

## SUMMARIES

ERIK PETERSEN: *Bertoldus' Bible. Books, pictures and letters in a manuscript from 1255*

Ms. Gl. kgl. Saml. 4, 2° is a Latin Bible in three huge volumes, made in Hamburg in 1255. It remained in Hamburg until it was bought by the RL at an auction in 1784. As a codicological object it is of great interest in many respects, and a valuable expression of the aesthetic achievements of medieval art. Apart from an incomplete selection from a sequence of pictures that illustrate the various stages in the manufacturing of a medieval book, used almost exclusively for illustrative purposes and most often (if not always) shown in a manipulated order in modern publications, the three volumes have, however, attracted only marginal attention among scholars.

In this paper the three volumes are examined as a coherent codicological object. A number of codicological and documentary elements are analyzed as witnesses of scribal and pictorial approaches and procedures that indicate a deliberate planning of the overall composition of the three volumes.

The three volumes (in medieval bindings) contain altogether 89 illuminated initials; 81 are historiated whereas 8 are merely ornamental. The paper deals with various aspects of 'artistic freedom', e.g. in the selection of initials and motives for illumination. The medieval Bible was not quite as definite as is often assumed. The number, order and divisions of Biblical books may vary (thus the Book of Psalms is not included in Gl. kgl. Saml. 4, 2°). Moreover, St Jerome's (and others') prefaces and introductory epistles – extra-biblical in a sense, yet often transmitted as part of the Latin Vulgate – added new possibilities to those given by the Bible proper. The paper includes a list of the letters selected for illumination in Gl. kgl. Saml. 4, 2°, showing i.a. a distinct predominance of the letters P, U and I. It deals in particular with the illuminations of the first and the last Biblical initials in the three volumes and some of their theological implications: the Genesis *I* and the *A* of the Apocalypse.

The pictures showing the production of the book are only a small portion of the total number of illuminations in the three volumes. The paper includes a complete survey of pictures with scenes related to the production of a book, and offers a tentative answer to the question why non-biblical pictures showing the manufacturing of books were incorporated in a Bible. The paper also deals with the question of seriality in the sequence of pictures with the production of the book as motive. It is shown that the pictures, as they are arranged in the three volumes, occur historically correctly in an order that reflects medieval routines.

Gl. kgl. Saml. 4, 2° is relatively well documented. It contains a versified dedication of the Bible in three parts to St Mary, the patron saint of the *ecclesia capitularis* in Hamburg.

In it the dean *Bertoldus* (himself a former scribe) is mentioned as the commissioner of the project (a role that is confirmed by a notice in the *necrologium capituli Hamburgensis*). The dedication also mentions the scribe *Karolus*, and it is argued that the dedication was written by Bertoldus himself, after Karolus had died, and partly in his honor. The extremely gifted painter is not named in the dedication (or in other sources). He was, however, allowed to put his signature, in the manner of his colleagues the scribes, at the end of his work, but in a way suited for *his* craft – not after the final word in the manuscript (as the scribes would do), but at the bottom of the page with his last illumination, in the prolonged downstroke of the opening A of the Apocalypse: a picture of a painter painting a picture.

Gl. kgl. Saml. 4, 2<sup>o</sup> is unique, not only because it shows the craft of manufacturing books in pictures, but also as a result and expression of the craft itself.

GRAHAM W. SHAW: *Det københavnske eksemplar af Henriques' Flos Sanctorum*

I Kgl. Bibl.s Orientaliske Afdeling findes det ene af kun to bevarede eksemplarer af det mest omfangsrige værk på tamil, der blev trykt af portugiserne i Indien i det 16. århundrede. Det drejer sig om den portugisiske jesuitermissionær Henrique Henriques' *Flos Sanctorum*, en samling af helgenlevneder, der blev trykt i Cochín på Kerala-kysten i 1586. Ligesom det andet eksemplar, der findes i Vatikanerbiblioteket, er Kgl. Bibl.s eksemplar ukomplet. Dette har særlig interesse i kraft af sin proveniens; det har, som det fremgår af hans ejertilskrift, tilhørt den hollandske protestant Philippus Baldaeus, som missionerede blandt tamilerne på Sri Lanka i 1650erne og 1660erne. Han kendes først og fremmest for sin betydningsfulde beskrivelse af det sydlige Indien og Sri Lanka, *Naauwkeurige beschryvinge van Malabar en Choromandel ... en het machtige eyland Ceylon*, der blev trykt posthumt i 1672. En nærlæsning af dette værk viser, at det rummer en henvisning til netop det eksemplar af *Flos Sanctorum*, der nu befinder sig i Kgl. Bibl.

KNUD BØGH: *Danish book collectors and Spain – Glimpses of the Royal Library's book collection*

Spain's period as a great power lasted from the 1500's well into the next century, when the Spanish hegemony was replaced by that of France and England. Spanish literature was read and the language spoken by many: among them members of the Danish nobility who had visited Spain on their travels. And their book collections bear witness that they also bought Spanish books; the proportion of Spanish books to those from other countries is often large. This was true both in Gersdorff's large collection and among the Ulfeldt family's many purchases. These two collections – as well as the Scavenius library – became the backbone of the library which Frederik III (1648–70) established.

In 1650 Cornelius P. Lerche was appointed Danish representative in Madrid. His primary task was to obtain compensation for captured Danish ships. In addition, he was a great collector of books, and his choices indicate broad interests regarding contem-

porary affairs on the Iberian peninsula. The Royal Library later acquired numerous books from his collection, and also a thorough representation of Spanish authors of the 1600's from other sources, both the political pamphlets and works typical of the period by Gracian and Saavedra Fajardo. The world of Spain is reflected in the mirror of the books.

D.G. Moldenhawer headed the library from 1788 until his death 1823, and gained fame for his fortunate book purchases and valuable catalogues. His reputation in this regard was not in the least based on his knowledge of Spain, where he traveled in the 1780's and purchased many books and manuscripts about conditions in that country. Many of these were transferred to the royal collection, among them a series of unique documents on the Spanish Inquisition.

Collectors in earlier periods emphasized keeping up with the Spanish developments of their own day. But the collectors of the 19th century were more historically inclined. The Rural Dean at Ryegård by Holbæk, C.N. Hellemann (1811-84), left a book collection which beautifully illustrates the preference that Germanic Romanticism fostered for Spanish folk life and certain poets. The Spanish specialist Emil Gigas (1849-1931) spent the whole of his professional life at the Royal Library, and he published numerous documents from and studies based on the collections. In addition, he extended the range of the collection with many new literary texts and scholarly monographs, which supplement the older, invaluable stock of first editions.

BIRGITTE JØRKOV og CHR. GORM TORTZEN: *Ein Schränken für Gemmen. Lipperts Daktyliotheken in Dänemark*

Im 18. Jahrhundert blühte das Interesse für geschnittene, antike Steine. Die klassische Kleinglyptik entsprach dem Geschmach des Rokokos, und Fachleute wie J.J. Winckelmann empfahlen das Studium der antiken Gemmen nicht nur für Gelehrte, sondern auch für die bildenden Künstler der Zeit. Die Fürstenhöfe Europas besaßen echte antike Gemmen, die in Daktyliotheken (Fingerring-Sammlungen) aufbewahrt wurden, und Abdrücke der Gemmen, die sogennanten Pasten, waren seit lange gewöhnlich. Dem Dresdener Glaser Philipp Daniel Lippert (1702-85) gelang es aber in den fünfziger Jahren, ein ganz neues, gipsähnliches Material zum Abdruck zu machen. Seine Erfindung wurde für ihn und seine Familie dank zweier anderen Faktoren sehr erfolgreich: eine klare Sytematik der 3000 in verschiedenen Reihen geordneten Abdrücke und eine schöne Verpackung der ganzen Sammlung in drei 'Schränken', die den Namen *Daktyliotheca Universalis* bekamen (Abb. 2-6). In der ersten Auflage waren die Professoren Joh. Fr. Christ und Chr. Gottlob Heyne dem Laien Lippert mit einem lateinischen Katalog behilflich (Leipzig 1755-62); den deutschen Katalog der zweiten Auflage (Leipzig 1767-76) schrieb Lippert selbst.

Heute sind die lippertschen Daktyliotheken und die Kataloge sehr selten. Unsere Untersuchungen in dänischen Bibliotheken und Museen haben aber zwei unbekannte Exemplare der Daktyliothek ins Licht gebracht. Wir kennen deshalb nun drei dänischen Exemplare der ersten 'lateinischen' Auflage nämlich:

- (a) Ein vollständiges Exemplar, das sich auf jeden Fall seit 1834 in der königlichen Bibliothek in Kopenhagen befindet.
- (b) Ein vollständiges Exemplar, das Christian dem Achten gehört hat, befindet sich heute im Nationalmuseum in Kopenhagen.
- (c) Ein Exemplar der zwei ersten 'Bände' der Daktyliothek, das im Jahre 1759 für die königliche Kunstammer eingekauft wurde. Zu einem unbekanntem Zeitpunkt des 19. Jahrhunderts sind die originalen Bände von einfachen Stabelkästen ersetzt. (Heute im Nationalmuseum).

Außerdem sind einige dänische Exemplare des lateinischen und des deutschen Katalogs gefunden. Die Namen der Besitzer dieser Bücher geben zusammen mit anderen Auskünften (u.a. dem Briefwechsel Friedrich Münters und Karl Böttigers) ein klares Bild von den engen Beziehungen zwischen deutschen und dänischen Gelehrten und Künstlern des späten 18. Jahrhunderts und dem großen Einfluß der lippertschen Pasten auf das Interesse für die antike Kunst und die neue archäologische Wissenschaft.

NIELS MARTIN JENSEN: *Some recently acquired Peter Heise manuscripts*

In 1991 the Royal Library acquired from the family and friends of the composer a collection of musical manuscripts with nine songs by Peter Heise, one of the major Danish composers of songs. All the songs are for solo voice with piano accompaniment. Six are autographs, three are copies. The songs stem from the Heise circle of family and friends, and were all in the possession of the Ploug family. (The poet Carl Ploug was married to the half-sister of Heise's wife Ville, née Hage). Three of the songs in Heise's handwriting are settings of texts by Gotfred Rode, a friend from his youth, and are dedicated to him. One has a text by the Swedish-Finnish poet Johan Ludwig Runeberg. These four songs have not previously been printed and are not known from other manuscript sources. Among the copies is an early version of Heise's great composition for the text of Ludwig Tieck's mourning play, *Leben und Tod der heiligen Genoveva ...*; this copy is older than the only previously known autographs of the song. The article discusses this copy as well as treats the hitherto unknown songs in relation to Heise's song compositions.

LISE HESSELAGER: *Reflections from the Mirror? Georg Brandes' analysis of Adolphe in Main Currents*

The article is a follow-up of an earlier article by the author on Benjamin Constant and Georg Brandes' attitude to Constant in *Main Currents of European Literature: Den ubegribelige Benjamin Constant*, in *Bøger, biblioteker, mennesker. Et nordisk Festskrift tilegnet Torben Nielsen* (Kbh. 1988) p. 467-496.

This article deals with Brandes' examination of Benjamin Constant's famous novel *Adolphe* and the textual variants of the first three editions of *Main Currents*. Quite often Brandes is accused of distorting proportions in his literary criticism, in this case by

blaming society as the great criminal in the tragic love-story. A close examination of Adolphe in the light of Constant's whole work, philosophical, political etc., shows, however, that Brandes was not wide of the mark.

Two qualities have been attributed to Benjamin Constant as well as to Brandes: Don Juanism (a term taken in this context to describe a neurotic mental disposition caused by mother-fixation) and dualism (in the sense of doubleness or split personality). Brandes touches on the Don Juan-theme as well as that of dualism, but in the second edition of *Main Currents* the Don Juan-theme is slurred, and the emphasis is on dualism, which in fact Brandes believed was the crucial dilemma, not only of Constant, but of Constant's whole generation.

JOHN T. LAURIDSEN: „*The lure is sounding*“. *The past in the service of the Danish Nazi Party*

DNSAP, founded in 1930, was the only Danish Nazi party of any significance. Dr. Fritz Clausen from Bovrup in Southern Jutland was its leader from 1933 to 1943. DNSAP naively attempted to imitate Hitler's German Nazi Party in every way: organizationally, ideologically and in its whole political style and public relations. Just like its great political model, DNSAP put the past to use in its propaganda. This was not only to show that DNSAP was a good Danish party, but also to emphasize that Nordic antiquity, and the Viking period in particular, had been a great era for Denmark and Scandinavia. The ideals of the Viking period, as understood by DNSAP, were still marketable. It was the free and the strong who were to conquer and rule over the weak, then as now. Towards the end of the 1930's, DNSAP began to hold its meetings with historical staging. Women showed up in 'national costumes', lure players sounded fanfares to signal the start and end of their meetings. Later on a whole cult developed including the use of runes, barrows and other ancient Danish national symbols from ancient times. These efforts were largely ignored until the German occupation, when a concerted national reaction occurred.

During the German occupation of Denmark, DNSAP attempted to make itself worthy to be put in power by the Germans. Though the party failed in this objective, its agitation for Danish volunteers for the German armed services, especially in connection with the German attack on the USSR, was part of this attempt to improve its status vis-à-vis political power. In the propaganda used to enroll Danes in the fight against Communism on the Eastern front, the historical parallels were once again heavily emphasized. It became a national cause for the Danes to force the Bolsheviks to retreat, just as the Vikings a thousand years earlier had moved out to defend Scandinavia and spread its culture. Recruitment had some success among young men looking for adventure, but to the large majority of Danes, DNSAP's exploitation of history was a provocation that bordered on the traitorous. However, it was totally neglected the last two years of the war. The party's lack of either professional historians or archaeologists contributed to this; its propaganda was in the hands of historical amateurs. History was presented in a form that vaguely resembled the level in the primary grades. It follows that the party's propaganda in this field resembled that in others.

CHARLOTTE APPEL: *Recent European research in the history of books and reading 1500–1700. An introduction*

Since the 1970s „histoire du livre“ or „history of the book“ has been recognised as an important new field of study in many European countries. In Denmark, however, little attention has so far been paid to the subject. This article is an attempt to introduce some central interests, concepts, methods and results from recent research on 16th and 17th century book history carried out in France, Britain, Germany and the Netherlands.

In the first section the work of Robert Darnton and Roger Chartier is used to illustrate two primary objectives of the new history of the book. One is the attempt to study the communications circuit as a whole in its historical context, thereby interpreting the book as a medium, i.e. a means of communication. Another is to demonstrate how the editing, production and distribution of books were processes that deeply influenced and changed a text on its way from the author to the reader.

The second section deals with the development of the new field of study in France, from the epoch-making *L'Apparition du Livre* (1958) by Lucien Febvre and Henri-Jean Martin to the present day. Two main directions of research can be traced through the following two decades. One was characterised by the tendency within the „Annales-school“ to concentrate on quantitative data in order to analyse economic and social structures. Several important contributions to the history of book production, book markets and book ownership were made by Martin and his colleagues. The other tendency resulted from a new interest – also within the „Annales-school“ – concerned with mentalities and the relationship between popular culture and elite culture. In this case the so-called „bibliothèque bleue“ was at the heart of the discussion. During the 1980s the focus began to shift from the history of the book market to the history of reading. This change is very noticeable in Roger Chartier's writings. He has demonstrated the importance of studying the actual *use* of books and the necessity to distinguish between different genres of texts, different groups of people, and different social situations, when discussing the phenomenon of reading in early modern France. In the monumental *Histoire de l'Édition française* (1982–86) the impressive scope of „histoire du livre“ can be studied in detail.

In Britain an old and unbroken tradition of research in bibliography and the history of printing is clearly observable. A growing interest in the history of education and literacy during the 1960s and 1970s did, however, throw new light on the general history of books and reading. Much discussion centered on the question of source material (the reliance on signatures versus various „indirect“ sources) and on the definition of „literacy“. There has been an increasing acceptance of the fact that there was a considerable difference between the number of people that could read printed matter and the much smaller number that were able to write. From the late 1970s onwards several historians, among others Margaret Spufford, have combined analyses of the contents of specific genres with investigations into reading habits and the structure of the book market – thus contributing to a general „history of the book“ paralleling the research carried out in France. This third section ends by introducing Elizabeth Eisenstein's controversial but also very influential book *The Printing Press as an Agent of*

*Change* which stresses the revolutionary character of the printed book compared with earlier scribal culture.

The fourth section deals with the „Geschichte des Buchwesens“ in (West) Germany. Reference is made to some of the most important contributions to the history of the book market in major cities; to the discussion concerning the use of the famous catalogues from international bookfairs in Frankfurt and Leipzig as a substitute for a German national bibliography; and to the combined efforts of both historians and literary historians to analyse different genres of the printed book. The most interesting German contributions have been influenced by modern communications research. One example is Rolf Engelsing's discussion of the development of reading. Another is Michael Giesecke's major study on the communications revolution provoked by Gutenberg's invention, in which he compares the profound changes of the 15th and 16th centuries with the radical changes caused by the introduction of electronic media today.

The history of the book in the Netherlands has to a large extent been neglected by historians from other countries, in spite of the fact that the Dutch republic constituted the most important centre of export-orientated book production and book trade in the 17th century. A short introduction to recent research, by among others Paul Hofstijzer and Bert van Selm, is given in the fifth section.

The conclusion outlines the remarkable transition from a narrow history of the (rare) book towards a wide-ranging history of books and reading in society at large. This development has been inspired by the growing interest in social and cultural history during the past three decades, but also by the increasing importance of the new electronic media that seem to challenge the central role of books in western society.

*English translations by Virginia Laursen*