

SUMMARIES

THE ROYAL LIBRARY abbreviated: RL

HOLGER NØRGAARD. *St. Ovid. Textual and Iconographical Notes on the Transformation of the Metamorphoses.*

MS. Thott 399,2^o in RL, written and illuminated in Flanders ab. 1480, contains the enormous French poem, *Ovide moralisé*, preceded by a French translation of the mythographical introduction to Pierre Bersuire's Latin commentary on the Metamorphoses, generally known as the *Ovidius moralizatus*. Our manuscript was not collated by de Boer for his edition of the poem (n. 43), but the prose introduction and Book VII of the poem were printed by J. T. M. van 't Sant. (n. 45).

The author sketches the history of the Metamorphoses during the Middle Ages, emphasizing the importance of allegorizing and christianizing commentaries and marginal annotations.

The chief importance of Thott 399 lies in the use made of it by Mansion in preparing his French version of the Metamorphoses (Bruges, 1484), the first illustrated Ovid. The textual make-up of this work has been elucidated mainly thanks to the important work of Ghisalberti (n. 47) and Engels (n. 44), strangely overlooked by most scholars until quite recently, but now put to use by Panofsky in a masterly summary of the complicated relationship between various treatments of the classical gods in illuminated manuscripts (n. 58). Most of the pictures of the gods in Mansion's book were copied from Thott 399, as pointed out by Henkel (n. 53), but textually Mansion's chief source was an abbreviated prose redaction of the *Ovide moralisé* of which two manuscripts are extant, Bibl. Nat., f. fr. 137 and Brit. Mus., Royal 17 E IV.

Caxton's version of *Ovyde Hys Booke of Methamorphose*, finished 1480, is generally described as a translation with various alterations and omissions of Mansion's book or rather the manuscript from which it was printed. Apparently it has not been noticed till now that what Caxton really did was to make an extremely faithful translation of the prose *Ovide moralisé*, almost certainly from the manuscript now in the Bibl. Nat. The subject will be treated at some length in connection with the edition of Caxton's *Ovid* which the author is preparing for the Early English Text Society. Another prose redaction, written in 1466/67 for René, King of Anjou, has no connection whatever with Mansion or Caxton.

The few scholars at all aware of the nature of the prose book used by Mansion are at one in maintaining that, as Panofsky has it, 'it is uninfluenced by Berchorius in text

as well as illustrations'. But in this tangled tale nothing can be as relatively simple as that. Actually, then, the description of 9 of the 17 gods in Bersuire's introduction has been interpolated in Book XII where they are to be seen in the shield of Achilles. Mansion, who had included the whole of Bersuire's introduction in his prefatory matter (probably using Thott 399 for this part of his work, too), left out the descriptions when encountering them once more in the body of his main source. There are a few rather important divergencies between the version of Bersuire in the prose book and the standard one. This is especially true with regard to Mars, the description of whom is quoted on p. 2 in Caxton's translation. That this was not a solitary instance of a variant tradition is apparent from the fact that a minutely exact illustration of it by Liédet is to be found in a version of Christine de Pizan's *Epître d'Othéa* (fig. 5 and n. 60). For a picture of Mars as described in Thott and Mansion, see fig. 4.

The illuminator of Thott 399 endeavoured to express what he found in his text, according to his lights. Bersuire decrees that Neptune is to be depicted 'in mari natans', rendered by the translator as 'nagant en la mer', which the painter took to mean 'rowing in a boat'; a most unusual performance for a sea-god (fig. 11). Bersuire further described the god as 'tridentem . . . manu portans, quo tridente saxum quoddam percutiebat et inde quendam equum . . . educebat'. Probably owing to some confusion in the manuscript used by the translator this became 'lequel frappoit par triple sexe Icelle. Et d'illec sourdoit ung cheval . . .', of which, of course, the illuminator could make nothing. Mansion apparently smelt a rat but made confusion worse confounded by 'emending' to: '. . . frappoit par triple reme ou sexe jcelle'. In a vain effort to cope with this his xylographer placed two oars on one side of the boat, and then gave up the job as hopeless (fig. 12).

ERIK DAL. *New Incunabula in the Royal Library IV.*

In continuation of the supplements to the catalogue of incunabula in the RL (*Fund og Forskning* 1955, pp. 107-112, 1956, pp. 79-90 and 1962, pp. 37-52) the article gives a list of the accessions to the collection during the years 1956-61.

SOLVEIG TUNOLD. *Older Danica Recently Found in Oslo.*

For about 300 years before 1814 Denmark and Norway constituted a dual monarchy with a written language on the whole common to both, and during that period Danish books found a ready market in Norway. In the latter country are therefore preserved several old Danish books and other printed matter not to be found in RL, and in the University Library of Oslo (the National Library of Norway) the author has brought to light a number of such unica dating from the years 1577-1762, especially belonging to the common devotional literature. Moreover, the author has found a hitherto unknown Low German edition of 1617 of Philip Kegel's well-known prayer-book, dedicated to Christian IV, the Dano-Norwegian king.

NILS SCHIØRRING. *Early Danish Printings of Tunes From Ambrosius Lobwassers "Der Psalter Davids"*.

In the late 16th century Calvinistic influence on the Lutheran Church in Denmark manifested itself i. a. in numerous translations of the Calvinistic Psalter based on the German version of Ambrosius Lobwasser printed in 1573. Lobwasser availed himself of the melodies of the French Psalter in the unpretentious four-part arrangements of Cl. Goudimel as printed in the 1565 edition of the complete translation of the Psalter by Marot and Beza. The author gives an account of the use in Denmark of the tunes found in Lobwasser, particularly calling attention to the spiritual songs to those tunes printed in Danish with music in 1576, 1612 and 1613. Of those the song printed in 1612 has recently been brought to light in the University Library of Oslo, as will appear from the account of Solveig Tunold on pp. 40 ff. and 48..

TORBEN NIELSEN. *Christen Pram's Journeys in Norway 1804-06*.

In RL are kept a number of notes and letters from Christen Pram (1756-1821), the poet and public servant, among those some dating from his official journeys in Norway 1804-06 and supplementing material to be found in other collections. Pram was born in Norway, and although he lived in Denmark from childhood onwards he always regarded himself as belonging to the Norwegian part of the Dual Monarchy. Therefore he seized the opportunity of working immediately for the advancement of his native country. The present paper gives a summary of the course of his journeys. The official account of his travels is in the Danish Record Office. His report became important historically rather than practically on account of the separation of Norway from Denmark in 1814, but it is a principal source for our knowledge of the internal affairs of Norway immediately before the dissolution of the Dual Monarchy.

BJØRN OCHSNER. *The Silhouettist from St. Pederstræde. An Identification*.

A number of cut out silhouettes, nearly half-length, from the late 1830's, representing famous Danish contemporaries, have not so far been considered in connexion with similar woodcut silhouettes from the 1850's, and the two groups have been attributed to different artists, viz. Muhle and Rosenhoff. The author demonstrates that all the silhouettes, including some whole-length and some lithographed ones, representing in all more than 150 persons, are the work of N. Chr. Fausing (1806-1857), who later on became a clergyman. His works have not been known till now, but he must be regarded as one of the main figures within the art of making silhouettes in Denmark.

H. TOPSØE-JENSEN. *From a Poet's Workshop. H. C. Andersen's Notebooks*.

Part I of this paper was published in Fund og Forskning, vol. IX (1962).

From the very beginning of his literary activities, even before the time in München (1834) when he was studying literature about Italy preparatory to writing 'The Improvisatore', Andersen was a diligent taker of notes for subsequent use. The most

interesting part of this study material is a collection of five notebooks preserved among his papers in the Collin Collection of MSS in the RL (Coll. 41, 410, II, 1-5).

Of these notebooks two (II, 5 and II, 3) are mainly collections of material for 'The True Story of my Life' (1855) and the novel 'To Be or Not to Be' (1857) respectively, although both contain notes utilized by Andersen in other connections; but the novel is indebted also to II, 1 and II, 5. Two other notebooks, however, (II, 1 and II, 2) served as a sort of storehouses where the poet put away observations and ideas to be turned to account subsequently, often several years later; they contain chiefly short, aphoristic pieces. Of a somewhat different nature is II, 4, the latest notebook to begin to be used; in addition to a few brief notes it contains detailed outlines and drafts for complete fairy-tales or considerable parts of fairy-tales. All five notebooks have served a further purpose: here the author was able to give vent to his feelings and moods and to confide to the drawer all that was not suitable for the ears of the general public.

In the course of time H. C. Andersen frequently had his notebooks out; witness not only a few late additions in most of them (II, 1; II, 2; II, 3 and II, 5) and the system of ink-crosses, deletions &c. employed to mark notes to be used, or that had been used; but also the fact that some items were transferred verbatim from one notebook to another; in a few cases simultaneously from two different notebooks to a third. Even in the latest of the notebooks (II, 4) we find borrowings from earlier periods.

The notebooks cover the time from the beginning of the 1850's to the first years of the 1860's, *i. e.* from H. C. Andersen had completed his 46th year till he was getting on for 60. Their contributions to the genesis of the fairy-tales were more fragmentary and occasional than to 'The True Story of my Life' and 'To Be or Not to Be'; they reach, however, from the quite unimportant detail to the essential point of a tale, and at all events they serve to illuminate aspects of his working method.

After an interval of four years Andersen began in 1852 a new series of fairy-tales called 'Historier' ('Stories'), concluded in the spring of 1855 with a collected edition, and of these 'A Good Humor', 'The Story of the Year', 'Heartache' and 'Everything in its Proper Place' incorporate loans from the notebooks.

Once more the writing of fairy-tales is interrupted for some years, only to be resumed with fresh vigour: 1858-61 no less than 39 fairy-tales appear. Minor pieces from II, 1 are turned to account in 'The Nightcap of the Pebersvend' (1858) and in 'The Wind Tells about Valdemar Daae and his Daughters' (1859); but during the next years Andersen derived more substantial contributions from II, 2 to 'Moving Day' (1860), 'The Beetle', 'The New Century's Goddess', 'The Snowman', and 'The Ice Maiden' (all of them 1861). To the same year belong also 'The Snail and the Rosebush' and 'The Silver Shilling', for both of which full drafts are to be found in II, 4, a notebook which contains also the second half of 'The Bird of Folklore' (1864).

Two fairy-tales belong to the transitional period between the time of the notebooks and the following years. After considerable hesitation and several rewritings 'The Rags' finally appeared in 1868, although demonstrably in existence as early as 1861. For 'The Windmill', printed 1865, we find as a later addition in II, 5 a full, although somewhat divergent draft, datable to January 1862.

From the last productive years date some entries contributive to the novel 'Lykke-Peer' ('Lucky Peer') (1870), viz. the idea of Peer's death in the moment of triumph and the story of the squeamish family, now put into the mouth of Mrs. Hof, while the incident of the boys' messing about in the gutter is in II, 4. In II, 2 may also be found contributions of varying length to 'The Will-o'-the-Wisps Are in Town' (1865), 'Aunty' (1866), and 'Godfather's Picture Book' (1868).

And thus we reach the very last fairy-tales, published in 1872. The leading-motive of 'The Gate Key', 'He was born under the sign of the 'Wheelbarrow' - he has to be pushed forward', was noted down as early as II, 3 and repeated in II, 2; the amusing opening incident, a reminiscence of Dahlén, the solo dancer, familiar from 'The True Story of my Life', was transferred directly from II, 2. Particularly rewarding is a study of 'Aunty Toothache', the great concluding tale of the volume. Twenty years older is the anecdote in II, 1 of the lady dreaming that she is losing her teeth; and now, in 1871, an additional entry in II, 2 depicting the rooms occupied by Andersen at the time, furnishes the basis of the student's description of his new lodgings. Two items in II, 3 date from the intervening years: the creepy thing on the green leaf, and the patent of immortality on the wing of the May fly, both repeated in II, 2, where we find, moreover, the death of Rasmussen, the brewer, and the reflections of the prologue on rescue homes for forgotten authors, together with a note on the hardships of Poetry with the general public; this turns up in 'Aunty Toothache' after having figured in 'The New Century's Goddess'.

By ignorant contemporaries Andersen was regarded as a fast writer, an Improvisatore. Nothing can be farther from the truth. From his youth he was careful and painstaking to a degree in his work as an artist, only increasingly so as time went on until ill-health and age forced him to lay down his pen. It is very instructive to learn from the Collin Collection how thoroughly he went over his MSS again and again, never trusting exclusively to the inspiration of the moment. Being a thrifty person he garnered a rich store which stood him in good stead later on. Even the five notebooks help to shed light on his peculiar but very productive working method. He was not prodigal of his talents, but like a good housekeeper he made the most of them all through his life.

The English titles of the fairy-tales used in this summary are those of Jean Hersholt.

R. EDELMANN. *An Illuminated Hebrew Manuscript.*

In my description of RL's Cod. Hebr. XXXVII (Moses Maimonides, Moreh nevúkim, written and illuminated in Barcelona in 1348 by Levi ben Isaac hijo Caro from Salamanca) I pointed out that to all appearances two contemporary Latin MSS. (see J. D. Bordona, *Die spanische Buchmalerei*, Bd. II, Lpz. 1930, pl. 104c and pl. 111) are the work of the same illuminator. Francis Wormald (*Konsthistorisk tidskrift*, XXII, Stockholm 1953, p. 75ff.) compares our MS. with a group of MSS. from Catalonia dating from the same time and follows Millard Meiss (*The Journal of the Walters Art Gallery*, IV, 1941, p. 45ff.) in attributing them to 'the Master of St. Mark' after a Triptych in the Pierpont Morgan Library in New York. There is, however, one more Hebrew MS. belonging to this Catalan group that represents Spanish book-

illumination in the second half of the 14th century, viz. MS. No. 1047 in the Sassoon Library in Letchworth, Herts., England (see D. S. Sassoon, *Ohel Dawid. Descriptive Catal. of the Hebr. and Samaritan MSS. in the Sassoon Library, London 1932*, p. 996ff. and pl. 33) which no doubt is due to the same hand as our MS. Even the contents are the same. The MS. in question was apparently prepared for the King of Leon and Castile. Levi ben Isaac hijo Caro thus seems to have worked mainly for non-Jewish account and to have illuminated Latin as well as Hebrew MSS. The following MSS. can be attributed to this artist: 1) Our MS., 2) MS. Sassoon 1047, 3) Madrid, National Library, R. 199, 4) Barcelona, Archivo Historico, Llibre Verde, 5) Paris, Bibliothèque nationale, lat. 8846, 6) London, Brit. Mus., Add. 15275, 7) London, Brit. Mus., Yates Thompson, MS. 31 (?). It seems justified to name the group after the Master of all these MSS., Levi, son of Isaac hijo Caro from Salamanca. Of all the MSS. belonging to this group ours is the only one furnished with a colophon, thus becoming determinative in regard to all the MSS. in question.

H. P. RONDE. *Jakob Krause. His Master and His Disciple.*

The quite simple vellum binding of the 1572 edition of *Kurtze Christliche und Einfeltige widerholung der Bekentnis der Kirchen Gottes In des Churfürsten zu Sachsen Landen*, tentatively ascribed to Jakob Krause (F & F III, 1956), may now be definitely attributed to him, minute investigations by Ove K. Nordstrand, conservator at the RL, having established that the endpaper is identical with that of the other copy of the book in RL, known for certain to have been bound by Jakob Krause.

Summaries translated by Holger Nørgaard.