

SUMMARIES

THE ROYAL LIBRARY abbreviated: RL

PALLE BIRKELUND. *R. Paulli.*

The late Head of the Danish Department, RL, Dr. R. Paulli (1890-1975) was editor-in-chief of the first 20 annual issues of *Fund og Forskning*. An obituary portrays his indefatigable and expert endeavours which have contributed, more than those of anyone else, towards ensuring the high standard of RL's annual publication, both as regards content and outward form.

MOGENS HAUGSTED. *Bibliography of R. Paulli's Authorship.*

A bibliography of Dr. Paulli's many valuable contributions to the history of Danish literature and books has been compiled on the basis of preparatory studies by Gerda Møller.

VELLO HELK. *Autograph Albums from the First Half of the 17th Century in the Royal Library.*

In continuation of the article in *Fund og Forskning*, vol. XXI (1974), here follows an account of autograph albums commenced in the period 1601-50, totalling 103 volumes, in addition to 52 owners having pages from various collections. A descriptive list, arranged in alphabetical order of their owners' names, is presented in an appendix (pp. 70-86).

ERIK IVERSEN. *Theodor Petrus and the Royal Library's Copy of the Orthodox Confession.*

In 1961 a copy of the exceedingly rare first edition of the *confessio orthodoxa* composed in 1640 by Peter Moghila, the metropolitan of Kiev, and in 1666 printed by Joan. Blaeu, was acquired by the Leiden University Library. The acquisition was announced by Dr. Keetje Rozemond in an important article in *Het Boek* (1962),

providing new material concerning the early history and the printing of the book which was seen through the press by the orientalist Theodor Peträus. Considering its extreme rarity and Peträus' connection with its publication it is of no mean interest to find in RL's copy of the book some manuscript annotations on its fly-leaf not merely corroborating Dr. Rozemond's material in all details, but explicitly stated to be based on oral information obtained directly from Peträus. The annotations are, unfortunately, anonymous, and the article's attempt to trace their origin and the early history of the copy are therefore conjectural. As shown by Mr. Priem-Nielsen (pp. 102-04) the book was bound in Copenhagen sometime during the latter half of the 17th century, and as a theory it is therefore propounded that the copy was among the books and manuscripts brought to Copenhagen by Peträus in 1670, and sold to various collectors by Peträus himself and after his death in 1672 by his heirs.

The first authentic records of the copy date from 1748 when it is found in the printed catalogue made for the auction of the library of Hans Gram, and from then on the history of its tradition is unbroken. The autograph of Bernhard Möllmann written on the title page makes it clear, that after the dispersal of Gram's library it became incorporated in his private library, and after his death in 1778 it was transferred to the University Library. At an exchange between the two libraries the University Library ceded it to RL where it still remains.

In conclusion attention has been drawn to a couple of unnoticed references to the biography of Peträus (cf. *Fund og Forskning* vol. IX, 1962, pp. 79-113). Firstly the diary of C. J. Hildebrandt from 1657 recording Peträus' arrival in Constantinople in 1657 at his return from the Orient and his introduction to the Dutch resident Levin Warner, and secondly some reports from the Danish embassy in London from 1659 where we catch a glimpse of Peträus penniless after his return to Europe from Constantinople and find an order issued by Frederik III to the ambassador requesting him to pay Peträus travelling expenses to Copenhagen, so far the only documentary evidence of direct financial support to Peträus by the king.

INGRID ILSØE. *Queen Louise's Library.*

The foundation to RL was laid by Frederik III and his successors, but round about in the collections there is evidence that Danish queens have also owned books. In the RL archives there are two catalogues of the library which had belonged to Frederik IV's Queen Louise (1667-1721). One of these was compiled about 1715 and lists 634 volumes, while the other was drawn up after the queen's death in 1721 and includes 618 items with their valuations. The total assessed value was 385 rigsdalers. Based on the information given in the catalogues, e.g. descriptions of the volumes, quite a number of Queen Louise's copies can be identified among the books now in the RL. The bulk of the collection had been devotional literature of an evangelical character, but there were also historical works, biographies, travel accounts and novels. Most of the authors were German, though about one quarter were French, Danish and, in particular, English.

GUSTAV HENNINGSEN. *Sobre la colección de D. G. Moldenhawer para una Historia de la Inquisición española.*

Hace mucho que se sabe a través de la obra magna de Lea sobre la Inquisición española, que la Biblioteca Real de Copenhague posee una serie de manuscritos inquisitoriales, pero menos conocido es el hecho de que dichos documentos fueron traídos a Dinamarca por el catedrático protestante de Teología, Daniel Gotthilf Moldenhawer (1753-1823), que visitó Madrid dos veces en los años anteriores a su ascenso a Director de la Biblioteca Real de Dinamarca (1788). Su primer viaje (1783-84) tuvo como fin el hacer estudios críticos sobre la Biblia. Entre otros sitios visitó El Escorial donde dejó huellas perdurables de su paso haciendo cortes en los pergaminos para sacar pruebas de la letra de algunos manuscritos bíblicos griegos. El segundo viaje (1786-87) lo hizo enviado por el Gobierno danés para llevar a cabo negociaciones secretas con España sobre trata de esclavos; negocio que nunca llegó a realizarse. Muy interesantes fueron los apuntes eruditos histórico-culturales que Moldenhawer hizo de la España del siglo XVIII y que han sido adaptados y publicados en traducción francesa por el hispanista danés Emil Gigas (pag. 168 nota 6). En cambio la tesis que la historiadora Ada Adler hizo en 1917 (pag. 167) sobre Moldenhawer y su colección de manuscritos no fue nunca traducida a ninguno de los idiomas universales, lo que ha supuesto que la gran colección de unos 150 documentos españoles de Moldenhawer (pag. 170 nota 39) se desconoce de los investigadores internacionales. El trabajo aquí presente se concentra sobre los trece manuscritos inquisitoriales contenidos en la colección de documentos de Moldenhawer, que quedan detalladamente descritos en un apéndice del artículo (pgs. 151-67). Las fuentes para la Historia de la Inquisición se pueden dividir en (1) papeles internos, destinados a circular únicamente dentro del círculo cerrado de los inquisidores. Un ejemplo de ello es nuestro apéndice num. XIII.5, relación de causas de Sicilia 1584-86; (2) manuscritos relativos a otros órganos de gobierno como por ejemplo num. XI, consulta del Consejo de Castilla relacionada con el edicto de la Inquisición de 9-8-1761; y (3) copias manuscritas en que las relaciones extraoficiales de los autos de fe (no hay que confundirlas con las privadas del tribunal destinadas solamente al Consejo) componen un género a parte. Uno de los resultados más importantes de nuestra investigación ha sido la reconstrucción del „Codex Moldenhawerianus“, un documento que al ser incorporado a la Biblioteca Real fue descuartizado de manera que las partes impresas se encuadernaron a parte, mientras que el resto fue enviado al departamento de manuscritos. Buscando en varios sitios se logró hallar las partes esparcidas (vease la reconstrucción pag. 141).

El „Codex Moldenhawerianus“ es un diccionario sobre las leyes y reglas de la Inquisición. La parte manuscrita de dicho diccionario (nuestro apéndice VIII) le fue prestada a Lea en 1870. Se le envió a Philadelphia y fue para Lea una ayuda de incalculable valor para orientarse en el laberinto de leyes no impresas de la Inquisición, las llamadas cartas acordadas que los historiadores modernos tienden a olvidar. Existen otros diccionarios de Inquisición semejantes (vease pag. 172 f nota 84) pero el „Codex Moldenhawerianus“ tiene el mérito de ser uno de los más completos. Se ve que ha estado en la oficina del Consejo de Inquisición y el sinnúmero de notas escritas

al margen por diferentes manos, muestran que fue puesto al día durante más de cien años. La última nota se refiere a una carta acordada de 1761, o sea que fue usado durante muy largo tiempo. Es posible que Moldenhawer haya conseguido tan valioso documento a través del cura Josef Morato Bolos, que había sido comisario de la Inquisición y hacía las veces de secretario suplementario en el Tribunal de Corte. Este hombre a quien Moldenhawer conoció durante su segundo viaje, le copió personalmente varios documentos (Num. XIII. 28 y 30) y le proporcionó oralmente un montón de informes (vease pgs. 130-36). Una parte de los manuscritos de la Inquisición fueron adquiridos por Moldenhawer, seguramente en el otoño de 1786, tiempo en que compró la biblioteca de „un miembro del Consejo de Indias recientemente muerto“ de cuyo nombre desgraciadamente no nos informa. Gracias a estar muy bien relacionado logró Moldenhawer sacar de España su tesoro de manuscritos. En los veinte años siguientes, hasta que los archivos inquisitoriales fueron abiertos durante la guerra napoleónica, tuvo Moldenhawer un material de documentos inigualable. Sin embargo, Moldenhawer, a no ser por un par de articulitos, no realizó nunca su plan de escribir sobre la Historia de la Inquisición española. De haber tenido las mismas facultades para escribir que su compañero y contrincante en la universidad, Frederik MÜNTER, es casi seguro que se hubiese adelantado a Llorente. En cambio encontramos entre la copiosa producción de MÜNTER un pequeño estudio sobre la Inquisición de Sicilia, que fue traducido al francés a instancia del defensor de derechos humanos francés Henri Grégoire, que precisamente en esos años había comenzado una campaña para la abolición de la Inquisición (pag. 172 nota 76). Moldenhawer poseía mayores dotes como coleccionista y administrador. En los treinta años que ocupó el cargo de Director de la Biblioteca Real triplicó el caudal de libros y a él tenemos que agradecer, más que a nadie, el que dicha biblioteca sea hoy día una de las mejores abastecidas del mundo en cuanto a obras antiguas se refiere, abarcando todas las especialidades y ciencias. Gracias a su interés especial posee la Biblioteca Real también una colección completísima de obras impresas sobre la Historia de la Inquisición, que entre otras cosas contiene una serie de impresos probablemente únicos. La colección de manuscritos de la Inquisición no se puede comparar con lo que existe en otras bibliotecas fuera de España (pag. 176 nota 129-135). Pero para el estudioso de la Historia de la Inquisición valdrá la pena visitar Copenhague, ya que aquí tenemos además de los manuscritos, los libros de Moldenhawer, y últimamente hemos adquirido miles de copias de los manuscritos de la Inquisición, traídos a Dinamarca por el autor del artículo, a la vuelta de su viaje de estudios (1965-72) en los archivos españoles. Estos documentos no se encuentran en la Biblioteca Real, sino en el Danish Folklore Archives, Birketinget 6, DK-2300 Copenhague.

JØRGEN POUL ERICHSEN. *The Prize Award for a Danish National Anthem in 1819 and its Consequences. A Literary Controversy with a Musical Postlude.*

At the close of 1818, „Selskabet til de skønne og nyttige Videnskabers Forfremmelse“ (The Society for the Promotion of Fine Arts and Applied Science) launched a

competition for a Danish National Anthem. The competition was a signal fiasco. In its wake followed a controversy and a series of parodies bordering on the perfidious, which in time resolved the whole project into scorn and laughter. Light is thrown upon the further details of the affair, based on material from contemporary newspapers and magazines, and the manuscript collection in RL archives.

Fifty-nine efforts were entered in the competition for the best text. After a number of apparently stormy sessions, the Society was at last able to announce in May 1819 that the prize had been won by Juliane Marie Jessen — a quite insignificant authoress who might almost be termed an amateur. When the verse was published right afterwards, it raised a howl of indignation. Newspapers and pamphlets pointed out the complete lack of aesthetic quality in the lyric, its ridiculously affected phrases and its musically impossible rhythm. At the same time, various newspapers and magazines published some of the other verses that had been entered for the competition. Among these were lyrics by well-known names such as Steen Steensen Blicher and Christian Wilster. However, the severest attacks came in the form of a number of parodies which not only ridiculed the hapless poetess but also the unfortunate Society.

The Society chose to pretend that nothing was amiss. Already by the end of May 1819, the competition for the best tune to go with Miss Jessen's poem was organized. This time, though, more caution was shown. All the tunes sent in were rejected and a new competition was drawn up. However, things went no better the second time. Once again all the musical efforts were rejected. In February 1821 it had to be announced that C. E. F. Weyse had submitted a tune for Miss Jessen's poem, at the express request of the Society, and that it had been decided to award the prize to Weyse even though he had not fulfilled the conditions of the competition.

The intriguing part of the story is that Weyse, according to information furnished by his pupil A. P. Berggreen, is said to have entered a number of tunes in the first competition with them all having been rejected. True enough, these tunes were also intended as parodies. There is no doubt that Weyse, himself a competent poet, had regarded Miss Jessen's poem as a piece of tasteless amateurism. Evidence of this is provided by the parody of the National Anthem which Weyse composed over Rossini's cavatina 'Di tanti palpiti', and which is printed for the first time in connection with this article.

PETER ALBERG JENSEN and PETER ULF MÖLLER. *Aage Madelung's Correspondence with Aleksej Remizov and Valerij Brjusov.*

The Danish writer Aage Madelung (1872–1949) began his literary career in Russia. During the years from 1897 to 1906, he was working as a butter buyer in Vologda, about 400 kilometres north of Moscow. Vologda was experiencing at that time, in its capacity of a place banishment, a distinctive intellectual blossoming. Among the many involuntary newcomers who had set their mark on the environment were subsequent celebrities like A. V. Lunacharsky, A. A. Bogdanov (pseudonym of A. A. Malinovski), N. A. Berdyaev, B. V. Savinkov and A. M. Remizov. Aage Madelung took an active

interest in this mental ferment and began to send in his works to the editorial offices of publishing houses in the big cities of Moscow and St. Petersburg. In 1904 the newly founded symbolistic journal 'Vesy' (The Scales) reproduced three criticisms penned by him, and in 1905 his story 'Cvet poznaniija' (Flower of Cognition) was printed in an anthology of modern Russian literature.

RL possesses a good deal of material illuminating these circumstances, including 7 letters to Aage Madelung from the editor of 'Vesy', the writer V. Brjusov (1873-1924), 40 letters from another well-known Russian author, Aleksej Remizov (1877-1957) whom Madelung had met in Vologda, and Madelung's unprinted Russian story 'Sansara'. Parts of Madelung's side of the correspondence are to be found in Soviet archives. The letters exchanged with Brjusov are from 1903-1905 and show that he was primarily interested in Madelung as a cultural worker with Denmark as his specialty, and not as a Russian-writing Danish author. The letters contain information of interest not only for research work into Madelung's literary activities in Russia, but also for the study of the lives and work of these two Russian writers.

JESPER DÜRING JØRCENSEN. *Georg Brandes and Peter Nansen concerning 'Verdenskrigen' (The World War)*.

"To Germany and my Benefactor Peter Nansen with Best New Year Wishes, December 1917. Georg Brandes". This is how the dedication reads in a copy in RL of Georg Brandes' 'Verdenskrigen' (The World War), Copenhagen 1917, which forms the point of departure for a study of a series of letters exchanged between Peter Nansen and Georg Brandes during World War I. In the letters we find the answer to what had provoked this unusual dedication, while the history of the publication of the book is likewise clarified.

As early as November 1914, one of the main chapters in the war book 'Forskellige Synspunkter for Verdenskrigen' (Various Viewpoints about the World War) had appeared as a serial feature in the newspaper 'Politiken'. In this instalment, entitled 'The German Viewpoint', Brandes had listed a number of Scandinavian writers whom he charged with allowing themselves to be bought, or coerced, to act as advocates for the German cause in the Nordic countries. Peter Nansen was among the authors named by Brandes.

Nansen reacted very sharply against this article in two lengthy private letters to Brandes — not against being regarded as pro-German — but against the accusation of permitting his views to be subject to mercenary considerations. This might have led to a rupture between two friends, but the matter did not proceed so far, since Brandes moderated his assertions in a subsequent contribution to 'Politiken' and exempted Nansen from the authors whom he considered had let themselves be paid to defend the German cause. Yet in the long run the clash did entail consequences.

As a director of Gyldendal, the leading publishing house in Denmark, Nansen had been throughout his directorship (1896-1916) a very liberal and capable publisher of Brandes' books. In the autumn of 1915, when Brandes proposed the publication of a

collection of his war essays, Nansen reacted negatively to the idea. From a publishing point of view, Nansen's rejection was unjustifiable since the market for war books had been very favourable ever since the outbreak of hostilities. The reason for the refusal must be sought in the quarrel between Nansen and Brandes the previous year, in connection with 'The German Viewpoint'. Nansen suggested instead that Brandes should write an Ibsen biography, but this Brandes rejected. Nansen then proposed a book on Voltaire, to which Brandes assented. In spite of being fully engaged with the Voltaire work, we can see from Brandes' correspondence with the publishers that, during the course of the spring and early summer of 1916, he had renewed his proposal of issuing a collection of war essays to the new director of Gyldendal, Frederik Hegel. To be sure, the project was initially described as a leaflet or pamphlet, yet when the collection appeared on August 1, 1916, it had nevertheless grown to 21 sheets. Saleswise too, the book proved to be a success, running to four impressions, and growing with each one so as to end up by being 28 sheets by the time the fourth edition appeared at the end of 1917.

HARALD ILSØE. *A University Student's Library from 1572.*

On account of meagre source material, very little is known about private book collections in Denmark during the 16th century. The sources, however, have not yet been exhaustively investigated and there is much to indicate that the number and extent of libraries had attained a higher level than has been assumed by the authority in this field, Lauritz Nielsen. In an earlier article in *Fund og Forskning* (vol. XVII, 1970, pp. 47-67), traces of a copious professorial library from the latter half of that century were discussed. A list is printed here of a student's collection of books which was confiscated in 1572. It comprised 47 printed and 10 hand-written volumes, chiefly philological and theological texts and aids.