

SUMMARIES

THE ROYAL LIBRARY abbreviated: RL

GEORG GARDE. *Notes on Danish and Foreign Book Illustration in the Sixteenth Century.*

In 1961 the author published a great, profusely illustrated work in Danish, *Danske silkebroderede lærredsduge fra 16. og 17. århundrede. Med særligt hensyn til grafiske forbilleder*, with an English summary, *Danish silk-embroidered linen cloths of the 16th and 17th centuries. With special regard to the graphic prototypes*. His studies were also of importance for the history of the book, and some of his findings are given in the present article. They centre especially on the influence on Danish book illustration exerted by Bernard Salomon through the German artist Virgil Solis. The author shows that in one particular case one of Salomon's illustrations in the Lyon Bible of 1557 (The Last Supper), copied by Virgil Solis, is not a completely original composition but was inspired by Albrecht Dürer's copper engraving in his *Kleine Passion* (c. 1510). The article also enlarges our knowledge of the works of the monogram Masters *AF* and *MH*, whose identities remain problematic, and supplements the information on Hans Brosamer published by Viggo Thorlacius-Ussing in *Kunstmuseets Aarskrift*, XIII-XV, 1926-28.

HARALD ILSØE. *Arild Huitfeldt's Chronicle as seen by Anders Sørensen Vedel and Posterity.*

During the second half of the sixteenth century several Danish scholars attempted to write a History of Denmark that could replace Saxo and at the same time bring his work up to date. The only one to succeed in this task was an outsider, Arild Huitfeldt, nobleman, chancellor, and member of the Rigsraad, whose „Danmarks Riges Kronike“ (Chronicle of Denmark) was published in 1595-1603 (new edition 1650-52). The present paper deals with the chronicle and its readers during the seventeenth and eighteenth centuries. The first main section illustrates its merits and defects as discussed in a contemporary critique found in RL's collection of manuscripts. This critique is the work of Anders Sørensen Vedel, the well-known Danish historian, who for many years had been subsidized by the Government to help him prepare a History of Denmark, but as this did not materialize he had been obliged in 1595 to hand over all his collections and notes to a recently appointed National Historiographer. The highly critical comments are characteristic of Vedel's view of the art of historiography but indicate, moreover, that in spite of his old friendship with Huitfeldt he has looked with some bitterness at the work successfully performed by the latter. In the last section of the paper the chronicle is placed in relation to a wider circle of readers. First

to the number of noblemen and politicians for whom it had mainly been written, next to the royal family, then to a public consisting of commoners, and finally to bookish persons. The author shows that the political views prevailing after the introduction of the absolute monarchy in 1660 caused the aristocratic attitude of the chronicle to be frowned upon, that it had become outmoded at the appearance of Ludvig Holberg's *History of Denmark* (1732-35), and that during the eighteenth century the work accumulated in libraries meant for serious study, such as those belonging to clergymen and grammar schools. But even in the nineteenth century Huitfeldt furnished subjects for poets, such as Bernhard Severin Ingemann and Christian Winther.

MOGENS WEITEMEYER. *The Catalogues of the Royal Library a Century and a Half Ago. A Controversy in 1821.*

Before RL was opened to the public in 1793 all literature in foreign languages had been placed in systematic order within three formats, according to a plan worked out by D. G. Moldenhawer, the chief librarian of RL at that time. Every title was written down on a slip of paper, and slips belonging to the same subgroup of the system were collected in fascicles placed where the books concerned were shelved in the library. This was Moldenhawer's first systematic catalogue on slips (a Standort Repertorium). Substantial acquisitions c. 1800 prevented the planned continuation of the catalogue, however, but the need of a catalogue was felt daily, and so in 1817 a revision of the old fascicle-catalogue was taken in hand, and slips were written for the newly acquired volumes. Subsequently the titles were entered in folio volumes. Work on this project was finished in 1830; the catalogue then took up 192 volumes arranged according to three formats (folio, quarto and octavo) and systematized on the lines of the subdivisions in Moldenhawer's old classed catalogue.

In 1821 a controversy about RL took place in the Copenhagen press. The absence of a catalogue for the use of the general public gave occasion for censure. Moldenhawer declared that 40 volumes of the new catalogue had been written, but apart from that Chr. Molbech took upon himself to defend the dispositions of the library. Like the Germans F. A. Ebert and Martin Schrettinger he ranked among the leading library theorists of the day. If we compare a paper written by Molbech in 1816 on RL's catalogue with his views as stated during the controversy and with his later writings, especially *On Public Libraries* (1830), also published in German (1833), we receive an impression of the development of his ideas about library catalogues. External influence is indeed perceptible (Ebert), but his attitude presents a special interest owing to his practical work for many years on the great catalogue project.

Molbech finally prefers a catalogue on quarto leaves. Two leaves were to be written for every book, one for the systematic catalogue, the other for the alphabetical catalogue. He seems always to have believed in the last-named catalogue, and he suggested that the slips that formerly had served as rough drafts for the catalogue in volume form might be used for an alphabetical catalogue. This actually happened in the early 1830's. Molbech did not think that the systematic catalogue ought to be too elaborately subdivided but should allow among other things the occurrence of greater

alphabetical groups, e.g. of authors belonging to the same category. At that time he had not yet had an opportunity of working on an alphabetical catalogue side by side with the systematic one. Molbech also suggested a numbering, to which he had formerly been strongly opposed; but after all his proposal was not the one actually made use of in due time. Finally he suggested that the catalogue should present all literature on the same subject in the same section of the catalogue irrespective of the sizes of the books and their consequent different placing in the library.

The controversy of 1821 is of interest for the history of librarianship among other things because we see some of Molbech's ideas being formulated in the midst of their development; moreover it serves to illustrate the working conditions of Danish scholars at the beginning of the last century.

CHRISTIAN HERMANN JENSEN. *Georg Brandes in Chinese.*

In 1958 the People's Literature Publishing House in Peking issued the first volume of Georg Brandes's "Main Currents in Nineteenth-Century Literature", a new edition of a first translation dating from 1936. From 1871 and for more than half a century this Danish literary historian and critic had a preponderant influence on the literary and cultural life in Denmark. His works, especially the "Main Currents", became known all over the world in German and English translations that served as the basis for Japanese and Chinese editions. There are reasons for supposing that Georg Brandes was well known by Chinese students in Japan at the beginning of the present century and that several of the early essays of the Chinese author Lu Hsün, e.g. "On the Power of Satanic Poetry", were written under the influence of Georg Brandes, among others. As late as 1933 Lu Hsün recommends the "Main Currents" to one of his friends. But even other distinguished Chinese writers and critics have occupied themselves with Georg Brandes, and he may be reckoned among the important European figures who inspired "the literary revolution" in China. In the periodicals that came into being as a result of the May 4th Movement 1919 we find references to Georg Brandes and translations of passages from his works, e.g. in *Tung fang tsa chih*, *Hsiao shuo yüeh pao*, *Tu shu tsa chih*. Among the translators are Mao Tun, Cheng Chen-to, Shen Tse-min, Han Shih-heng and others. Georg Brandes accordingly came to influence not only individual writers but also the new Chinese orientation toward European literature and the evaluation of it.

From the Tivoli Guards to the Royal Theatre Orchestra. The Memoirs of ANTON HANSEN I,
by NILS SCHJØRRING.

From 1905 Anton Hansen (1877-1947) was a trombone-player (1912-42 solo trombonist) in the Royal Theatre Orchestra, the opera orchestra of the Danish National Theatre with its great traditions. He gives an account of his childhood and how he made his way to a distinguished position in Danish musical life and a highly appreciated place among Danish musicians, whose conditions of life he worked hard to improve.

Summaries translated by Holger Norgaard.