

A

PAK FORTIDEN UD
Rum 51

Børnenes Museum er et tilbud til børn og børnefamilier, der har lyst til at lege sig igennem børnenes eget Nationalmuseum. I udstillingen "Mormors klædeskab" kan man prøve kopier af kjoler fra dengang mor var en lille pige eller matrostøj fra oldefars barndom. I kommoden er der gammeldags sokker, undertøj, forklæder, m.m., men piger kan også springe ud som moderne prinsesser i pink tulle skirts. Børnenes Museum henvender sig til børn op til 12 år.

B

OLDEMORS KLASSEVÆRELSE
Rum 51

Skolestuen i Børnenes Museum er indrettet som et klasseværelse fra 1920. Den samme type var stadig i brug i 1940'erne og 50'erne. I skolestuen optræder museumsværter gerne i rollen som gammeldags skolelærere, men børn kan også selv prøve at spille både lærer og elev. Sætter man sig ved en af pultene, kan man fornemme lidt af atmosfæren fra bedste- eller oldeforeldrenes skoletid. Museumsværterne udleverer pen og blæk, hvis børnene vil prøve at skrive som i gamle dage.

C

RIDDER-STØVLER
Rum 54

I middelalderborgen står en kopi af et par støvler med snører, snabelspids og ride-sporer ved siden af krigerudstyr som hjelm og læderbrynje. Støvlerne har som andet middelalderfodtøj tynde såler og ingen hæle. De stjerneformede sporer bag på støvlerne blev presset ind mod hestens bug, for at den skulle løbe hurtigere. Sko med snabel-spids blev moderne i 1400-tallet. Der er flere eksempler på fodtøj og ridesporer i Middelalderudstillingen på 1. sal.

D

VIKINGERNES VERDEN
Rum 53

Vikingskibet er en kopi af Gokstadskibet fra 900-tallets Norge. Det var ét af fire små skibe, som en stor vikingehøvding sammen med vogne, heste og andre ting fik med sig på rejsen til dødsriget. Skibet, der er 6,5 meter langt, er rekonstrueret i fuld størrelse og med alle detaljer i nøjagtig udførelse. Børnene kan tage plads i skibet og forestille sig, at de sejler lige ind i vikingernes verden, eventuelt iført kopier af tidens dragter, som man kan låne i Børnenes Museum.

UNWRAP THE PAST
Room 51

Kids can play their way through history at the Children's Museum. The "Grandma's Wardrobe" exhibition lets them try on dresses from the days when grandma was a little girl, or a sailor's suit from when great-granddad was young. The wardrobe contains old-fashioned socks, underwear, aprons and more, and the girls also get the chance to dress up as modern-day princesses in pink tulle skirts. The Children's Museum is suitable for kids aged up to 12.

GRANDMA'S CLASSROOM
Room 51

The classroom in the Children's Museum is an exact copy of one from 1920, and this type of classroom was still in use in the 1940s and '50s in Denmark. Museum staff often play the role of the old-fashioned schoolteachers, but kids are welcome to try out as teachers as well as pupils. Seated at one of these desks, they'll soon get a feel for what the atmosphere must have been like at school for their grandparents and great-grandparents.

RIDING BOOTS
Room 54

In the medieval stronghold, a copy of a pair of laced riding-boots with spurs lie side by side with a knight's helmet and a protective leather coat lined with chain mail. Like other medieval footwear, the boots have thin soles and no heels. The star-shaped spurs on the boots were pressed into the horse's belly to make it gallop faster. Pointed shoes were modern in the 15th century.

THE WORLD OF THE VIKINGS
Room 53

The Viking ship is a copy of the Gokstad ship from 10th-century Norway. It was one of four small ships that an important Viking chieftain took with him on his journey to the kingdom of the dead, along with carriages, horses and other goods and chattels. The 6.5-metre-long ship is a full-scale exact replica of the original. Children get to clamber on board and imagine they are sailing into the world of the Vikings – they can even dress up in copies of the costumes of the day.



E

SKT. JØRGEN OG DRAGEN
Rum 111

Skt. Jørgen, eller Georg, var skytshelgen for ridderne. Det fortælles, at han omkring år 300 frelste indbyggerne i en by i Lilleasien ved at dræbe en frygtelig drage. Samtidig reddede han byens prinsesse fra at blive ædt. I middelalderen blev Skt. Jørgen bl.a. skytshelgen for spedalske og pestsyge, og mange kunstnere afbildede hans kamp mod dragen, der var symbol på det onde. Denne skulptur er skåret ca. 1520 af Hans Brüggemann, den stod i en kirke i Husum i Slesvig.

ST. GEORGE AND THE DRAGON
Room 111

St. George was the patron saint of knights. According to legend, around 300 AD he saved 300 inhabitants of a small town in Asia Minor by killing a terrible dragon. He also managed to save the princess of the town from being eaten. As well as being the patron saint of knights, during the Middle Ages St. George also became the patron saint of lepers and plague victims, and his battle with the dragon – the symbol of evil – has been the subject of many works of art. This sculpture was carved around 1520 by Hans Brüggemann, and stood in a church in Husum in Schleswig.

F

ROSKILDEKORSET
Rum 102

Guldkorset med ædelstenene faldt for ca 200 år siden ud af hovedet på en gammel kristusfigur fra Roskilde Domkirke. Den var blevet solgt som brænde til en smed, men da han såv den i stykker, flækkede hovedet, og korset faldt ud. Det kom på Kunstammeret, og smeden tjente en formue. Det kostbare kors indeholder en træsplint, som skal stamme fra Jesu kors – et relikvie. Episoden viste, at Danmarks historiske skatte måtte reddes: det blev starten på Nationalmuseet.

G

PERSPEKTIVKASSE
Rum 126

Tænd for lyset og kig ind i et livagtigt kirkerum fra 1600-tallet. En perspektivkasse består af en trækasse, hvis indre er bemalet, så det giver en illusion om et tredimensionalt rum, når man kigger gennem et hul. Perspektivet blev opdaget i begyndelsen af 1400-tallet og blev brugt til at få en bemalet flade til at ligne virkeligheden. Perspektivkasser er sjældne; de blev bygget i en kort periode i 1600-tallets Holland. Kun seks er bevaret – de tre ejes af Nationalmuseet.

H

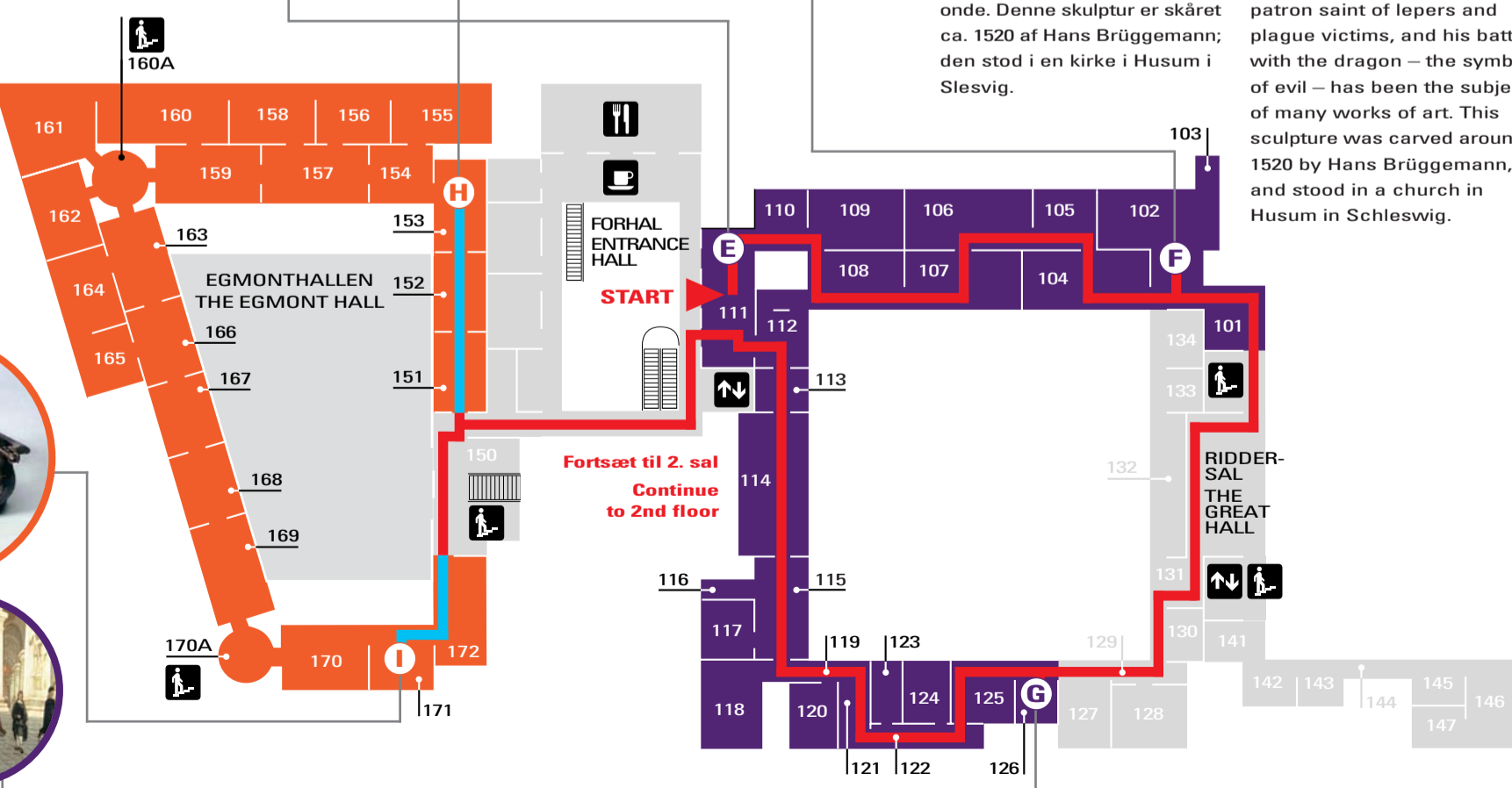
PRAIRIE-INDIANERNES DRAGTER
Rum 153

Dragterne stammer fra Crow-indianerne – en af præriens stammer. De er begge syet af hjorteskind. Manden bærer en skjorte dekoreret med maling og hårduske og broderet med glasperler og pigge fra hulepindsvinet. Hans leggings (benvarmere) er fæstnet med snore til et bælte, og han har mokkasiner af bisonskind. Bjørnekloerne om hans hals var tegn på tapperhed. Kvinden er iført en kjole, korte leggings og mokkasiner. Kjolen er broderet med glasperler, der afløste pindsvinepigge.

I

ÅNDEMANNER-FIGUR
Rum 171

Gronlandsk åndemanager midt i en seance: med udstrakte ben, kroppen bøjet fremad og hænderne bundet på ryggen. Ved hans side ligger trommen. Gennem besværgelser og magi søgte åndemanagere efter årsagerne til alt det onde, der hjemsøgte bopladsen. I mørket bliver trommen levende, åndemanageren kommer i trance og hjælper på den måde. Hans krop er i huset, mens hans sjæl besøger Havets Moder, der skaffer fangststyr, og Månemanden, hvor åndemanageren kan hente børn til barnløse kvinder.



THE ROSKILDE CROSS
Room 102

Around 200 years ago this gold cross decorated with precious stones fell out of the head of an old sculpture of Christ from Roskilde Cathedral. The sculpture had been sold as firewood to a blacksmith, but when he started sawing the wood the head split open and the cross fell out. It became part of The Royal Kunstkammer, and the blacksmith earned a fortune. The valuable cross contains a relic – a splinter of wood, believed to have come from Jesus' crucifix. The episode proved that it was necessary to take action to save Denmark's historical treasures – which is how the National Museum started.

PINHOLE PERSPECTIVE
Room 126

Switch on the light and look inside a true-to-life church from the 1600s. A pinhole perspective consists of a wooden box, the inside of which is painted to give the illusion of a 3D space when seen through the pinhole. The principle of perspective was discovered at the beginning of the 1400s, and was used to make a painted surface look real. Pinhole perspectives are rare. They were only built over a short period in the 1600s in Holland. Only six have survived and the National Museum owns three of them.

PRAIRIE INDIANS' CLOTHES
Room 153

These clothes were once worn by the Crow Indians, one of the prairie tribes of North America. Both of them are made of buckskin. The man is wearing a shirt decorated with paint and tufts of hair and embroidered with glass beads and porcupine quills. His leggings are attached to his belt with a cord, and he's wearing moccasins of buffalo hide. The bear's claws around his neck were a mark of bravery. The woman is wearing a dress, short leggings and moccasins. Her dress is embroidered with the glass beads that replaced porcupine quills.

SHAMAN FIGURE
Room 171

Greenlandic shaman sitting with outstretched legs, bowed body and hands tied behind his back mid in a seance. He has a drum at his side. Through invocations and magic the shaman tried to locate the source of the evils afflicting the village. After dark the drum comes to life, the shaman goes into a trance, and helping spirits come to guide him. His body is in the house, but his soul is visiting the Mother of the Ocean that provides animals for the hunt and the Moon Man where the shaman gets children for childless women.

Guiden **Familietur på 60 minutter** tager børn og voksne med på en spændende tur på tværs af museets udstillinger. Mød bl.a. en grønlandsk åndemaner, den eventyrlige dukkehusgade, en udpakket mumie fra det gamle Egypten – og leg dig gennem historien i Børnenes Museum. **RIGTIG GOD FORNUDELSE!**

Our **60 Minute Family Tour** takes both children and adults on an exciting trip through the exhibitions at the museum. Meet a shaman from Greenland, the fairytale street of doll's houses, an unwrapped mummy from ancient Egypt – and play your way through history at The Children's Museum. **ENJOY THE TOUR!**



L

DUKKEHUSGADEN Rum 239

Dukkernes gade er en lille eventyrverden, hvor dag og nat skifter, mens man kan kigge ind ad vinduerne og se eksempler på knap 200 års boligindretning. De ældste af dukkehusene er fra slutningen af 1700-tallet, de yngste fra 1950'erne, hvor f.eks. badeværelser var blevet almindelige. De fine dukkehuse, som har tilhørt børn i velhavende familier, var mere til fremvisning end til egentlig leg. Børn fra fattigere familier havde måske en enkelt dukkestue i træ eller pap.

THE DOLL HOUSE STREET Room 239

The street of doll's houses is a fairytale world that changes from night to day while you look through the windows into almost 200 years of interior design. The oldest doll's houses are from the late 1700s, and the latest from the 1950s when fittings like bathrooms had become common. These fine doll's houses, which belonged to the children of prosperous families, were more for display than play. The children of poorer families sometimes had simpler models made of wood or cardboard.

K

SKOLEGANG I 1800-TALLET Rum 229

Indretningen af klasserummet i en landsbyskole var i 1800-tallet meget enkel. Læreren havde et lille kateder, og eleverne sad på bænke ved et langt bord, senere ved pulte med rygstøtte. Tavlen var malet på væggen. Man brugte ABC, læsebog, regnebog, katekismus, salmebog og små tavler med tilhørende grifler. Bogstaverne lærte børnene ved at skrive dem i luften eller i en sandkasse. I slutningen af 1800-tallet kom der anskuelsesbilleder, kuglerammer og landkort.

SCHOOLING IN THE 1800s Room 229

The village school of the 1800s was simply furnished. The teacher had a small lectern and the pupils sat on benches at a long table, then later at desks with back supports. The blackboard was painted directly onto the wall. Spelling books, readers, arithmetic books, catechisms, hymnbooks and slates and slate-pencils were used in teaching. Children learned the letters of the alphabet by writing them in the air or in a sandbox. In the late 1800s pictures, abacuses and maps were introduced.

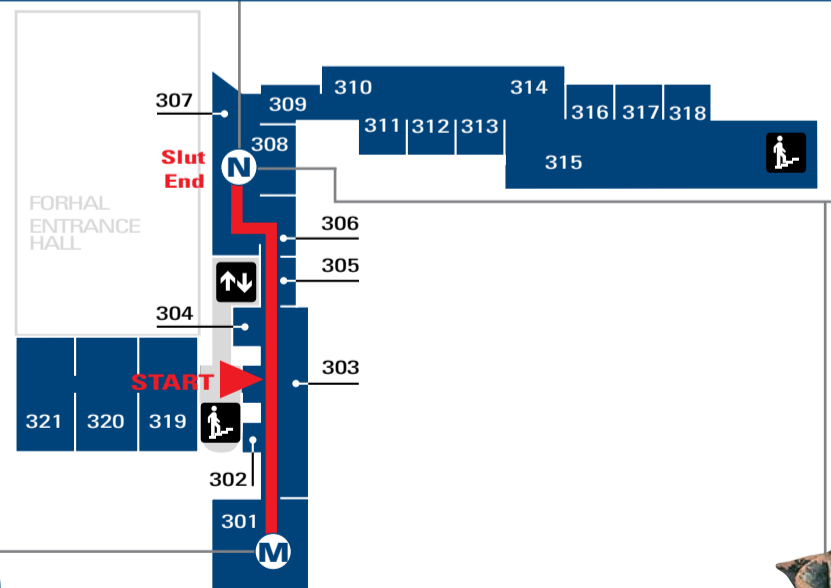
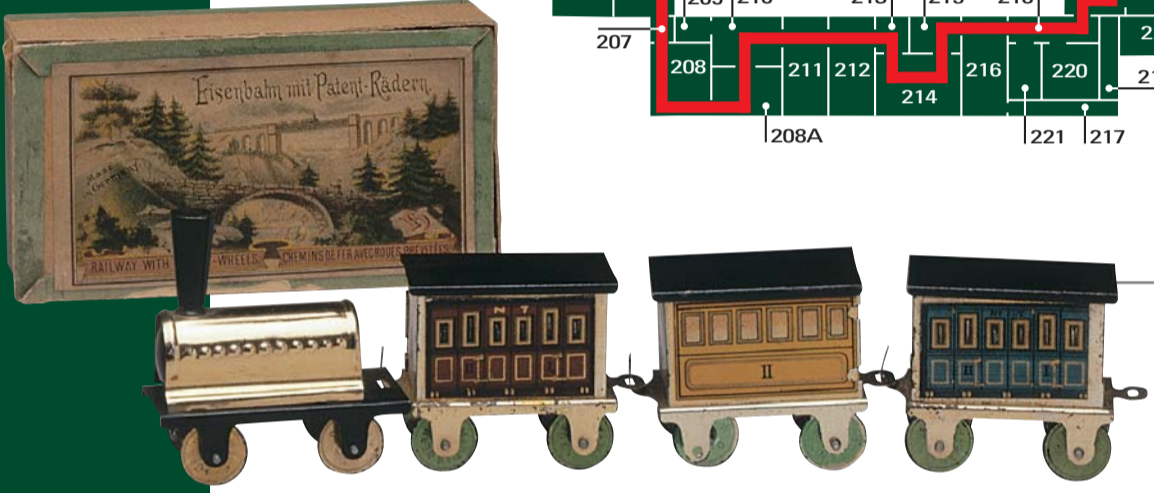
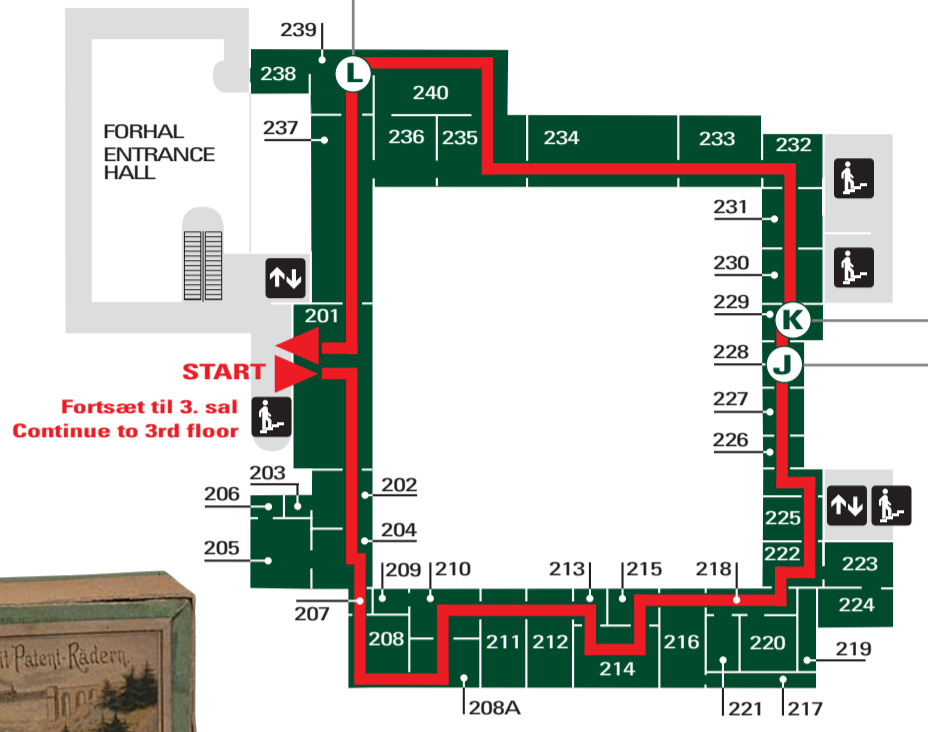
J

LEGETØJ Rum 228

Børn på landet syede selv tøjdukker og bolde, skar fløjter af træ og brugte pinde, træstykker og sten til en bondegård med dyr. I byerne fik børn af velhavende forældre købt legetøj. Pigerne efterlignede deres mor ved at lege med dukker, dukkekøkken og glansbilleder, mens drengene legede med tog, legetøjsvåben og tinsoldater. Udendørs lege som sneboldkamp, gemmeleg og boldspil var for både piger og drenge. I skufferne er der mere legetøj.

TOYS Room 228

Children in the countryside sewed dolls and balls, carved wooden whistles, and used twigs, wood and stones to make miniature farms with animals. Girls copied the roles of their mothers, playing with dolls, doll's kitchens and scraps, whereas their brothers played with trains, toy weapons and tin soldiers. Outdoor games like snowball fights, hide-and-seek and ball games were played by both boys and girls. You will find more toys in the drawers.



N

LEGETØJ FRA OLDTIDENS ATHEN Rum 308

Børn i oldtidens Grækenland legede med dukker, der kunne bevæge arme og ben og figurer af forskellige dyr, f.eks. fugle, skildpadder, grise og heste. På små vindkander kan man se billeder af børn, der leger med kæledyr som hunde og kaniner. Det lille spillebord med brikker viser, at de nok også spillede en slags brætspil. Kanderne blev brugt i en forårsfest for vinguden Dionysos. Festen fungerede som en slags konfirmation for 3-årige børn, som nu blev del af det religiøse fællesskab.

TOYS FROM THE ANCIENT ATHENS Room 308

The children of ancient Greece had toys including dolls with movable arms and legs and figurines of animals like birds, turtles, pigs and horses. Wine pitchers were decorated with pictures of children playing with pets like dogs and rabbits. The small board with pieces tells us that they probably also played board games. The pitchers were used at a spring festival in honour of the Greek god of wine Dionysus. The festival was a kind of confirmation for 3-year old children, marking their admission to the religious community.

M

DEN UDPAKKEDE MUMIE Rum 301

Kvinden, der ligger i sin mumie-kiste, var præstinde og korleder i byen Karnak. Hun døde som 35-årig for ca. 2800 år siden. Hendes indvolde blev fjernet (undtagen hjertet), hun blev lagt i natron, udstoppet, indgnedet i duftende olier, ferniseret og pakket ind i mange lag mumiebind. Men så var hendes sjæl også sikret et evigt liv. De gamle ægyptere troede nemlig, at så længe kroppen blev bevaret, overlevede sjælen i Osiris' dødsrige, hvis den altså bestod de prøver, den skulle igennem.

THE UNWRAPPED MUMMY Room 301

The woman in the mummy case was a priestess and choirleader in the city of Karnak. She died at the age of 35, around 2,800 years ago. All her internal organs except the heart were removed, and the body was laid in a salt mixture called natron, stuffed, rubbed with scented oils, varnished and packed in many layers of cloth. This treatment of the body guaranteed her soul eternal life. The Egyptians believed that as long as the body was preserved the soul lived on in Osiris' kingdom of the dead – provided it endured all the trials required.