom to the left: "Iensen p. 1839".

REPRODUCED: In the Introduction.

13. N. C. Fausing: Cut silhouettes (undated)

Ca. 10 x 5 cm.



Seven different cuts in black paper. They vary slightly in size, the height being between 9 and 11 cm. The silhouettes have been assigned to Niels Christian Fausing, vicar and silhouettist, also known as the Silhouettist from St. Pederstræde. In his young days and probably during his student years he made a living by cutting silhouettes, very elaborate and lifelike. He sold his cuts at a low price, so at a time when photography was not yet available, whole families were able to have themselves portrayed. Fausing's production also includes a great number of prominent persons around the late 1830's. Some of the silhouettes wear the cross of an order of chivalry, a typical feature in Fausing's

28. According to Schultz 1932, II, 128, it was exhibited at the Copenhagen City Hall in 1901, and at the Art Society in Copenhagen in 1922. The whereabouts of this painting are today unknown.

cuts.²⁹ This order is visible on 3 of the Brøndsted-silhouettes.

LOCATION: *The Royal Library*: 5 different originals in 8°. Also 1 facsimile (different from the others) in 8°.

The Museum of National History Frederiksborg Castle: 1 original different from those at The Royal Library.

REPRODUCED: In the article by Nadia Haupt.

14. C. A. Jensen: Painting (1842)

Oil on canvas, 69.6 x 54.9 cm.



A repetition of the 1827 painting. Jensen worked at the Royal Collection of Portraits at Frederiksborg Castle for several years, painting copies of his own works as well as of other painters' works. The portrait could be posthumous.

CATALOG DESCRIPTION: Schultz No. 117.

LOCATION: *The Museum of National History Frederiksborg Castle*. Signed at left shoulder: "Iensen p."

REPRODUCED: In the article by Christian Gottlieb.

29. Duus 1998, 157-67.

15. Bing & Ferslew: Lithograph (1842 or later)

16 x 16 cm.

A variant of the above mentioned lithograph issued by Lith de Lemerrier 1833 (portrait no. 10), as the name below the portrait to the left has been replaced with "Bing & Ferslew lith. Etab." This lithographic establishment was founded by H.J. Bing and M.W. Ferslew in 1842, the year Brøndsted died.³⁰

CATALOG DESCRIPTION: W 1747.

LOCATION: *The Royal Library*: 2 originals in 2°, and 2 originals in 4°. Also 2 photos in 8°.

The Museum of Copenhagen: 1 original.

The Museum of National History Frederiksborg Castle: 1 original.

16. Edvard Fortling: Stylograph (undated)

11.5 x 9.5 cm.



Edvard Fortling, a Danish lithographer, made this stylograph³¹ after C.A. Jensen's painting from 1839. Very rare, exists in trial proof only, as it was never published.

CATALOG DESCRIPTION: W 1748.

LOCATION: *The Royal Library*: 1 original in 4°. Also 1 photo in 8°.

The Museum of Copenhagen: 1 original.

The Museum of National History Frederiksborg Castle: 1 original.

The Danish National Gallery: 1 original.

REPRODUCED: In the article by Ivan Boseup.

17. Em. Barentzen & Co. Lith. Inst.: Lithograph (1844)

9 x 9 cm.



After C.A. Jensen's painting from 1839. Emiliev Barentzen was a portrait painter and lithographer with a large production. In 1837 he founded his own lithographic establishment together with H.L. Dan-chell.³² This lithograph, which has Brøndsted's signature in facsimile, was published in *P.O. Brøndsted's Reise i Grækenland i Aarene 1810-13*, edited by N.V. Dorph in 1844, two years after Brøndsted died.

CATALOG DESCRIPTION: W 1749.

LOCATION: *The Royal Library*: 1 original in 4°, and 1 original in 8°. Also 1 copy in 2° produced mechanically, and 1 photo in 8°.

The Museum of Copenhagen: 1 original.

The Museum of National History Frederiksborg Castle: 1 original.

REPRODUCED: In the article by Jørgen Mejer.

30. Levin 1927, I, 255.

31. Stylography was a reproduction technique invented in 1841 by P. Schøler, Danish lithographer and engraver. It was a galvanoplastic way of lightening the task of the copperplate en-

graver. Information from the records of the Department of Maps, Prints and Photographs at KB.

32. Weilbach, I, 458-59.

18. Anders Hansen: Copperplate engraving (1844)

9 x 9 cm.

After C.A. Jensen's painting from 1839. Very like the lithograph mentioned above, and published in *Magasin for Natur- og Menneskekundskab* in 1844³³ along with an article on Brøndsted's life. The name of the engraver appears in the magazine, on the page next to the portrait. Anders Hansen was an engraver, working primarily from models of other graphical works.³⁴

CATALOG DESCRIPTION: W 1750.

LOCATION: *The Royal Library*: 2 originals in 4°.

The Museum of National History Frederiksborg Castle: 1 original.

19. C. A. Jensen: Painting (1845)

This painting no longer exists. It was most likely lost, among many others, in the fire of Frederiksborg Castle in 1859. From the accounts of Frederiksborg we know that Jensen delivered a life-sized painting of Brøndsted in 1845. From preserved paintings we also know that Jensen at that time made a number of splendid life-sized portraits after small originals. It is reasonable to believe that the Brøndsted painting now lost was modelled after the small 1839-painting.³⁵

LOCATION: Lost.

20. H.V. Bissen: Relief on funeral stele (1859-60)

Based on David d'Angers' medallion relief, and probably also inspired by one of Jensen's paintings.³⁶ Herman Wilhelm Bissen, the well-known sculptor with a large production of all sorts of sculpture,³⁷ created this portrait relief on Brøndsted's funeral stele to the order of his daughter Marie Hall.

LOCATION: The funeral monument in the *Assistens' Cemetery*, Copenhagen.

2 replicas in marble, probably *in family possession*.

Copy in plaster, formerly at the *University of Copenhagen*, now lost.³⁸

The Royal Library: 3 photos in 4°.

REPRODUCED: In the article by Karin Kryger.

21. Constantin Hansen: Painting (1877)

Oil on canvas, 66 x 52.5 cm.

Copy after C.A. Jensen's painting from 1827.³⁹ Constantin Hansen,⁴⁰ born in Rome and son of the Danish portrait painter Hans Hansen, painted this copy to the order of Brøndsted's daughter, Marie Hall. She gave it

33. MNM, VI, 4, no. 10, 73.

34. Weilbach, III, 104.

35. Schultz 1932, I, 63, 346, II, 156 no. 533.

36. Cf. the article by Karin Kryger in this publication.

37. Weilbach, I, 269-71.

38. The National Museum of Denmark, Antiquarian-Topographical Archive.

39. In DBL 3, III, 36 the year of the Hansen copy is 1847, but according to Bjørneboe 1990, 53 the portrait was painted in 1877:

“Constantin Hansen var på det tidspunkt en gammel, træt mand. Men det har næppe været ham ukært at løse denne opgave til minde om en af sine samtidige, der ligesom han selv havde levet og åndet for den klassiske oldtid” (“Constantin Hansen was at that time a tired old man. However, it was hardly displeasing for him to do this painting in memory of one of his contemporaries for whom Classical Antiquity had been his whole life, as it was for himself”).

40. Weilbach, III, 119-21.

as a present to Horsens State School⁴¹ where her father had had his schooling under Oluf Worm, the learned and devoted headmaster who inspired Brøndsted to the study of ancient Greece.

LOCATION: *Horsens Statsskole*. Unsigned.

In family possession: A copy (?).⁴²

22. Otto Evens: Bust in plaster (1888-89)



Otto Evens, Danish sculptor⁴³, made this bust from a painting nearly 50 years after the death of Brøndsted. It was offered to the museum at Frederiksborg Castle, which bought it from the sculptor in 1889.

LOCATION: *The Museum of National History Frederiksborg Castle*.

REPRODUCED: In the article by Ivan Boseup.

41. Clausen 1932, 94: ... til Erindring om "den mest udmærkede Discipel, som nogensinde er dimitteret fra Horsens Skole" (... in the memory of "the brightest pupil that was ever graduated from Horsens School").

42. A copy, unsigned and undated, is in the possession of the family. It belonged to Johannes Brøndsted until his death in 1965, and according to oral tradition Constantin Hansen painted it. The measurements of this painting are approximately the same as that of Horsens Statsskole.

43. Weilbach, II, 259-60.

44. Sass 1963, II, 87: Letter from Rome the 1st of January 1823: "Jeg maa dog fortælle Dig en lille Ting, som maaske vil fornøje dig: Thorwaldsen vil endelig gjøre min Büste og minder mig daglig om at jeg snart maa sidde for ham til denne Hensigt; jeg raader ham vel til at han hellere skulle anvende sin Tid til noget bedre,

There might be portraits missing from this list. We do know that there were paintings that have been lost. However, the number of portraits known is quite considerable for this period, suggesting that Brøndsted was a person concerned with his image and his reputation.

To the list of known and lost portraits we might even add an *intended* but probably never executed marble bust by Bertel Thorvaldsen. Brøndsted tells about it in a letter to his sister-in-law, Marie Aagaard: "I must mention to you a little thing that might amuse you: Thorwaldsen insists on making my bust and reminds me daily that I have to sit for him for this purpose; I advise him well to spend his time on something better, but it does not help, on the other hand, I am proud that this excellent man loves me".⁴⁴ Brøndsted's extensive correspondence with the family, Prince Christian Frederik and other friends testifies to a close relationship with Thorvaldsen during their years in Rome. Brøndsted was a great admirer of Thorvaldsen who, in return, was probably grateful to Brøndsted because of his encouragement and support in many ways.

Even though Brøndsted had accepted Thorvaldsen's offer with pleasure, on the condition that Thorvaldsen would first model a small monument for his deceased wife⁴⁵, there is no evidence that the bust nor the monument were ever executed.⁴⁶

It is outside the scope of this paper to investigate further the relationship between Brøndsted and his portraitists. One of them, however, occurs several times on the list: C.A. Jensen. Accordingly, a brief

men det hjælper ikke, ogsaa vilde jeg ikke, oprigtig talt, at det skulde hjælpe, thi jeg er stolt af at denne udmærkede Mand elsker mig".

45. Cf. the article by Karin Kryger in this publication.

46. Sass 1963, II, 86-90, III, 112: Thorvaldsen's account books do not mention any bust of Brøndsted. Two unidentified busts at Thorvaldsen's Museum have been examined, but most likely none of them are Brøndsted. Also, no mentioning of the bust has been found in later letters from Brøndsted. It has been presumed that a loan from Thorvaldsen given to Brøndsted just before his departure from Rome on the 31st of May 1823 might be part of the explanation. Brøndsted was never able to pay back his debt to Thorvaldsen, a fact that in the long run had an influence on their relationship.

look at their relationship would be appropriate. Their friendship went back to their time in Rome, where Brøndsted, 12 years older than Jensen, became a kind of patron to the young painter. Brøndsted soon had a keen eye for Jensen's talent. Sigurd Schultz cites two letters to Prince Christian Frederik in which Brøndsted refers to his friend: "It seems to me that Jensen could make himself a copyist of considerable skill, but I also think that he ought to stay with copying." In another letter written in July 1819: "A rare talent to catch the similarity of nature, an important skill for the portrait painter, is what Jensen recently developed before his departure to Florence. The presence of many fellow countrymen here and their desire in that matter induced Jensen to paint many of us in small portraits quickly first-class ... Many of these sketches are strikingly lifelike".⁴⁷

Together with Prince Christian Frederik, Brøndsted was said to be among the most faithful benefactors of Jensen. The portrait painter was constantly short of money, and we know that in Rome he became heavily indebted to Brøndsted.⁴⁸ When Brøndsted came to Rome in 1819 he brought with him a considerable fortune owing to the inheritance from his newly deceased wife, Frederikke. Two years later, however, most of it had been spent, and his financial situation had changed radically. Nevertheless, Brøndsted's willingness to help Jensen is evident from a letter written to Jensen, now in Florence, on the 22nd of August 1821:

"H^m Jensen zu Florenz Rom den 22 August 1821
Lieber h^t Jensen !

Es hat mir sehr leid gethan aus ihrem Brief vom 16 d. M. den ich gestern empfang, zu erfahren dass Sie sich in einer nicht angenehmen Lage durch Geldverlegenheit befinden.

Wiewohl ich für den Augenblick nichts weniger als mit Geld wohl versehen bin, muss ich dennoch das Meinige thun um Sie aus der üblen Lage einigermaassen heraus zu helfen, indem ich Ihnen sogleich den Werth von den verlangten 10 Louisd'ors⁴⁹ (zwey und vierzig Francesconi⁵⁰) in Wechsel auf das Hauss Emanuele Fenzi & C^o⁵¹ übersende. Ausser 10 Louisd'ors in Gold habe ich noch um diesen Wechsel bej Torlonia⁵² zu haben *einen Scudo*⁵³ und *fünf Bajochi*⁵⁴ bezahlt damit auch die Commission hier liquidirt sey, ich bemerke dies damit Sie sich bej dem dortigen Banquier nicht das Allermindeste abwickeln lassen. Sie müssen ihre 42 Francesconi und 92 Centesimi⁵⁵ rein aus ohne den geringsten Abzug haben; und mir sind Sie somit 45 Scudi Romani und 5 Bajochi schuldig welche Sie mir einst, wenn ihre Finanzen sich bessern, rembourseren werden.

Den *Lascia passare*⁵⁶ sollen Sie vor 14 Tage haben. Ich habe heute nicht Zeit gefunden deshalb bejm Cardinal anzusprechen.

Ich werde nächstens versuchen Ihnen wenigstens, von S^t Exc. Geh. R. v. Bülow⁵⁷ einiges Geld als Vorschuss zu verschaffen. ich habe die Ehre diesen vor-

47. Schultz 1932, I, 42-43: Letter the 10th of April 1819: "Det synes mig, at Jensen kan bringe det til en høj Grad af Dygtighed i Copien, men jeg troer også, at han somhelst skulle blive ved denne". Letter the 17th of July 1819: "Et sjældent Talent til at træffe Ligheden efter Naturen, en vigtig Egenskab hos Portrætmaleren, udviklede Jensen her paa den sidste tid før hans Afrejse til Florenz. Mange Landsmænds Nærværelse her og flere af disses Ønske i denne Henseende foranledigede Jensen til at male mange af os i smaa Hovedstykker hurtigen alla prima ... Mange af disse Maleriskizzer ere frappant lignende". In KB, NKS, 1578 2°, I.

48. Schultz 1932, I, 43: "dieses ewige leihen von Thorvaldsen und Brøndstedt" ("these unending loans from Thorvaldsen and Brøndstedt"), as Jensen puts it.

49. French gold coin first minted in 1640, weight c. 1820 was 6.42-6.44 grams.

50. Florentine silver coin from the 16th century, 32 grams and silver content 29,677 grams. In 1820 a francescone weighed c. 27.50 grams and the fineness was 917 ‰. The name *francescone* was used for all later Tuscan scudi,.

51. An important financial company in Florence.

52. Banker etc. in Rome.

53. Italian silver coin, comparable to the *thalers*, *dollars* etc., it's weight c. 1820 was c. 26.4 grams with a fineness of 917 ‰.

54. Small change in the Papal State from the 15th century to the 19th century, c. 1820 it was a copper coin.

55. The smallest modern Italian coin, 1% of a Lira, a copper coin.

56. Passport.

57. Lord Chamberlain Johan Bülow was a patron of the arts. DBL 3, III, 107f.

trefflichen Mann recht gut zu kennen, und Er wird sich wohl nicht weigern Ihnen, wenn ich ihn ordentlich darum bitte, diese Gefälligkeit zu erzeigen.

...

Ich freue mich sehr darauf Sie selbst und ihre neuen Arbeiten bei uns in Rom zu sehen. – Ihre Freunde sind alle, Gottlob! wohl – und jeder ist fleissig im seinigen. Thorwaldsens *Polotsky*⁵⁸ und das Model zu der *Christusstatue* für die Metropolitankirche⁵⁹ von Copenhagen sind über die Maasin herrlich. Freund arbeitet an seinem *Mercur* – ich bin mit der Redaction der ersten *Livraisons* meines Werks⁶⁰ über Griechenland beschäftigt.

...

Ganz ergebenst
der Ihrige
Brøndsted

Kön: dänischer Geschäftsträger⁶¹ zu Rom⁶²

Brøndsted himself got into lifelong financial troubles, being endlessly in debt to the Aagaard family at Iselingen, where Brøndsted's motherless children were brought up. Brandt Andersen puts the interrelation this way: Brøndsted's debt to the Aagaards, Jensen's debt to Brøndsted, and Brøndsted's enthusiasm over Jensen's paintings might well have contributed to the many orders for paintings that Brøndsted placed with Jensen, a number of them being presents to the Aagaards.⁶³ Jensen is known to have painted more than 600 portraits during his lifetime, among which were quite a few of Brøndsted, his relatives and his friends.

Had Brøndsted lived a few decades later, he would no doubt have left us a number of *photographic* portraits in addition to the list above. For that matter one could have wished that Brøndsted and his fellow excavators had had access to photographic techniques to illustrate their archaeological discoveries – but that is quite another story.

58. Probably a mistake for Potocki – a Polish aristocratic family of which Thorvaldsen made several busts and/or statues.

59. The Cathedral of Copenhagen.

60. Brøndsted 1826-1830.



Fig. 10. Profile drawing of P.O. Brøndsted, anonymous and undated. It is supposed to have been drawn by C.A. Muhle, whose artistic creations appear to have been concentrated to the period 1824-29. The orthography of the inscription supports this date, perhaps c. 1830. (Mikala Brøndsted, cat.no. 5)

61. This was not one of Brøndsted's official titles. Cf. the article by Otto Schepelein in this publication.

62. Copy in KB, NKS, 4648 4°, I.4.

63. Andersen 2005, 93.

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See under O.

Index of Persons

- Aagaard, Georg (1811-57), 191
Aagaard, Holger Halling (1785-1866), 39,
131, 184 seq., 190, 204, 206, 211, 280, 290, 291
Aagaard, Marie (née Koës) (1790-1858), 47, 131,
190, 204, 206, 207, 211, 266, 288, 290 seq.
Aberdeen, Lord, George Hamilton Gordon, 4th
Earl of (1784-1860), 24 seq.
Abildgaard, Nicolai (1743-1809), 204, 206 seq.,
214
Adler, Johan Gunder (1784-1852), 72, 77, 94,
155
Ali Pacha (or Pasha) of Tepelini (1744-1822), 19,
21 seq., 50, 52, 117, 120 seq., 123, 140, 201
Allardyce, (*floruit* c. 1820), 72
Allason, Thomas (1796-1852), 57
Andersen, Hans Christian (1805-75), 194, 203,
272
Annesley, Lord George, see Valentia, Viscount
Arendt, Martin Friedrich (1773-1823), 238
Arentzen, Kristian (1823-99), 40
Auckland, Lord, George Eden, 2nd baron of, 1st
Earl of (1784-1849), 25
Augustenborg, Frederik Christian, Duke of
(1765-1814), 186
Augustenborg, Christian August (1798-1869) and
Frederik (1800-65), Dukes of, 104

Baade, Knud Andreassen (1808-79), 215
Baden, Jacob (1735-1804), 184
Baggesen, Jens Immanuel (1764-1826), 40, 186
Bang, Peter Georg (1797-1861), 202
Bankes, William John (1786-1855), 150 seq.
Baring, Alexander, 1st baron Ashburton (1773-
1848), 151

Barrow, Sir John, 1st baronet (1764-1848), 25
Barry, Charles (1795-1860), 57
Barthélémy, Jean-Jacques (1716-95), 175
Beaufort, Sir Francis (1774-1857), 25
Behnes, William (1795-1864), 16
Berge, Matthew (d.1819), 29
Bernadotte, see Carl XIV Johan
Bernstorff, Christian (1769-1835), 98
Berwick, Fitz-James-Stuart, Duque de Alba de
Tormes, 7th Duke of (1794-1835), 81 seq.
Bindesbøll, Michael Gottlieb (1800-56), 211 seq.,
264, 266-8
Bing, Herman Jacob (1776-1844), 286
Biscari, Ignazio V Paternò Castello, Prince of
(1719-86), 86-8
Biscari, Ignazio VII Paternò Castello, Prince of
(1781-1844), 87-9
Bissen, Herman Wilhelm (1798-1868), 79, 85,
87, 92, 264, 267-9, 287
Böckh, August (1785-1867), 79
Böttiger, Carl August (1760-1835), 168
Bonaparte, Lucien, Prince of Canino (1775-
1840), 163
Bonaparte, Napoleon, see also Napoleon I
Borrel, Henry Perigal (1795-1851), 253
Broughton, John Cam Hobhouse (1786-1869), 54
Bruce, Thomas, see Elgin, Lord
Brun, Friederikke (née Münter) (1765-1835)
Bruun, Malthe Conrad (in France: Malte-Brun)
(1775-1826), 186
Brøndsted, Andreas Christian (1801-75), 244,
247
Brøndsted, Christian (1742-1823), 47
Brøndsted (née Koës), Frederikke (1790-1818),

- 47, 53, 105, 184, 190, 203 seq., 206, 264, 267, 289, 291
- Brøndsted, Frederikke Koës, see Treschow
- Brøndsted, Georg (1813-78), 268, 282
- Brøndsted, Johannes (1890-1965), 201, 281, 288
- Brøndsted, Kaj (1873-1931), 282
- Brøndsted, Maria Augusta, see Hall
- Brøndsted (née Petersen), Mette Augusta (1758-1832), 47, 123
- Brøndsted, Peter Oluf (1780-1842), *passim*
- Brøndsted, Peter Oluf (II) (1843-1923), 282
- Buck, Adam (1759-1833), 163, 168
- Burgon, Thomas (1787-1858), 154, 165, 253
- Bülow, Johan (1751-1828), 289
- Byron, George Gordon, 6th Lord (1788-1824), 43, 54, 58, 82, 121, 181
- Bærentzen, Emilus Ditlev (1799-1868), 109, 286
- Campanari, Secondiane (1808-55), 152-4, 158, 163 seq.
- Campbell, Thomas (1790-1858), 284
- Canova, Antonio (1757-1822), 219
- Capodistrias, Count Ioannis (d. 1831), 124
- Caramanico, Princess of (*floruit* 1807), 40
- Carl XIV Johan (1774-1844), King of Sweden 1818, 98
- Caroline Amalie (1796-1881), born Duchess of Augustenborg, Queen of Denmark 1839-48, 135, 140, 214, 291
- Carrey, Jacques (1649-1726), 174, 178, 222
- Cassas, Louis François (1756-1827), 57
- Castellari, (*floruit* 1836), 254
- Chandler, Richard (1737-1810), 43, 45, 51, 114
- Charles X (1757-1836), King of France 1824-30, 60
- Chiaveri, Luigi (c.1780-1837), 100 seq., 105, 131, 217
- Choiseul-Gouffier, Marie Gabriel Auguste Laurent, Count of (1752-1817), 149, 219
- Chrétien, Gilles-Louis (1754-1811), 36, 99, 280
- Christian VIII, see below
- Christian Frederik (1786-1848), Prince of Denmark; King as Christian VIII 1839, 9, 11, 53, 77, 80 seq., 91, 94, 103 seq., 106, 124 seq., 127-42, 149, 153 seq., 157, 186, 195, 205 seq., 214, 216-20, 222 seq., 230, 247, 253, 255, 258, 260, 282, 288 seq., 291 seq.
- Clarke, Edward Daniel (1769-1822), 58
- Clausen, Henrik Nicolaj (1793-1877), 183
- Cockerell, Charles Robert (1788-1863), 25, 34, 44, 51, 60, 64, 95, 114 seq., 149 seq., 171, 173, 178, 272, 284 seq.
- Collas, Achille (1794-1859), 12, 283
- Combe, Taylor (1774-1826), 144
- Compton, Spencer Joshua Alwyn, 2nd Marquis of Northampton (1790-1851), 169 seq.
- Consalvi, Ercole (1757-1824), 101, 103 seq., 134, 289
- Copeland, captain, Royal Navy, 29
- Creuzer, Georg Friedrich (1771-1858), 183
- Curtius, Ernst (1814-96), 15
- Dalgas, family, 98
- Danchell, H.L. (1802-71), 286
- Dannecker, Johann Heinrich von (1758-1841), 214, 216, 219
- David d'Angers, Pierre-Jean (1788-1856), 12, 220, 250, 269, 282, 287
- Dehli-Ianni, 22
- Devegge, Ole (1772-1847), 249 seq., 254 seq., 262
- Di Blasi Salvatore Maria (1719-1814), 94
- Dodwell, Edward (1767-1832), 55, 57 seq.
- Dorow, Wilhelm (1790-1846), 163
- Dorph, Niels Vinding (1783-1858), 35, 131, 141, 200, 218, 291
- Doubleday, John (1799-1856), 253
- Douglas, Frederick Sylvester North (1791-1819), 64
- Dreyer, Christopher Vilhelm (1738-1810), 40
- Du Moncel (or Dumoncel), Théodore (1821-84), 59
- Dupré, Louis (1789-1837), 60, 194, 254, 283
- Durand, Edmé-Antoine (1768-1835), 154, 156, 158, 162, 164, 166-9, 172, 192, 224, 254, 292
- Eastlake, Charles Lock (1793-1865), 57
- Eckersberg, Christoffer Wilhelm (1783-1853), 247

- Eden, George, see Auckland, Lord
- Elgin, Lord, Thomas Bruce, 7th earl of Elgin and 11th earl of Kincardine (1766-1841), 54, 56, 58, 107, 114, 169, 216, 219, 223 seq., 230, 232
- Elgin, Lady, Elisabeth, born Townsend (1790-1860), 54
- Ellis, Henry (1777-1869), 144, 151
- Engelbreth, Wolf Frederik (1771-1862), 187
- Erskine, Sir James, 74
- Evens, Otto (1826-95), 278, 288
- Falbe, Christian Tuxen (1791-1849), 247, 255, 268
- Falck, Anna Mathea, see Koës
- Falck, Caroline (1780-1856), 184
- Fanelli, F. (*floruit* late 17th century), 175
- Fausing, Niels Christian (1806-57), 246, 285
- Fauvel, Louis-Francois-Sébastien (1753-1838), 43 seq., 54, 57, 60, 75 seq., 219, 222
- Feoli, Vincenzo (c.1750, or more probably later – 1831), 163
- Ferdinand, (1792-1863), Prince of Denmark, 257
- Ferdinando III (Ferdinand), (1751-1825), King of Naples and Sicily 1759, of Two Sicilies 1816, 92, 104, 124, 135
- Ferslew, Martinus William (1801-52), 280
- Finati, Giovanni (1786-1829-(?)), 218
- Finlay, George (1799-1875), 19
- Flaxman, John (1755-1826), 162
- Flint, Andreas (1767-1824), 48 seq., 279
- Forbin, Louis Nicole Philippe Auguste, comte de (1777-1841), 60, 81, 88, 149
- Forshall, Josiah (1795-1863), 151, 156
- Fossati, Melchiade (*floruit* c. 1830), 163
- Foster, John (1786-1846), 44, 51, 64, 272
- Fortling, Edvard (1809-75), 276, 286
- Frederik VI (1768-1839), King of Denmark 1808, 106 seq., 133, 140, 186, 200 seq., 214, 217, 250, 253-7
- Frederik VII (1808-63), King of Denmark 1848, 257
- Freund, Georg Christian (1821-1900), 268
- Freund, Hermann Ernst (1786-1840), 206-8, 220 seq., 224, 226, 229, 231 seq., 268 seq.
- Gell, William (1777-1836), 28, 52, 57
- Gemmellaro, Carlo (1786-1866)
- Gemmellaro, Mario (1773-1839), 88-90
- Gemzøe, Peter Hermann (1811-79), 233
- George IV (1762-1830), King of England and Hannover from 1820, 79, 230
- Gerhard, Friedrich Wilhelm Eduard (1795-1867), 165
- Gerlach, Conrad Frederik (c.1769-1861), 240
- Gianelli, Domenico Maria (c.1724-1801), 224 seq.
- Giovannini (*floruit* c. 1820), 195
- Goethe, Johan Wolfgang von (1749-1832), 37, 48, 82, 89, 118, 181, 183, 187, 216, 291
- Gordon, George Hamilton, see Aberdeen, Earl of
- Grégoire, Henri (1750-1831), 40
- Gröger, Friedrich Carl (1766-1838), 102
- Gropius, Georg Christian (1776-1850), 51, 60, 75, 133
- Grove, Frits Nordahl (1822-85)
- Grundtvig, Nikolaj Frederik Severin (1783-1872), 118, 126, 183, 247
- Guildford, Lord, Frederick North, 5th Earl of (1766-1827), 60, 64, 94, 135, 292
- Guillet, Georges de Saint George (1624-1705), 176
- Guilletière, see Guillet
- Hackert, Philip, (1737-1807), 84
- Hage, Johannes Dam (1800-37), 114, 212
- Hall, Augusta Marie Frederikke (née Brøndsted) (1816-91), 105, 141, 192, 209, 264, 268 seq., 282, 287
- Hall, Carl Christian (1812-88), 105, 192, 209
- Haller von Hallerstein, Carl Baron von (1774-1817), 42 seq., 50 seq., 59, 114-6, 272
- Hamilton, William Lord (1730-1803), 152, 166 seq., 169, 172
- Hamilton, Emma Lady (1765-1815), 172
- Hamilton, William John (1805-67), 32
- Hamilton, Sir William Richard (1777-1859), 25, 151, 154-6, 158, 164-5, 284
- Hammerich (née Aagaard), Anna Mathea (1820-1904), 192, 210

- Hammerich, Holger (1845-1915), 210
 Hammerich, Martin Johannes (1811-81), 192, 210, 212
 D'Hancarville, Pierre Francois Hugues (1729-1800), 166, 168
 Hansen, Anders (1810-79), 287
 Hansen, Christian Frederik (1756-1845), 94
 Hansen, Constantin (1804-80), 203, 287
 Hansen, Hans (1769-1828), 287
 Harnisch, Johann Baptist (1778-1826), 258
 Hartmann, Moritz (1657-95), 147
 Hase, Karl Benedict (1780-1864), 40, 171
 Hauch, Adam Wilhelm (1755-1838), 80, 240, 249, 251, 253, 255, 257, 259, 262
 Hauch, Carsten (1793-1872), 231 seq.
 Haus, Joseph Joachim, Baron (1748-1833), 95
 Hawkins, Edward (1780-1867), 148, 152, 156 seq., 165, 169 seq., 172, 222-4
 Hawkins, John (1761-1841), 29, 158
 Haxthausen, Ove Christian (1777-1842), 224, 251, 253, 255, 262
 Hay, Robert (1799-1863), 25
 Heger, Carl (1771-1836), 186 seq.
 Heger, Christiane, see Oehlenschläger
 Heger, Hans (1749-1819), 186
 Heger, Kamma, see Rahbek, Kamma
 Heiberg, Peter Andreas (1758-1841), 107, 186
 Henning, John (1771-1851), 26
 Hennings, August (1746-1826), 264
 Hetsch, Gustav Friedrich (1788-1864), 208
 Heyne, Christian Gottlob (1729-1812), 45, 276
 Hilaire, Jean-Baptiste (1753-1822), 57
 Hildebrand, Bror Emil (1806-84), 262
 Hilker, Georg C. (1807-75), 209
 Hittorf, Jakob Ignaz (1792-1867), 94
 Hjort, Peder (1793-1871), 106
 Hobhouse, John Cam (1786-1869), 59
 Hohlenberg, Matthias Hagen (1797-1845), 183, 244
 Holmboe, Christopher Andreas (1796-1882), 261
 Hope, Thomas (1769-1831), 57, 162, 167 seq.
 Hornemann, Emil (1809-70), 213
 Houël, Jean Pierre Louis Laurent (1735-1813), 93
 Hübsch, Christian (d.1814), 50
 Hudgson, Francis (1781-1852), 43
 Humboldt, Alexander (1769-1859), 50
 Humboldt, Wilhelm (1767-1835), 50
 Høyen, Niels Lauritz (1798-1870), 220, 224
 Jacquet, F.-H., (*floruit* 1818-46), 219 seq., 222
 Jensen, Christian Albrecht (1792-1870), 10, 109, 129, 157, 182, 203, 211 seq., 269, 282, 284-90
 Kalkbrenner, Friedrich (1785-1849), 40
 Kant, Immanuel (1724-1804), 91
 Kephhalides, A.W. (*floruit* 1818), 83
 Kierkegaard, Søren Aabye (1813-55), 184, 194 seq.
 Kindgreen, Carl Frederik (-1781-1815), 224
 Kinnard, William (1788-1839), 57
 Kittendorf, Johan Adolph (1820-1902), 238
 Kiærskou, Jacob (d.1810), 245
 Klenze, Leo von (1784-1864), 95
 Knight, Richard Payne (1751-1824), 170
 Knuth, Frederik Marcus (1813-56), 191 seq.
 Koch, Jørgen Hansen (1787-1860), 204, 206
 Koës, Anna Mathea (née Falck) (1757-92), 47
 Koës, Frederikke, see Brøndsted
 Koës, Georg Ditlev Frederik (1731-1804), 47
 Koës, Georg Heinrich Carl (1782-1811), 9, 11, 36, 3, 41-4, 46-52, 59, 108, 112, 203, 206, 272, 274-6, 279, 291
 Koës, Marie, see Aagaard
 Kopisch, August (1799-1853), 96
 Krarup, Niels Bygom (1792-1842), 126
 Krohn, Frederik Christopher (1806-83), 193, 219
 Köhl, Henrik (1793-1866), 262
 Kuhlau, Friederich Daniel Rudolph (1786-1832), 195
 Landolina, Mario, 89
 Landolina Nava, Saverio (1743-1814), 88
 Lange, Julius (1838-96), 75, 217, 235
 Leake, Elizabeth (née Wray Wilkins) (d. in or after 1860), 31
 Leake, William Martin (1777-1860), 15-34, 57, 154, 165, 176, 272, 284
 Lechevalier, Jean Baptiste (1752-1836), 45

- Lehmann, Annette Marie Bolette (née Puggaard) (1821-49), 213
- Lehmann, Orla (1810-70), 213
- Lemercier, Joseph (1803-87), 194, 254, 283, 286
- Lenormant, Charles (1802-59), 165
- Letronne, Jean Antoine (1787-1848), 171
- Linck, Jacob (1787-1841), 42, 50, 60, 64, 66 seq., 71, 272
- Lindberg, Jacob Christian (1797-1857), 183, 192, 238-48, 261, 273
- Liszt, Franz (1811-86), 123, 195
- Logotheti, Alexander (*floruit* c.1799-1810...), 50
- Logothetis, Spyridon, 54
- Long, Henry Lawes (1795-1868), 77, 82, 84 seq., 91, 155 seq.
- Ludwig I (1786-1868), Crown Prince, later King of Bavaria (1825-48), 50-2, 216 seq.
- Lund, Johan Ludvig Gebhard (1771-1867), 189, 247
- Lunzi, Maria (née Martens) (*floruit* c. 1811), 51, 133
- Lunzi, Nicolo (Nikolaos) Corrado (Conrad) (1798-1885), 52 seq., 187
- Lusieri, Fatal (*floruit* c. 1810), 75 seq.
- Lusieri, Giovanni Battista ('Don Tita'), (1751-1821), 58-60, 75
- Læssøe, Ludvig (1808-76), 253, 259, 261
- Madvig, Johan Nicolai (1804-86), 194, 278
- Makri, Mrs., Athens (*floruit initio xix sec.*), 54, 59
- Makri, Teresa (*vide supra*), 59
- Malte-Brun, see Bruun, Malthe-Conrad
- Marcellus, Jean-André-Charles Demartin du Tirac, comte de (1795-1861), 60
- Marie Sophie Frederike, Queen of Denmark (1767-1852), 255
- Marsden, John Howard (1803-91), 19, 30
- Martens, Hans Ditlev Christian (1795-1864), 215
- Martens, Maria, see Lunzi
- Metternich, Clemens Wenzel Lothar, Count, later Prince (1773-1859), 123
- Meyer, Ernst (1797-1861), 96
- Michaelis, Adolf (1835-1910), 74, 180
- Millin, Aubin Louis (1759-1818), 40, 42, 168
- Millingen, James (1775-1845), 156, 168
- Mionnet, Théodore-Edmé (1770-1842), 253, 255
- Molbech, Christian (1783-1857), 187, 189
- Moldenhawer, Daniel Gotthilf (1753-1823), 35, 276
- Moltke, Helmuth von (1800-91), 98
- Moncel, Th. Du, see Du Moncel, Th.
- Monrad, Ditlev Gothard (1811-87), 191
- Montfaucon, Bernard de (1655-1741), 175
- Morosini, Francesco (1618-94), 56
- Mountnorris, Viscount Valentia, Lord George Annesley, 2nd Earl of (1770-1844), 25
- Moyes, J. (*floruit* c. 1831), 161
- Muhle, Carl Adolph (1786-1855), 212, 281
- Müller, Carl Ludvig (1809-92), 235, 261
- Müller, Friedrich, 140
- Müller, Karl Otfried (1797-1840), 171, 180
- Münter, Frederikke, see Bruun
- Münter, Frederik/Friedrich (1761-1830), 41, 78-80, 83, 88-90, 92, 94, 116, 208, 242, 248, 254
- Münter, Marie Elisabeth (née Krohn), 245
- Murray, John Samuel (1778?-1843), 26
- Mynster (née Münter), Fanny (Maria Frederica Franzisca) (1796-1871), 186, 190
- Mynster, Jacob Peter (1775-1854), 35, 118, 124 seq., 127, 137, 183 seq., 286 seq., 189, 193, 202, 272, 276
- Mynster, Ole Hieronymus (1772-1818), 186, 190
- Møhl, Nicolai Christian (1798-1830), 126
- Møller, Jens (1779-1833), 126, 131, 134, 150, 216
- Møller, Peter Ludvig (1814-65), 200
- Møller, Poul Martin (1794-1838), 184
- Møller, Rasmus (1763-1842), 184
- Napier, Sir Charles (1786-1860), 86
- Nash, John (1752-1835), 25
- Napoleon I, (1769-1821), Emperor of France 1804-14, 50, 118, 122 seq., 127, 204
- Nathanson, Mendel Levin (1780-1868), 212
- Nelson, Lord Horatio (1758-1805), 83, 92, 172
- Nibbi (Nibby), Antonio (1792-1839), 106

- Nicholas I (1779-1855) Czar of Russia 1825, 256
- Niebuhr, Barthold (1776-1831), 98, 103, 106
- Nointel, Charles Marie Ollier, Marquis de (1635-85), 174 seq.
- North, Lord Frederick, see Guildford
- Northampton, 2nd Marquess of, see Compton, Spencer Joshua Alwyn
- Nutzhorn, Frederik (1834-66), 277
- Nyerup, Rasmus (1759-1829), 147
- Oehlenschläger, Adam (1779-1850), 13, 35, 37-9, 48, 181, 186 seq., 191, 201-3
- Oehlenschläger, Christiane (née Heger) (1782-1841), 186
- Oehlenschläger, Sophie, see Ørsted
- Ollier, see Nointel
- Othon, see Otto
- Otto (1815-67), Prince of Bavaria, King of Greece (1832-62), 57
- Owen, Robert (1771-1858), 193
- Ø, see after Z
- Paganini, Nicolò (1782-1840), 195
- Page, William (1794-1879), 55, 57
- Palin, Nils Gustav (1765-1842), 45
- Palmerston, Viscount, see Temple, Henry John
- Paludan-Müller, Frederik (1809-76), 107
- Pars, William (1742-82), 57, 176
- Percier, Charles (1764-1838), 208
- Petersen, Frederik Christian (1786-1859), 194 seq.
- Petersen, Mette Augusta, see Brøndsted
- Pierri, F. (*floruit Hafniae* 1836-41), 224, 226
- Pinko, Mr. (a dog!), 75
- Pius VII (1742-1823), Pope 1800, 50, 101, 135, 230
- Ploetz, Hans Heinrich (1747-1830), 119, 281
- Politi, Raffaello (1783-1870), 95 seq.
- Pomardi, Simone (1760-1830), 57
- Pontoppidan, Simon Christian (1793-1822), 94, 96
- Préaux (or Préault), Michel François, (-1796-1827-), 57
- Puggaard, Bolette (née Hage) (1798-1847), 208
- Puggaard, Hans (1788-1866), 208, 212 seq.
- Quatremère de Quincy, Antoine Chrysostôme (1755-1849), 176
- Raffaello Sanzio (1483-1520), 206, 211
- Rahbek (née Heger), Karen Margrethe (Kamma) (1775-1829), 53, 123, 184, 186-9, 195
- Rahbek, Knud Lyne (1760-1830), 184 seq., 187, 190
- Ramsden, Jesse (1735-1800), 29
- Ramus, Christian F. (1765-1832), 80, 240, 262
- Raoul-Rochette, Desiré (1789-1854), 171
- Rask, Rasmus (1787-1832), 264
- Rasmussen, Peter Hermann (1818-89), 234
- Reeve, R.G. (*floruit* 1811-37), 88
- Reichel, J.J. (1780-1856), 259, 261 seq.
- Rennell, James (1742-1830), 25
- Revett, Nicolas (1721-1804), 50, 60, 114 seq., 174 seq., 178
- Richardt, Joachim Ferdinand (1819-95), 228
- Richter, Adolphus (*floruit*, c.1824, London), 143 seq., 146, 159
- Riedesel, Joseph Hermann von, Baron Eisenbach-Altenburg (1740-85), 88, 90
- Riepenhausen, Franz (1786-1831) and Johann (1788-1860), 50
- Roed, Jørgen (1808-88), 203, 210
- Rogers, Samuel (1763-1855), 154, 156, 165
- Rollin, Charles-Louis (1777-1852), 253-5
- Rosenkrantz, Niels (1757-1824), 77, 80, 83 seq., 86, 90, 92, 100-4, 107, 125, 131, 134-7
- Rosenkrantz, Varvara (née Vjazunskaya) (1774-1849), 102
- Ross, Sir Patrick (1777-1849), 79
- Rothe, Tyge (1731-95), 204
- Rottman, Carl (1798-1850), 96
- Rumohr, Carl Friedrich von (1785-1843), 147, 214
- Ruthven, James 7th Lord (1777-1853), 59
- Sacy, Baron Silvestre de (1758-1838), 245,
- Scavenius, Peder Brønnum (1795-1868), 282

- Schimmelmann, Ernst (1747-1831), 101 seq., 105, 107
- Schinkel, Karl Friedrich (1781-1841), 217
- Schlegel, August Wilhelm von (1767-1845), 220
- Schlegel, Friedrich von (1772-1829), 41
- Scholten, Frederik Carl Emil von (1786-1873), 282
- Schow, Niels (1754-1830), 37, 276
- Schubart, Hermann (1756-1832), 50, 104, 282
- Sessini, Dr. (*floruit in Morea* c. 1805), 17
- Sestini, Domenico (1750-1832), 80, 89
- Seume, Johann Gottfried (1763-1810), 91
- Sibbern, Frederik Christian (1785-1872), 194
- Skovgaard, Peter Christian (1817-75), 203
- Smirke, Robert (1781-1867), 57
- Smyth, captain, Royal Navy, 29, 73
- Spon, Jacob/Jacques (1647-85), 174-6
- Stackelberg, Otto Magnus Baron von (1787-1837), 42-4, 46, 50 seq., 59, 115 seq., 272
- Stampe, Christine Baroness (née Dalgas) (1797-1868), 203
- Stanhope, Lady Hester Lucy (1776-1839), 43
- Stanhope, John Spencer (1749-1821), 57
- Steffens, Henrik (1773-1845), 186
- Streber, Franz Ignaz (1782-1841), 257
- Stuart, James (1713-88), 50, 60, 114 seq., 174 seq., 178
- Suleyman Bey (died c. 1809), 21
- Sundorph, Peter Jensenius (1782-1844), 240 seq., 249
- Swinburne, Henry (1743-1803), 85, 90
- Talleyrand, Charles Maurice de (1754-1838), 186
- Tegner, Isaac Wilhelm (1815-93), 238
- Teilman, Johan Christian (1783-1866), 42
- Temple, Henry John, 3rd Viscount Palmerston (1784-1865), 25
- Tham, Pehr (1737-1820), 238
- Thiele, Just Mathias (1795-1874), 42, 200, 220, 247
- Thomsen, Christian Jürgensen (1788-1865), 110, 191, 240, 242, 247, 249 seq., 254 seq., 257, 261-4
- Thorlacius, Børge (1775-1829), 37
- Thorvaldsen, Bertel (Alberto) (1770-1844), 42, 50 seq., 94, 98, 134, 139, 189, 193, 203, 206 seq., 214, 226, 255, 264, 266-8, 288
- ‘Tita, Don’, see Lusieri
- Torlonia, Giovanni, Duke of Bracciano (1754-1829), 100, 289
- Torremuzza, Gabriele Lancelotto Castelli di (1727-92), 94
- Townley, Charles (1737-1805), 169 seq., 223
- Trepka, Ida Louise Mathilde (née Falbe) (1822-49), 268
- Treschow, Frederikke Koës (née Brøndsted) (1818-97), 264, 269, 284
- Tuxen, Frederikke (née Treschow) (1856-1946), 284
- Ussing, Johan Louis (1820-1905), 116, 274, 277
- Vace, Robert, see Wace
- Valentia, Viscount, Lord George Annesley, see 2nd Earl of Mountnorris
- Vely Pasha, son of Ali Pasha (v.supra), 22
- Ventouras, Spyridon (*floruit* c.1810), 120
- Villoison, Jean Baptiste Gaspard Vicomte D’Ansse de (1753-1805), 40, 114, 277
- Visconti, Ennio Quirino (1751-1818), 168, 175
- Vogt, Frederik Siegfried (1777-1855), 104
- Wace, Robert (c.1100-after 1174), 11
- Wagner, Johann Martin von (1777-1858), 52, 217, 231 seq.
- Walker, William (1780-1868), 56
- ‘Walsingham’, 64, 71 seq.
- Weale, John (1791-1862), 26
- Wedgwood, Josiah (1730-95), 162, 167
- Welcker, Friedrich Gottlieb (1784-1868), 220, 222, 235
- West, Hans (1758-1811), 132
- Westmacott, Richard (1799-1872), 148, 222, 230
- Weyse, Christoph Ernst Friedrich (1774-1842), 40
- Wheler, George (1651-1724), 174-6
- Wiczay, Michael, Count of Loos and Hédervár (1756-1831), 255

- Wiedewelt, Johannes (1731-1802), 224-6
Wilhelm I (1781-1864), King of Württemberg
1816, 214, 219
Wilkins, Elizabeth Wray, see Leake, Elizabeth
Wilkins, William (1778-1839), 57
Wilkinson (*floruit* c. 1811), 51
Williams, Hugh William (1773-1829), 57
Wilson, James, Malta (*floruit* c. 1820), 72-4
Winckel, Theresa aus dem (*floruit* c. 1807), 40
Winckelmann, Johann Joachim (1717-68), 95,
168, 175, 277
Winther, Christian (1796-1876), 184
Winther, Hans Christian (1759-1808), 184
Witte, Jean-Joseph-Antoine-Marie, baron de
(1808-89), 165
Wolf, Friedrich August (1759-1824), 36 seq., 40,
112, 206, 276
Worm, Oluf (1757-1830), 190, 288-291
Zoëga, George (1755-1809), 42, 50, 100 seq.,
103, 105, 107, 168, 257
Ørsted, Anders Sandøe (1778-1860), 181, 186,
193
Ørsted, Hans Christian (1777-1851), 181, 186,
194, 201, 264
Ørsted (née Oehlenschläger), Sophie (1782-
1818), 38, 186, 190, 194
Aa, see A

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