

SUMMARIES

KNUD BØGH: *Machiavelli's Arte della Guerra and other military books
in the Library of the Danish Kings*

From the very earliest period of its existence the Royal Library, Copenhagen, owns a large collection of books on every aspect of war: books on strategy, exercises, artillery, construction of bridges and fortresses and other military technology. In their role as the supreme commander of the country the kings had to keep up with the extensive literature on the art of war. This article gives examples of the contributions to book history, in terms of illustration techniques and types, that came from that sort of book.

The works are very often in large formats like that of the incunabula which Roberto Valturio in 1472 provided with many full page woodcuts of military machinery. With regard to content, however, Machiavelli's little book *Arte della Guerra* (1521) is of greater significance than Valturio's lavish work. Machiavelli is mentioned in this context of the history of the book because of an ingenious device he either thought out or borrowed from earlier war books. His explanation of the movements of a model army required a series of woodcuts to clarify them. This would have involved considerable costs for the woodcuts, an expense the author could hardly afford, since he had already lost his position and income as a Florentine statesman in 1512. Machiavelli found a solution in representing each particular branch of the military and its officers by symbols and characters that could be taken directly from the typesetter's case. The finished book, in contrast with Valturio's, is a modest affair without illustrations, but its small figures elucidate the text admirably. Examples from the autograph manuscript in the Biblioteca Nazionale, Florence, show that Machiavelli himself executed these figures with a clear purpose.

In later military books, it is noteworthy that the producer of the book combines Machiavelli's method with traditional illustrations, with the result that on the same page there are both woodcuts of cavalry, canons, standards together with blocks of letters that represent the individual types of troops.

Just as we today expend astronomical sums on military technology, little attempt was made to cut down the production costs of these books. This is clear from the works published by Gir. Maggi, Fr. de Marchi (1599), Antoine de Ville (1639), H. Hugo (1630) or H. Rösensteen, who after 1661 carried out the build-up of the Danish defenses. The stronger the defensive forces became, the more effort was put into developing artillery. This interest is represented in the library by (inter alia) the Pole K. Siemienowicz (1650), a later counterpart to Valturio. That these books were used and studied is evident from the marginalia and the notes on added sheets of paper.

HARALD ILSØE: *Peder Resen's Nordic library. Catalogue, bibliography and trade in books in the last half of the 1600's*

The library of the historian and lawyer Peder Hansen Resen was one of the most significant in seventeenth century Denmark. It was bequeathed to the University Library in Copenhagen and burned with it in 1728, but its contents are known to us via the extensive catalogue which he had had printed in 1685 ff. Resen had deliberately emphasized collecting Danish-Scandinavian literature, i.e. books and manuscripts from and regarding Denmark, Norway, Iceland and Sweden, because the University Library was poorly equipped in this field. Despite its descriptive weaknesses the catalogue remains an important source for tracing manuscripts and books which have later disappeared.

The first part of the article analyzes the making of the catalogue 1685-87. Resen first produced a pre-print, which though without the final version's sheets g-h did go as far as p. 256. This was then circulated to scholars and bishops throughout the kingdom in September of 1685 in order to gain their assistance in supplementing the collection. The books thus acquired were incorporated in a continued edition of the catalogue, which concluded on page 368 with a request to all to contribute more books. This preliminary edition probably appeared in the autumn of 1686. Finally in 1687, or later, Resen supplemented the catalogue with a new augmentation which filled up to page 392, the indices and the addenda and corrigenda. Since he had also included in the catalogue lists of manuscripts and books he lacked, it took on the character of a bibliography.

After consideration of Resen's standing vis á vis other contemporary collectors of Danish-Norwegian literature, his methods of overcoming the difficulties of acquiring Swedish books are described. There were no regular book trade connections with Sweden, but some items did manage to reach Denmark through the book dealers. As an example of what these could deliver in c. 1680, some short lists of Swedish books are presented here. These lists resulted from notes made by another book collector, Resen's friend Peder Syv, from visits to book dealers and from contemporary catalogues which no longer exist. In conclusion a "studiosus" named Christian Hyldal, whom Resen sent as a buyer to Scania, is identified as a book dealer well-known in Copenhagen book circles who had enrolled as a student at the University in Lund in 1682. He received the privilege of university book seller in Lund in 1689 and as late as in 1710 his activities as Swedish-Danish book dealer are recorded.

SV. EEGHOLM-PEDERSEN: *Holberg and "Die Europäische Fama"*

The famous Danish dramatist and author Ludvig Holberg (1684-1754) began his literary career with a few historical and legal reference works intended for the common reader. His model was the German jurist and historian Samuel Pufendorf, who in a series of works had treated the favourite subjects of modern secular education: natural law and recent history. Holberg's debut, "Introduction to the history of the most notable nations of Europe" (1711), is both in its plan and its writing dependent on Pufendorf's

“Einleitung zu der Historie der vornehmsten Reiche und Staaten . . . in Europa” (1682). Just like Pufendorf, though to an even greater degree, Holberg emphasized modern history and contemporary historical events. The introduction has a detailed description of the European wars in the first decade of the early 1700’s (The War of the Spanish Succession). Holberg indicates no sources for these sections of contemporary history, and it has been assumed that he based his accounts on German and French newspapers and gazettes. The present article shows that the sources must be sought in the many compendiums and periodicals of the period. In Germany – in contrast to Denmark – there was a flourishing literature of historical-political journals that published running commentary on domestic and foreign events. One of the most widely circulated and longest-lived of these was a monthly published in Leipzig, *Die Europäische Fama* (1702-35, which continued until 1756 as *Die neue Europäische Fama*). This was apparently a principal source for Holberg’s accounts of contemporary European wars, though other sources were also used. The article cites a series of instances of Holberg’s use of the Leipzig journal in various chapters of the Introduction and in the following work “Anhang” (1713), which gives an account of conditions in Germany, England and Holland and covers recent political and historical matters. In an appendix several examples of Holberg’s text and his source are printed, which show that Holberg often closely followed his source; the source is absorbed into the text in the form of a concentrated translation.

Die Europäische Fama was expressly intended as a popular journal. It, as well as the other two German principal sources for the Introduction, emphasized a lively and entertaining narrative. The authors make considerable use of metaphorical and concrete images and everyday, popular expressions, the form is now and then ironic or humorous (especially in *Europ. Fama*). Similar attempts are found in Holberg, who surely, – aside from the direct borrowings – let himself be taught by such useful German authors. But Holberg’s debut bears the stamp of linguistic uncertainty, and it is uneven stylistically. A series of obvious germanisms also indicate the influence of its German sources. Holberg’s later historical works are mainly inspired by French historians, but his early acquaintance with the German compendiums and journals was not without significance for the formation of his historical style.

THOMAS BREDSORFF: ‘Someone Wrote a Legend about Agnete and the Merman’

The essay is an intellectual experiment resting on two premises.

(1) ‘Agnete and the Merman’ is the most widely recorded Danish ballad; it happens to be also the ballad most widely used in support of utterly extreme positions regarding the provenance of the ballads. It has been ascribed to the Iron Age; and it has been attributed to the 18th century (the latter in the two most recent Danish ballad dissertations, by Iørn Piø and Peter Meisling respectively). While not everyone agrees with these two scholars the prevailing current wisdom seems to be that ‘Agnete and the Merman’ is a recent origin. The article takes this assumption as its one point of departure.

(2) Since no one has ever disputed the assumption that whoever composed the 'legend' must have known the 'ballad', the second point of departure is less debatable: The prose version of the same material – the purported 'legend' published by J.M. Thiele in 'Danske Folkesagn', 1818 – is even more recent.

The essay is an enquiry into the consequence of the two assumptions. If the prose version is that recent, who composed it? when? why? The enquiry, prompted by Peter Meisling's 'Agnete's latter', results in an analysis of the remarkable (but faked?) 'legend'.

PETER MEISLING: *The Attractive Mermen, a brief reply for Thomas Bredsdorff*

Peter Meisling agrees with Thomas Bredsdorff's view that the Thiele-legend "Havmanden" is a personally written Romantic text which with a reasonable probability can be ascribed to Poul Martin Møller. But he emphasizes that it is not the 'Agnete's laughter' motif that the author is concerned with and reacts against. The pseudo-legend's Grethe lacks completely Agnete's rebellious feminist character, and the theme is instead that of a tragic split between the Christian and the humane, between social and natural values. Such thematic lines are typical of the Romantics' use of demonic material and reappear in texts of Baggesen, Oehlenschläger, Heiberg, H.C. Andersen, Hostrup and others, also in other literatures, Afzelius and Stagnelius in Sweden and Arnold in England. The attractive merman of the Romantic period, who has little relation to that of the folk song, represents worthwhile human qualities that civilization has excluded.

TOVE BARFOED MØLLER: *Three Draft
versions for a new Balloon Song for "More than Pearls and Gold"*

In H.C. Andersen's fairy tale comedy "More than Pearls and Gold" (1849), two of the characters sing a song while they drift across the stage in a balloon. The text makes lightly satirical comments on the political situation in Europe. This song became very popular, as did the comedy itself: 92 performances of it were given in the next twenty years at the Casino Theatre in Copenhagen.

For a new production in 1872 the director of the theatre requested a fresh, current balloon song from H.C. Andersen. That Andersen did provide one is clear from his dairy entries from October-November 1872, and from the notices in the newspapers, but there is no trace of the text of this new song version in the promptbook preserved from the period.

However, three draft versions for the balloon song have been preserved together with H.C. Andersen's manuscript for the play at the Royal Library. The author of the above article has deciphered the three drafts, and, based on the references in the texts to current events, has been able to determine that the one is the song from 1872, and that the other two are probably written in the period of December 1857 to February 1858. In conclusion, reasons for the writing and the possible use of the two drafts are proposed.

GEORG GARDE: *News from Neuruppin about the Danish German wars*

News from Neuruppin is based on the extensive production of news pictorial broadsheets, which in the period after c.1840 flowed from the two publishers Gustav Kühn and Oehmigke & Riemschneider to Denmark and other countries. In Denmark Kühn had many dealers, who had the name of their own firm printed on the sheets – the best known is Christian Steen & Søn. The broadsheets came in large series. From 1848 – 50 the broadsheets celebrate both Danish and German accomplishments – the Danish ones with Danish text. An example is the Olaf Rye sheet that H.C.Andersen brought in Fredericia as a tourist souvenir.

In 1864, during the Danish-Prussian War, the series understandably deal only with the German victories and have only German text.

Only the Königgrätz sheet is reproduced from the war in 1866; note the Red Cross ambulance service.

The last war to affect the fate of Schleswig was the Franco-Prussian war of 1870-71. There is an extensive series in the Royal Library, Copenhagen, of broadsheets on this war, from which the sheet with the two generals is reproduced: the top row shows the Germans surrounding Wilhelm I. The bottom row shows the French around the little prince and “Louis Napoleon”. The lay-out of this sheet is reminiscent of the many puppet theater cutouts that Neuruppin also produced, and gives the war an aura of toys and playthings – faraway from the forms of war now all too familiar.

PAUL RAIMUND JØRGENSEN †:
New Incunabula in The Royal Library

A series of supplements were published in *Fund og Forskning* II (1955), III (1956), IX (1962) and X (1963) to 'Madsen', the name which by now even foreigners designate our library's incunabla catalogue: Victor Madsen: *Katalog over Det kongelige Biblioteks Inkunabler I-II, 1931-38*, with its posthumous volume II, 1963. 'Not in Madsen' is used as is 'not in Goff' when the international antiquarian booksellers desire to tempt the buyer with great rarities. The supplements, five in all (two were included in 1956), were cumulated as the above-mentioned volume III in 1963.

It now seems reasonable to publish the titles of the 17 incunabula that the library has managed to acquire in the last quarter of a century. A modest number, it might be thought, but what Erik Dal wrote in 1963 still describes the situation on this front: 'there continue to be many completely justified wishes that must remain unfulfilled whilst the price of incunabula all over the world rises even faster than inflation.' Only with the help of large donations by foundations has it been possible to acquire these works, since the library's budget for rare books must also cover the purchase of other, costly, books to illustrate the history of printing, illustration and binding in later centuries.

As in the earlier supplements the 17 new works are recorded in the same typographic style as in Madsen. As for citation of bibliographic works, reference is made only to these standard works: GW (*Gesamtkatalog der Wiegendrucke*, 2. Auflage, Stuttgart - New York 1968ff.) and BMC (*Catalogue of Books printed in the XVth century now in the British Museum, Lithographic Reprint*, London 1963ff.). If the book is included in GW all relevant information is to be found there; if it has not yet appeared in GW (now at Band IX, Lieferung 2), reference is made to BMC, which also has very thorough descriptions.

To provide some insight into accession policies a series of comments are appended to the most significant purchases; from these it will be clear that incunabula are purchased both for their contents and for their more tangible aspects.