

## English summaries / Danske resuméer

### On N.F.S. Grundtvig's Becoming an Old English *Scop, Leodwyrhta, Wodþora, Poet*

*Robert E. Bjork*

Om N.F.S. Grundtvig som oldengelsk *scop*, *leodwyrhta*, *wodþora*, digter

I løbet af sit liv skrev og udgav N.F.S. Grundtvig to digte på oldengelsk (OE), hver knyttet til store publikationer om Beowulf: hans danske oversættelse af eposet fra 1820 og hans udgave af det fra 1861. S.A.J. Bradley nævner kort digtet fra 1820 i sin "A Truly Proud Ruin", og i "The Afterlife of Old English" giver Fred C. Robinsons engelske oversættelser af såvel digtet fra 1861 som Grundtvigs egen fordanskning af det. Ingen har imidlertid vurderet, hvordan digtene afspejler Grundtvigs teori om oversættelse, der kan beskrives som en forestilling om "dynamisk ækvivalens". Ingen har heller undersøgt, hvordan digtene fungerer i de værker, hvori de optræder, og heller ikke, hvordan de forholder sig til hinanden. Nærværende artikel gør alle tre ting. Den beskriver, hvordan Grundtvig fordybede sig fuldstændigt i OE og endda lærte *Beowulf* udenad for at gøre sig til en digter, der var i stand til at komponere poesi i OE. Derigennem var han 41 år senere blevet så dygtig og vidende i OE, at han var i stand til at skabe og omarrangere OE-vers, så de passede til hans egne formål, ligesom en oldengelsk skjald (*scop*) ville have gjort det 1.000 år før ham.

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## Vartovgalopader – sandhed eller skrøne?

*John Wedell Horsner*

### Vartov Gallops – Truth or Tale?

In Grundtvig's day, the use of contrafact in hymn singing was restricted to the melodies, which had already gained ground from Old Lutheran times, and which had been made familiar to churchgoers through the centuries. In new hymns, a unity of text and tune was the goal. "Melody and text must as much [as] possible agree with each other in spirit and character" (Hjort 1843, VIII). A well-known example of such a harmony is Weye's melodies for Ingemann's *Morning and Evening Songs*, composed in 1837-38.

The use of popular secular melodies for the psalms was considered by those who practiced it as only an emergency use in "gatherings". In consideration of how serious Grundtvig thought his work with the Hymnbook supplement at that time, it seems quite improbable that he should have instructed the hymns popular or ballad-like melodies, particularly for use in the church. It is the intention of this article to trace the repertoire of turns in connection with Grundtvig's psalm-work from 1843 to 1850 in order to confirm or validate the widespread tale of the so-called "Vartov Gallops" – suggesting the frequent use of popular melodies for Grundtvig's hymns during his services in his function as pastor in Vartov 1839-72.

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## Menneske først – og sidst

*Gorm Ridder-Jensen*

### Human Comes First – and Last

The article examines Grundtvig's treatise "The Inborn and the Reborn Human Life" from *Basic Christian Teachings*, in which Grundtvig offers his interpretation of how man was created in the image of God. The argument of the article is that in this work, as in a number of his other theological treatises, Grundtvig presents views on man which, despite terminological differences, overlap considerably with a number of recent modern theories of philosophy of religion asserting that dignity is a universal and absolute attribute of man. Against this background, the author discusses Grundtvig's view of the relationship between the inborn and the reborn human life with reference to a number of significant positions in theological research on Grundtvig's ideas.

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