English Summaries / Danske resuméer

Et dåbsritual i Grundtvig-arkivalierne

Nils Arne Pedersen

A Baptism Rite in the Grundtvig Archival Materials

A manuscript in the Grundtvig archival materials (Ny kgl. Saml. 3647 I 40 – 2 B 17) contains a baptismal rite, as well as a rite for the presentation in church of children baptized at home and another for an emergency baptism. Comparative handwriting analysis shows that the document containing the rites must have been written by Peter Andreas Fenger. Major parts of the document also correspond to the rite found in Fenger's *Proposal for a Freshly Revised Altar Book, Which Could Be Authorized for Use in the National Church of Denmark* (1874). According to Fenger, this *Proposal* was prepared in collaboration with Grundtvig. This article provides a transcription of the manuscript, and presents a synopsis of the manuscript and the *Proposal* which is compared with the *Authorized Altar Book* (editions of 1812, 1830, 1857, and 1867). The synopsis is accompanied by a commentary. The manuscript and the *Proposal* appear to relate to the earliest edition of the authorized altar book – neither of them uses the 1819 translation of The New Testament. The rite in the manuscript is shorter than the one in the 1874 *Proposal*, which reduces the three persons of the Trinity to the second person, Jesus. Secondary corrections in the manuscript are included in the *Proposal*. These observations lead to the conclusion that the manuscript contains the first version, while the *Proposal* is a secondary reworking. Since several distinctive features in the manuscript relate directly to statements by Grundtvig, it is likely the original result of collaboration between Fenger and Grundtvig. The deviations in the *Proposal* must be attributed to Fenger, and it is suggested that its focus on Jesus can be understood considering Fenger's emotionally charged involvement in the revival movements. Finally, the article explains in more detail how the rite in the manuscript aligns with Grundtvig's theology of baptism, and it discusses whether elements of the manuscript's rite also formed part of Grundtvig's baptismal practice at Vartov Church.

***

Tradition og kuriositet: Melodiangivelser til Grundtvigsalmer i J.C. Lindbergs Rosen-Kjæden 1843

John Wedell Horsner

Tradition and Curiosity: Melodies for Grundtvig's Hymns in J.C. Lindberg's *Rosen-Kjæden* (1843)

Among the many hymn collections published during the mid-1800s, Jacob Christian Lindberg's *Rosen-Kjæden* (1843) stands out for its numerous curious suggestions for accompanying melodies from distinctly secular songs, such as patriotic songs, singing games, and party songs.

Hymn history literature has sporadically addressed these curious melody suggestions in *Rosen-Kjæden*, but often with surprise or disapproval. This article aims to clarify the scope and nature of Lindberg's melodies, with particular reference to the 66 hymns in *Rosen-Kjæden* that were written by N.F.S. Grundtvig. The article outlines the background of the emergence of *Rosen-Kjæden* and elucidates how Lindberg defended his employment of secular melodies against contemporary criticism during a period of melodic scarcity.

All the church and secular melodies Lindberg suggests for Grundtvig's hymns are listed in the appendices following the article. The secular melodies have been traced to their origins and are included in a separate appendix together with the first stanza of their original secular text.

***

Grundtvigs "Paaske-Lilien" i et genreteoretisk perspektiv

Sune Auken og Anders Holm

Grundtvig's "Paaske-Lilien" from the Perspective of Genre Theory

"Paaske-Lilien" from 1817 has rightly been called a high point in Grundtvig's lyrical art (Lundgreen-Nielsen 1980, 717). While this enigmatic work has given rise to a multitude of different interpretations, one question has preoccupied most interpreters: What is its genre. This problem is almost inherent in the work as it appears. How can the genre be determined for a work that does not label itself and that quite obviously consists of different, disparate genres and layers? This article addresses these questions, first by characterizing the structure of "Paaske-Lilien" to determine its genre and, second, by analyzing the work from the perspective of genre theory.

***

Grundtvig og rigsdagstalerne

Jens Wendel-Hansen

Grundtvig and His Speeches to Parliament

As part of the *Grundtvig Works* (*Grundtvigs Værker*), the Center for Grundtvig Research is, for the first time, publishing editions of all of Grundtvig's speeches to parliament with editorial commentary. Since his death in 1872, Grundtvig's political activities have attracted some public interest, not least because of politicians' interest in having Grundtvig on their side; however, Grundtvig-as-politician remains an under-researched field. Drawing upon the Parliamentary Proceedings, this article offers a preliminary sketch of Grundtvig as a politician and political speaker.

***

Grundtvig-arkivet som genre: at tale med stemmerne i arkivet

Jon Tafdrup

The Grundtvig Archive as a Genre: Talking with the Voices in the Archive

This article explores N.F.S. Grundtvig's literary archive as a genre, arguing that access to the archive is significantly shaped by its organization and descriptive structure. Drawing on Rhetorical Genre Studies (RGS) and especially Heather MacNeil's Archival Theory, the article examines the formation and function of the archive as discursive practices. It traces the history of the archive from Grundtvig's death in 1872 through early disputes over ownership and the initial arrangement to the compilation of the *Registrant* (1957-1964), which is a comprehensive register of the manuscripts. By interpreting archival metadata as rhetorical utterances, the analysis highlights the social actions embedded in the archive's composition and description. The genre of the archive is shown to be evolving in response to its uses and technological contextualization, with digitization in particular offering new opportunities to reorganize the material – chronologically or thematically. The article concludes that the meaning and function of the Grundtvig Archive can be understood only through its historical and social context and the many voices that have contributed to its creation and maintenance.

***

Forlægget til "Hil Dig, Frelser og Forsoner!"

Aksel Weische Friberg

The Source for "Hail, Savior and Redeemer!"

Grundtvig's hymn "Hail, Savior and Redeemer!" appeared in *Sang-Værk til den Danske Kirke* in 1837. According to most research on Grundtvig, the source for the hymn is "Salve mundi salutare" by the Cistercian abbot Arnulf of Louvain (d. 1250) in an abridged version from 1817 by the German hymnologist August Jacob Rambach (1693-1735). This article affirms what several researchers have previously pointed out: that other works were interwoven in Grundtvig's rewriting, but here it is suggested that these other works were used in a different way than has previously suggested. The article begins with a chronological account of previous research on the source material. The article then engages points in previous research through a comparative analysis of Grundtvig's 1837 edition and Rambach's edition of "Salve mundi salutare" (published in 1817) as well as other possible sources.

***

Folkehøjskolen i Rødding: Undtagelsen der bekræfter en senere regel

Ove Korsgaard

The Folk High School in Rødding: The Exception that Proves the following Rule

When was the first "folk high school" (or people's college) established in Denmark? Like so much else, the answer depends on definition. It depends, among other things, on what is understood by the word "Denmark" before 1864; whether it refers to the whole state, the "Helstaten" that existed until 1864 and included the three duchies of Schleswig, Holstein, and Lauenborg. The answer also depends on what the term "folk high school" meant between 1842 and 1864. Useful in addressing these questions is the history of concepts, a theoretical and methodological approach to the study of the relationship between changes in the meaning of words and the changes that take place in the societal context. With this model in mind, the article asks two questions: 1) Why was the school in Rødding called a "folk high school" when the phrase was not used for any of the other more than 25 schools established between 1842 and 1864 for young adults; rather, they were called higher peasant schools and the like. 2) What was the background for the change in terminology; why is it that, after 1864, "higher peasant schools" was no longer the central concept but rather the concept "folk high school"? Research consensus is that N.F.S. Grundtvig designed the idea behind the concept of folk high schools. But the Holstein jurist Carl Frederik Hermann Klenze and the Danish peasant leader and lay preacher Rasmus Sørensen who formed the foundations of higher peasant schools. While Grundtvig contributed to shaping the national basis for the folk high school in Rødding in 1844, Sørensen formulated an anti-national ideological basis for the higher peasant school he established in Uldum in 1849. Before 1864, a minority of schools for young adults were called "folk high schools." It was only after the collapse of "Helstaten" in 1864 that the term became common. This shift was related to the transformation of the Danish state: from a "Helstat" to a national state. As the critic Jørgen Bukdahl, Askov, has pointed out, the folk high school was the main force in "giving content to the concept of a Danish nation state," content that "Helstaten" did not provide.

***

On Translating Grundtvig

Edward Broadbridge

Om at oversætte Grundtvig

Grundtvigs værker er aldrig før i vidtstrakt omfang blevet oversat til engelsk. Den første moderne fagfællebedømte oversættelse af over en halv million ord i seks bind danner basis for denne artikel. Kravene til en vellykket oversættelse nævnes, og vanskelighederne ved at oversætte Grundtvig til engelsk anerkendes. Et omfattende kendskab til det danske sprog i det 19. århundrede samt til moderne engelsk er en forudsætning. Det samme gælder evnen til at tale begge sprog flydende, en poetisk forståelse af Grundtvigs salmer og sange og mange forskellige danske Grundtvig-eksperter på standby. Forfatterens opdagelse af Grundtvig beskrives. Der gives eksempler på det forståelsesniveau, der kræves, samt på tidligere oversættelsesforsøg af en nøglesalme. Grundtvig ses som en katalysator for det moderne Danmark og en mand, hvis bidrag overgår alle andre, når det kommer til grundværdier som frihed, læring og samarbejde.

***