

SUMMARIES

THE ROYAL LIBRARY abbreviated: RL

VELLO HELK. *Sixteenth-Century Autograph Albums in the Royal Library.*

The article discusses the nature of albums ("alba amicorum") and their beginnings after the Reformation, giving a summary of the development up to the year 1800. Approximately 300 albums dating from this period are in RL. 47 date back to the sixteenth century, and furthermore 28 albums survive as fragments in various autograph collections. Then follows an account of those albums – 19 in all – whose owners lived in what was then the Danish monarchy. Foreign albums are treated if they contain entries deriving from their owners' visits to Denmark. Moreover, a general description is given of the foreign albums, especially with regard to entries, illustrations and get-up. Finally the language of the albums is commented on, the main stress being laid on Danish sayings and turns of speech.

An appendix (pp. 36-44) gives a survey of sixteenth-century owners of albums, whether represented in RL by self-contained albums or by album leaves incorporated in various autograph collections.

IB RØNNE KEJLBO. *Nova Delineatio Gronlandiæ Antiquæ 1737. A Hitherto Unknown Hans Egede Map Acquired by the Royal Library's Department of Maps, Charts and Plans.*

RL's Department of Maps has acquired Hans Egede's manuscript "Nova Delineatio. / GRØNLANDIÆ ANTIQVÆ" 1737.

This map is most notable, being the first regular map prepared by a resident of Greenland. Moreover, it is worthy of fame because it is the first map of Greenland on which Frobisher Strait has deliberately been left out after having been introduced into cartography during the 1570s, a suppression due to Hans Egede's investigations of the actual geographical conditions.

In connection with Martin Frobisher's attempts to find the North-West Passage several localities were named, but for centuries there was doubt about the precise location of Frobisher's "lands" and "waters", including Frobisher Strait. On many maps Frobisher Strait thus appears as a sound intersecting Greenland. That this was at variance with the facts was observed by Hans Egede in 1723 when on the lookout

for the Strait with the intention of sailing through it to the eastern coast of Greenland where he expected to find the old Norsemen in Østerbygd.

Having reached Greenland in 1721 Hans Egede naturally enough began making various reconnaissances with a view to finding the Strait. Some of his reflections during the search for Frobisher Strait are committed to writing in his travel journal. On 15 August 1723 he thus supposes himself to be close to the Strait, a surmise based on the observation of a large amount of ice in the waters. To make clear to the Greenlanders what he was looking for and what he thought he was near, he made a sketch where the Strait was placed as indicated on the charts. But none of the Greenlanders knew anything about such a strait. On 25 August Egede gave up the idea of sailing farther south, finding it hopeless to try to find this strait that no Greenlander had ever heard of, and he decided to turn back.

After his return, having corrected the measurements of degrees, he found that he had been quite close to the southern point of Greenland. As he had neither seen anything himself nor received any information confirming the existence of this strait, he arrived at the conclusion that it did not exist at all.

The cartographic results of Hans Egede's voyage along the southwest coast of Greenland were two extremely interesting maps. The first map, drawn in 1724, is little more than a sketch of the territory actually navigated, with views of the land and coastal profiles. The map now acquired by RL is a map of Greenland dating from 1737 (fig. 1), depicting the east coast as well as the west coast. Hans Egede made various copies of this map, and Christian VI's cousin, Count Ernst, for instance, obtained a copy which he incorporated in his library at Wernigerode. This copy came into RL's possession some years ago.

INGRID BENTZEN. *A Warning to the Printers of Copenhagen.*

During the period of Absolutism the Government endeavoured to regulate intellectual life and public debate in conformity with its politics by means of censorship and a frequently rigorous control of the printers. A newly found document in Ny kgl. Saml. 737c fol. indicates the way of approach in one particular case of theological censorship when Pietism dominated in the reign of Christian VI. In 1737 the King had set up a new department called the Department of Ecclesiastical Supervision that was charged with the task of watching over the teaching and life of the Church and supervising the censorship of all theological and religious writings.

The document in question is a letter sent in 1738 from the Department to the Chief Constable of Copenhagen, requesting him to impress on the printers of the city that they must submit all theological writings which they intend to print to the Department. Prompted by this request the Chief Constable has summoned the city's seven printers to the police court, where he has inculcated on them their duty to see to it that the writings they want to print are censored. After that he has made them sign a statement added on the letter to the effect that they will keep this in mind.

It has proved impossible to trace any particular occasion for this letter from the Department; but it appears from the minutes of the Department that a number of problems in connection with theological censorship were under discussion just then, and in all likelihood this was the reason why the letter was sent. Presumably it had some effect, although it is possible to find both earlier and later instances of writings being published without approbation.

N. L. FAABORG. *The Royal Library's Collection of Portraits and Counsellor A. Strunk.*

In 1835 RL gave up the distinctly artistic part of its very large collection of prints and drawings to a newly established institution, the Royal Collection of Prints and Drawings. Virtually the only pictures left in the Library were a separate collection of about 4500 items, the so-called Müller's Pinakothek, consisting of portraits and of historical and topographical prints of a pronouncedly national character, that not only served as a natural supplement to the holdings of the Danish department but might also become the foundation of a new collection of pictures. The article gives an account of the formation of this new collection and its slow development towards the present documentary principles and of the printed catalogues, based on RL's collections of portraits, that were prepared in 1865 and 1882 by the musicologist and collector A. Strunk and that have remained indispensable handbooks down to our time.

GEORG GARDE. *French Operettas and "Spectacles" in Copenhagen in 1865. Three Old Picture Sheets by Peter Klæstrup.*

As one of the attempts to compete with German picture sheets V. Pio published in November 1865 three popular picture sheets for children, "La Belle Hélène", "Orpheus in the Underworld", and "Queen Crinoline", drawn by P. Klæstrup, whose watercolours for "La Belle Hélène" are reproduced for comparison. A closely related Orpheus-sheet published by Hoffensberg is also reproduced. The three sheets published by Pio depict exactly the actual performances in November 1865: the first performance of "La Belle Hélène" at the Folk Theatre, the one hundredth performance of "Orpheus" in the same place, and the staging of "Queen Crinoline" at the Casino in Erik Bøgh's version. This will appear from the stage pictures also reproduced in the article.

The Offenbach operettas at the Folk Theatre were hotly debated. Frederik Madsen's success as Hans Styx is well-known as is the quarrel about his topical allusions to politicians; somewhat less well-known is the lawsuit provoked by Knobelauch's Calchas that scandalized the guardians of public morals such as Carl Ploug, the editor of "Fædrelandet". "Queen Crinoline" ("La Reine C." by Hippolyte Cogniard) is now totally forgotten, but is actually of great topical interest today, being a satire on the dawning emancipation of women, as it takes place in a topsy-turvy society where

women possess the traditionally masculine qualities and are the only ones to rule and to assume responsibility, while men are bashful and innocent – or old and coquettish. The play ends with the revolt of the men, so that eventually everything is in “the right place”. In the first adaptation staged at the Casino in 1863 there were allusions to Countess Danner’s hold over King Frederik VII, as might have been expected. Now in 1865, in Erik Bøgh’s version, there were hints at Queen Louise’s supposed power over Christian IX. This led to demonstrations in the theatre and to a violent controversy between Erik Bøgh, who edited a paper called “Folkets Avis”, and C. V. Rimestad, the editor of “Dags-Telegraften”.

The three plays and the controversy caused by them at the time give a strong impression of the moral conflicts that were to burst into flames a little later in Brandes, Ibsen, &c.

ELIAS BREDSORFF. *When Henrik Pontoppidan was deprived of his Danish State Grant.*

Two light-hearted articles by Henrik Pontoppidan, both published under his usual *nom de plume*, “Urbanus”, in the *Bors-Tidende*, a radical Copenhagen newspaper, in 1889 and 1890, led to prosecution for blasphemy against the editor, Ernst Brandes (younger brother of Georg and Edvard). Though Pontoppidan publicly acknowledged authorship and legal responsibility for the articles, Ernst Brandes was found guilty with regard to one of the articles, though an original prison sentence was reduced to a fine by the Supreme Court in December 1891. Eight months later Ernst Brandes committed suicide.

Henrik Pontoppidan, who had been awarded an annual State grant of 1000 kr. in 1889 for an initial period of three years, was deprived of the grant in 1892. In reply to a request from the government to elaborate on the views expressed in some other articles written under the same *nom de plume* he declared himself unable to do so but stated that he still held the views expressed in these articles. Concerning the “blasphemous” article he declared that as a writer he could not feel bound by the verdict of a law court: creative writing having its own laws, which he felt obliged to obey. This was interpreted by the Minister concerned as a statement that Pontoppidan considered himself above the law, and it was only after Edvard Brandes, who was a member of the *Folketing* and originally responsible for obtaining the grant for Pontoppidan, had persuaded him to refute that interpretation in a written statement to the Minister, that the State grant was renewed, having lapsed for one year. Documents in the State Archives prove, however, that Pontoppidan was still regarded as suspect, and all his applications in subsequent years for modest travel grants were turned down. While the grants for other writers were increased, Pontoppidan’s remained at 1000 kr. until 1907, when it was increased to 1500 kr. In 1914 the sum was doubled, and only in 1920 did it reach the maximum amount of 3600 kr. as a belated acknowledgement of his important contributions to Danish literature.

HARALD ILSØE. *Notes on the History of Books and Libraries.*

While entire Danish libraries were lost to foreign countries as spoils of war during the 17th century, there are only few instances of similar literary booty being taken home to Denmark. One such work in RL is a Spanish book about the art of navigation, once the property of Jens Munk, the Danish naval officer and arctic traveller. According to an autograph note by the latter the book fell to his share after the capture of a pirate vessel in the Norwegian Sea in 1615.

HENRIK DENMAN. *A Retrieved Blicher Manuscript.*

Only a small number of the manuscripts of Steen Steensen Blicher, the well-known author, have been preserved. An autograph sheet in Ny kgl. Saml. 1557 2° turns out to be p. 3 of the manuscript copy for "Improviseret Aftenunderholding" ("Improvised Evening Entertainment") (1844-45), thus being complementary to the only part of the manuscript known so far (pp. 1-2), in the Abrahams Autograph Collection.

*The summary of Elias Bredsdorff's paper supplied by the author;
other summaries by HOLGER NØRGAARD*