

SUMMARIES

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LOTTE and WYTZE HELLINGA. *Govert van Ghemen's Activities ca. 1486-1510*. A Typographical Study. (Abbreviations are expanded on p. 31).

While preparing their work *The Fifteenth Century Printing Types of the Low Countries* (Amsterdam, 1966) the authors worked for four months during the summer of 1964 in RL, making a special study of Copenhagen's first printer, the Netherlander Govert van Ghemen, who was also the first to print a book in Danish. The results of this study are published in the present paper. By way of introduction mention is made of the pioneer work on G.'s history done in the 1860's by Christian Bruun, RL's chief librarian, and which forms part of his bibliography of Danish books 1482-1550 that accompanied RL's annual reports 1865-70. While the work was being done Bruun came into close contact with his colleague Johan Willem Holtrop of the Royal Library in the Hague, whose monumental work on incunabula was in course of publication at the time. A brisk correspondence ensued, not merely on this subject, and equally profitable for both; it is preserved in the manuscript collections of the two libraries. The connection had been established through Professor Mantels of the Stadtbibliothek Lübeck, from which they both, first Bruun and shortly afterwards Holtrop, borrowed the unicum so important for the history of printing in Holland, the undated *Historie van Lantsloet*, printed by G. in Gouda (see illustration p. 9).

Holtrop had obtained his theoretical insight in the classification of incunabula from C. Molbech's *Über Bibliothekswissenschaft* (Lpz. 1833; translated from Danish), and he was in touch with Henry Bradshaw, Cambridge, co-founder with him of the scientific study of incunabula. By an extraordinary coincidence they were both able about the same time to acquire for their respective libraries a hitherto unknown, undated G. book, *Den gheesteliken minnebrief*, printed not in Gouda but in Leyden. Furthermore Bradshaw was able to call Holtrop's attention to a book printed in Gouda, partly from the same types as those used by G. but giving the printer's name as Gotfridus de Os.

In the present paper a detailed account is given of the discussion between the three scholars, apparently joined by their brother librarian of the University Library of Breslau, Heinrich Hoffmann von Fallersleben, during a visit to Holtrop. Two problems

remained unsolved: was G. first in Gouda or in Leyden before emigrating to Copenhagen? and: do the names G. v. G. and G. v. Os stand for the same person? The latter question must remain an open one even to-day; Holtrop thought they might be identical, but the present writers can find no strong evidence that this is so, or for identity with one Gemert die prenter about whom records show that he had connections with both Gouda and Leyden. On the other hand, the question which of the two towns can claim priority in G.'s wanderings has been answered on typographical grounds by the authors. During their sojourn in Copenhagen all copies of Danish books from G.'s press that could be procured from Denmark and from abroad were collected in RL. A fuller understanding and a comprehensive picture of G.'s travels became possible only when this material was related to the available facts about Gouda and Leyden. The details of this investigation, which has also thrown some light on G.'s sometimes rather imperfect technical skill, are published in the article, the main conclusion of which is that G.'s residence in Leyden does not precede that in Copenhagen but occurs in the middle of it, that is to say in the period from which we know of nothing printed from his press here. Thus his career looks like this: Gouda-Copenhagen-Leyden-Copenhagen. He acquires his first fount of type in Gouda 1486-87; during the period 1493-95 he is active in Copenhagen; his residence in Leyden falls in the next decade; and 1505-10 he is again in Copenhagen, where part of his equipment after the cessation of his activities passes into other hands, possibly those of Matthæus Brandis.

The order assigned by typographical criteria to the books within the four periods Gouda, Copenhagen I, Leyden, Copenhagen II, is shown by the table on pp. 34-37. Compared with LN it indicates in several cases a more precise dating of undated books. For instance, the *Donatus minor* formerly dated ca. 1489 and regarded as the first book printed by G. in Copenhagen must now be placed in 1493. The earlier dating was due to a note by the famous humanist Conrad Celtes in a lost copy alleged to have been seen by P. A. Budik, librarian, bibliographer and bookseller in Klagenfurt; if this quotation is correct, the two books do not represent the same edition. The assumption that the art of printing reached Copenhagen in 1489 and not as late as 1493 is thus seen to depend, not on an existing book but on a belief in Budik's trustworthiness.

Another *Donat* attributed to G. and known only from a fragment in Trier Stadtbibliothek (GW 8870) presents problems too. The time limits are wide (between 1486 and 1495), the place either Gouda or Copenhagen (1493?); in the first case possibly not G. but Gotfridus de Os.

An idea of the complicated history of a Gouda-fount may be obtained from the table on p. 38 where the six stages of development are exemplified by the various forms of the letter a. G.'s mingling of two different forms is demonstrated on p. 16 in lines 16 and 17. The other illustrations show p. 19 a book from G.'s Leyden period; p. 27 a Copenhagen book with parallel Danish and Latin texts; p. 29 G.'s second fount, used by him from 1506 and cut by Henrick die Lettersnider in Antwerp (in use in the Netherlands from 1493); and p. 21 four states of the same printer's device which G. persisted in using during the years 1508 sqq. in spite of a gradually more worn condition, thus permitting the placing of an undated book.

Johan Thomas Lundbye's Memoirs from Rosnæs and Skarreso. Edited by N. L. FAABORG.

In spite of the brief span of his life Johan Thomas Lundbye (1820-1848), one of the most important Danish romantic painters, left a great number of paintings and drawings in which he shows himself to be a brilliant interpreter of Danish, especially Zealand, landscape and fauna. Not only was Lundbye preoccupied with contemporary intellectual currents, but he was also a man of wide reading with a talent for fixing his impressions and experiences on paper in diary form.

The present concise account (RL, Ny kgl. Saml. 4201.4^o. II) of an excursion to Rosnæs (a peninsula in the west of Zealand) during the summer of 1843 to visit a farmer brother gives a good idea of Lundbye's literary gifts. Moreover, his acute powers of observation and his vivid interest in the local nature and population and in the historical monuments are illustrated by the drawings that accompany the present paper and which are in the Hirschsprung Collection and in the Department of Prints and Drawings in the Royal Museum of Fine Arts in Copenhagen.

Newly Found Letters from Stuckenberg. Edited by JOHNS. BRØNDUM-NIELSEN.

Viggo Stuckenberg (1863-1906) was a central figure in the group of young Danish poets who effected "the lyrical break-through" in Danish literature about 1890. RL has recently acquired some letters from him written 1896-98 to C. E. Jensen, one of the most influential literary critics of the time, who reviewed the former's books in the newspaper "Social-Demokraten". In these letters (printed in the present article) the poet expresses his gratitude for the sympathy he has met with from his critic, at the same time contributing largely towards a character sketch of himself, probably at the request of C. E. Jensen. In the chapter on Stuckenberg which forms part of his collection of literary portraits ("Vore Dages danske Digtere", 1898) C. E. Jensen then inserted as a hidden quotation some passages from the letters. From this book comes the portrait of the poet reproduced on p. 111, a woodcut by Kr. Kongstad, later on to become well known as a printer and illustrator, and who also executed the woodcut of C. E. Jensen on p. 113.

Holger Drachmann and his Father. Letters from A. G. Drachmann to his Son, 1875-90. Edited by MORTEN BORUP.

Holger Drachmann (1846-1908) was the greatest Danish lyrical poet in the second half of the nineteenth century. His father was Professor A. G. Drachmann, a distinguished orthopedist. When the poet's letters to his home were published in 1932 his father's replies were considered to be lost, but they have now been brought to light in RL. A placing together of the two publications enables us to form a clear picture of the not always easy relations between the two generations when temperament and activities are so very different. In his book *Two Visits to Denmark 1873, 1874* (London, 1911) Edmund Gosse describes his being together with the young poet and gives an enthusiastic character sketch of his captivating personality.

The Memoirs of Anton Hansen, II. Edited by NILS SCHJØRRING.

A continuation of the paper "From the Tivoli Guards to the Royal Theatre Orchestra. The Memoirs of Anton Hansen, I" in *Fund og Forskning* XIV, 1967, pp. 103-58. The present section of the memoirs of the late Anton Hansen, trombonist and member of the Royal Theatre Orchestra, concerning Danish musical life during the period ca. 1890-1930, presents his reminiscences and opinion of a number of eminent musicians he came to know. Among their number are some of the conductors under whose batons he had played, first of all the Norwegian composer Johan Svendsen, who was a highly esteemed operatic conductor at the Royal Theatre in Copenhagen 1883-1908. Among others mentioned are Svendsen's two co-ordinate successors, Frederik Rung and Carl Nielsen, the composer. Also Georg Høeberg's activities as sole conductor at the Royal Opera for most of the period 1914-1930 are evaluated by A. H. Among conductors at the Tivoli Concert Hall A. H. knew Joachim Andersen and Fr. Schnedler-Petersen who receive special mention. The same applies to the German trombonist Paul Weschke, who was A. H.'s teacher when the latter was studying in Berlin in 1911, and to a number of French trombone-players (Emile Lauga, Rochut, Allard and others) whose acquaintance he made during a similar study tour to Paris in 1921 and 1922. A. H. gives a detailed evaluation of the trumpeter Thorvald Hansen, his colleague as a solo player in the Royal Theatre Orchestra, and also portrays the Danish composer Joachim Bruun de Neergaard who died young; the Danish operatic tenor Vilhelm Herold; the Russian conductor Wassili Safonof; and the Finnish composer Jean Sibelius, whose music made a deep impression on A. H. from the very first.