

ment to purchase its safety by surrendering the whole of its naval force.

This act, the most questionable in point of justice of any committed by the British Government during the war, can hardly be defended on the score of policy. The resentment felt on the occasion by the emperor of Russia was so great as to deprive England during four arduous years of the benefit of his alliance; and the seizure of the Danish fleet so exasperated the crown prince and the nation at large, that they forthwith declared war against England, throwing themselves completely into the arms of France.

The hostilities between England and Denmark were carried on by sea, partly at the entrance of the Baltic, and partly on the coast of Norway. These consisted of a series of actions between single vessels or small detachments, in which the Danes fought always with spirit, and not unfrequently with success. In regard to trade, both nations suffered severely,—the British merchantmen in the Baltic being much annoyed by Danish cruisers, whilst the foreign trade of Denmark was in a manner suspended, through the naval superiority of England.

The situation of the two countries continued on the same footing during five years, when at last the overthrow of Bonaparte in Russia opened a hope of deliverance to those who were involuntarily his allies. The Danish Government would now gladly have made peace with England; but the latter, in order to secure the cordial co-operation of Russia and Sweden, had gone so far as to guarantee to these powers the cession of Norway on the part of Denmark. The Danes, ill prepared for so great a sacrifice, continued their connection with France during the eventful year 1813; but at the close of that campaign a superior force was directed by the allied sovereigns against Holstein, and the result was, first an armistice, and eventually a treaty of peace in January 1814. The terms of the peace were, that Denmark should cede Norway to Sweden, and that Sweden, in return, should give up Pomerania to Denmark. But Pomerania, being too distant to form a suitable appendage to the Danish territory, was exchanged for a sum of money and a small district in Lauenburg adjoining Holstein. On the part of England, the conquests made from Denmark in the East and West Indies were restored,—all, in short, that had been occupied by British troops, excepting Heligoland.

After the Congress of Vienna, by which the extent of the Danish monarchy was considerably reduced, the court of Copenhagen was from time to time disquieted by a spirit of discontent manifesting itself in the duchies, and especially in that of Holstein, the outbreak of which in 1848 threatened the monarchy with complete dissolution. A short recapitulation of the relation of the different parts of the kingdom to each other will furnish a key to the better comprehension of these internal troubles. When Christian I. of the house of Oldenburg ascended the throne of Denmark in 1448, he was at the same time elected duke of Schleswig and Holstein, while his younger brother received Oldenburg and Delmenhorst. In 1544 the older branch was again divided into two lines, that of the royal house of Denmark, and that of the dukes of Holstein-Gottorp. Several collateral branches arose afterwards, of which those that survived were—the Augustenburg and Glücksburg branches belonging to the royal line, and the ducal Holstein-Gottorp branch, the head of which was Peter III. of Russia. In 1762 Peter threatened Denmark with a war, the avowed object of which was the recovery of Schleswig, which had been expressly guaranteed to the Danish Crown by England and France at the Peace of Stockholm (1720). His sudden dethronement, however, prevented him from putting this design into execution. The empress Catharine agreed to an accommodation, which was signed at Copenhagen in

1764, and subsequently confirmed by the emperor Paul, 1773, by which the ducal part of Schleswig was ceded to the Crown of Denmark. The czar abandoned also his part of Holstein in exchange for Oldenburg and Delmonhorst, which he transferred to the younger branch of the Gottorp family. According to the scheme of Germanic organization adopted by the Congress of Vienna, the king of Denmark was declared member of the Germanic body on account of Holstein and Lauenburg, invested with three votes in the General Assembly, and had a place, the tenth in rank, in the ordinary diet.

After the restoration of peace in 1815, the states of the duchy of Holstein, never so cordially blended with Denmark as those of Schleswig, began to show their discontent at the continued non-convocation of their own assemblies despite the assurances of Frederick VI. The preparation of a new constitution for the whole kingdom was the main pretext by which the court evaded the claims of the petitioners, who met, however, with no better success from the German diet, before which they brought their complaints in 1822. After the stirring year of 1830, the movement in the duchies, soon to degenerate into a mutual animosity between the Danish and German population, became more general. The scheme of the court to meet their demands by the establishment of separate deliberative assemblies for each of the provinces failed to satisfy the Holsteiners, who continually urged the revival of their long-neglected local laws and privileges. Nor were matters changed at the accession in 1838 of Christian VIII., a prince noted for his popular sympathies and liberal principles. The feeling of national animosity was greatly increased by the issue of certain orders for Schleswig, which tended to encourage the culture of the Danish language to the prejudice of the German. The elements of a revolution being thus in readiness waited only for some impulse to break forth into action. Christian died in the very beginning of 1848, before the outbreak of the French revolution in February, and left his throne to his son Frederick VII., who had scarcely received the royal unction when half of his subjects rose in rebellion against him.

In March 1848 Prince Frederick of Augustenburg, having gained over the garrison of Rendsburg, put himself at the head of a provisional Government proclaimed at Kiel. A Danish army, marching into Schleswig, easily reduced the duchy as far as the banks of the Eider; but, in the meantime, the new national assembly of Germany resolved upon the incorporation of Schleswig; and the king of Prussia followed up their resolution by sending an army into the duchies under the command of General Wrangel. The Prussian general, after driving the Danes from Schleswig, marched into Jutland; but on the 26th of August an armistice was signed at Malmoe, and an agreement came to by which the government of the duchies was intrusted to a commission of five members—two nominated by Prussia, two by Denmark, and the fifth by the common consent of the four, Denmark being also promised an indemnification for the requisitions made in Jutland.

After the expiry of the armistice, the war was renewed with the aid of Prussian troops and other troops of the confederacy (from March to July 1849), when Prussia signed a second armistice for six months. The duchies now continued to increase their own troops, being determined to carry on the war at their own charge without the aid of Prussia, whose policy they stigmatized as inconsistent and treacherous. The chief command of the Schleswig-Holstein army was intrusted to General Willisen, a scientific and able soldier; but henceforth the Danes had little to fear, especially as the cry of German unity brought but an insignificant number of volunteers to the camp of the Holsteiners. The last victory of the Danes, under generals

Krogh and Schlepegrell, was at the battle of Idsted (July 23). Near this small village, protected by lakes and bogs, Willisen lay encamped with his centre, his right wing at Wedelspung, extending along the Lake Langsø, his left spreading along the Arnholtz lake. The Danes, approaching on the high road from Flensburg to Schleswig, attacked the enemy on all sides; and, after having been repeatedly repulsed, they succeeded in driving the Schleswig-Holsteiners from all their positions. The forces engaged on each side were about 30,000; the number of killed and wounded on both sides was upwards of 7000.

After the victory of Idsted, the Danes could hardly expect to meet with any serious resistance, and the confidence of the court of Copenhagen was further increased by the peace which was concluded with Prussia (July 1850), by which the latter abandoned the duchies to their own fate, and soon afterwards aided in their subjection. The sole question of importance which now awaited its solution was the order of succession, which the European powers thought to be of such importance as to delay its final settlement till 1852.

The extinction of the male line in King Frederick was an event foreseen by the king, the people, and the foreign powers. After protracted negotiations between the different courts, the representatives of England, France, Austria, Russia, Prussia, and Sweden, a treaty relative to the succession was signed in London, May 8, 1852. According to this protocol, in case of default of male issue in the direct line of Frederick VII., the crown was to pass to Prince Christian of Glücksburg, and his wife the Princess Louisa of Hesse, who, through her mother, Princess Charlotte of Denmark, was the niece of King Christian VIII.

The treaty of London did not fulfil the expectations of the signatories as to a settlement of the agitation in the duchies. The duke of Augustenburg had accepted the pardon held out to him on condition that his family resigned all claim to the sovereignty of the duchies, but he continued to stir up foreign nations about his rights, and when he died his son Frederick maintained the family pretensions. At last, in the autumn of 1863, Frederick VII. died very suddenly at the castle of Glücksburg, in Schleswig, the seat of his appointed successor. As soon as the ministry in Copenhagen received news of his death, Prince Christian of Glücksburg was proclaimed king as Christian IX., and the young duke of Augustenburg appeared in Schleswig, assuming the title of Frederick VIII. The claims of the pretender were supported by Prussia, Austria, and other German states, and before the year was out Generals Gablenz and Wrangel occupied the duchies in command of Austrian and Prussian troops. The attitude of Germany was in the highest degree peremptory, and Denmark was called upon to give up Schleswig-Holstein to military occupation by Prussia and Austria until the claims of the duke of Augustenburg were settled. In its dilemma the Danish Government applied to England and to France, and receiving from these powers what it rightly or wrongly considered as encouragement, it declared war with Germany in the early part of 1864. The Danes sent their general, De Meza, with 40,000 men to defend the Dannewerk, the ancient line of defences stretching right across the peninsula from the North Sea to the Baltic. The movements of General De Meza were not, however, successful; the Dannewerk, popularly supposed to be impregnable, was first outflanked and then stormed, and the Danish army fell back on the heights of Dybbol, near Flensburg, which was strongly fortified, and took up a position behind it, across the Little Belt, in the island of Alsens. This defeat caused almost a panic in the country, and, finding

that England and France had no intention of aiding them, the Danes felt the danger of annihilation close upon them. The courage of the little nation, however, was heroic, and they made a splendid stand against their countless opponents. General Gerlach was sent to replace the unlucky De Meza; the heights of Dybbol were harder to take than the Germans had supposed, but they fell at last, and with them the strong position of Sonderburg, in the island of Alsens. The Germans pushed northwards until they overran every part of the mainland, as far as the extreme north of Jutland. It seemed as though Denmark must cease to exist among the nations of Europe; but the Danes at last gave way, and were content to accept the terms of the Peace of Vienna, in October 1864, by which Christian IX. renounced all claim to Lauenburg, Holstein, and Schleswig, and agreed to have no voice in the final disposal of those provinces.

For the next two years Europe waited to see Prussia restore North Schleswig and Alsens, in which Danish is the popular language, and which Austria had demanded should be restored to Denmark in case the inhabitants should express that as their wish by a *plébiscite*. When the war broke out between Austria and Prussia in 1866, and resulted in the humiliation of Austria, the chances of restoration passed away; and the duchies have remained an integral part of Prussia. Notwithstanding her dismemberment, Denmark has prospered to an astonishing degree, and her material fortunes have been constantly in the ascendant. Her only trouble within the last decade has arisen from the dissensions in the two houses of assembly, and in the spread of dangerous communistic opinions.

The following is a list of the monarchs of Denmark since the unification of the kingdom under Gorm the Old, with the dates of their accession:—

GORM'S LINE.		Christopher II.	1319
Gorm the Old, <i>circa</i>	860	Interregnum.....	1332
Harald Bluetooth.....	936	Valdemar III.	1340
Svend Tvybeard.....	985	Olaf II.	1375
Harald.....	1014	Margaret.....	1387
Knud the Great.....	1018	DENMARK AND NORWAY.	
Harthaknud.....	1035	Erik of Pomerania.....	1412
		Christopher III.....	1439
SUBJECT TO NORWAY.		THE HOUSE OF OLDENBURG.	
Magnus the Good.....	1042	Christian I.....	1448
THE HOUSE OF ESTRIDSEN.		Hans.....	1481
Svend Estridsen.....	1047	Christian II.....	1513
Harald Hejn.....	1076	Frederick I.....	1523
Knud the Saint.....	1080	Christian III.....	1533
Olaf Hunger.....	1086	Frederick II.....	1559
Erik Eiegod.....	1095	Christian IV.....	1588
Niels.....	1103	Frederick III.....	1648
Erik Emun.....	1134	Christian V.....	1670
Erik the Lamb.....	1137	Frederick IV.....	1699
Knud V. and Svend III.....	1147	Christian VI.....	1730
Valdemar I.....	1157	Frederick V.....	1746
Knud VI.....	1182	Christian VII.....	1766
Valdemar II.....	1202	Frederick VI.....	1808
Erik IV.....	1241	Christian VIII.....	1839
Abel.....	1250	Frederick VII.....	1848
Christopher I.....	1252	HOUSE OF GLÜCKSBURG.	
Erik V.....	1259	Christian IX.....	1863
Erik VI.....	1286		

Literature.

The present language of Denmark is derived directly from the same source as that of Sweden, and the parent of both is the old Scandinavian, or Icelandic. In Iceland this original tongue, with some modifications, has remained in use, and until about 1100 it was the literary language of the whole of Scandinavia. The influence of Low German first, and High German afterwards, has had the effect of drawing modern Danish constantly further from this early type. The difference began to show itself in the 12th century. Rask, and after him Petersen, have distin-

guished four periods in the development of the language. The first, which has been called Oldest Danish, dating from about 1100 and 1250, shows a slightly changed character, mainly depending on the system of inflections. In the second period, that of Old Danish, bringing us down to 1400, the change of the system of vowels begins to be settled, and masculine and feminine are mingled in a common gender. An indefinite article has been formed, and in the conjugation of the verb a great simplicity sets in. In the third period, 1400-1530, the influence of German upon the language is supreme, and culminates in the Reformation. The fourth period, from 1530 to about 1680, completes the work of development, and leaves the language as we at present find it.

It was not till the fourth of these periods set in that literature began to be generally practised in the vernacular in Denmark. The oldest laws which are still preserved are written in Danish of the second period. A single work detains us in the 13th century, a treatise on medicine by Henrik Harpestrang, who died in 1244. The first royal edict written in Danish is dated 1386; and the Act of Union at Calmar, written in 1397, is the most important piece of the vernacular of the 14th century. Between 1300 and 1500, however, it is supposed that the *Kjæmpeviser*, or Danish ballads, a large collection of about 500 epical and lyrical poems, were originally composed, and these form the most precious legacy of the Middle Ages, whether judged historically or poetically. We know nothing of the authors of these poems, which treat of the heroic adventures of the great warriors and lovely ladies of the chivalric age in strains of artless but often exquisite beauty. The language in which we receive these ballads, however, is as late as the 16th or even the 17th century, but it is believed that they have become gradually modernized in the course of oral tradition. The first attempt to collect the ballads was made in 1591 by A. G. Vedel, who published 100 of them. Peder Syv printed 100 more in 1695. In 1812-14 an elaborate collection in five volumes appeared, edited by Abrahamson, Nyerup, and Rahbek. Finally, Svend Grundtvig has lately been at work on an exhaustive edition, of which six thick volumes have appeared.

In 1490, the first printing press was set up at Copenhagen, by Gottfried of Ghemen, who had brought it from Westphalia; and five years later the first Danish book was printed. This was the famous *Rimkrønike*, a history of Denmark in rhymed Danish verse, attributed to Niels, a monk of the monastery of Sorø. It extends to the death of Christian I., in 1481, which may be supposed to be approximately the date of the poem. In 1479 the university of Copenhagen had been founded. In 1506 the same Gottfried of Ghemen published a famous collection of proverbs, attributed to Peder Lolle. Mikkel, priest of St Alban's Church in Odense, wrote three sacred poems, *The Rose-Garland of Maiden Mary*, *The Creation*, and *Human Life*, which came out together in 1514, shortly before his death. These few productions appeared along with innumerable works in Latin, and dimly heralded a Danish literature. It was the Reformation that first awoke the living spirit in the popular tongue. Christian Pedersen (1480-1554) was the first man of letters produced in Denmark. He edited and published, at Paris in 1514, the Latin text of the old chronicler, Saxo Grammaticus; he worked up in their present form the beautiful half-mythical stories of *Karl Magnus* and *Holger Danske* (Ogier the Dane). He further translated the Psalms of David and the New Testament, printed in 1525, and finally—in conjunction with Bishop Peder Paladius—the Bible, which appeared in 1550. Hans Tausen, the bishop of Ribe (1494-1561), continued Pedersen's work, but with far less talent. But Vedel (1542-1616), whose edition of the

Kjæmpeviser we have already considered, gave an immense stimulus to the progress of literature. He published an excellent translation of Saxo Grammaticus in 1575. The first edition of a Danish *Reinecke Fuchs* appeared in 1555, and the first authorized Psalter in 1559. Arild Hvitfeld founded the practice of history by his *Chronicle of the Kingdom of Denmark*, printed in 10 vols. between 1595 and 1604. Hieronymus Rauch, who died in 1607, wrote some biblical tragedies, and is the first original Danish dramatist. Peder Claussen (1545-1623), a Norwegian by birth and education, wrote a *Description of Norway*, as well as an admirable translation of Snorre Sturleson's *Heimskringla*, published ten years after Claussen's death. The father of Danish poetry, Anders Arrebo (1587-1637), was bishop of Trondhjem, but was deprived of his see for immorality. He was a poet of considerable genius, which is most brilliantly shown in *Hexæmeron*, a poem on the creation, in six books, which did not appear till 1641. He was followed by Anders Bording (1619-1677), a cheerful occasional versifier, and by Tøger Reenberg (1656-1742), a poet of somewhat higher gifts, who lived on into a later age. Among prose writers should be mentioned Peder Syv (1631-1702); Bishop Erik Pontoppidan (1616-1678), whose *Grammatica Danica*, published in 1668, is the first systematic analysis of the language; and Brigitta Thott, a lady who translated Seneca and Epictetus.

In two spiritual poets the advancement of the literature of Denmark took a further step. Thomas Kingo (1634-1703) was the first who wrote Danish with perfect ease and grace. He was Scotch by descent, and retained the vital energy of his ancestors as a birthright. His *Winter Psalter*, 1689, and the so-called *Kingo's Psalter*, 1699, contained brilliant examples of lyrical writing, and an employment of language at once original and national. Kingo had a charming fancy, a clear sense of form, and great rapidity and variety of utterance. Some of his very best hymns are in the little volume he published in 1681, and hence the old period of semi-articulate Danish may be said to close with this eventful decade, which also witnessed the birth of Holberg. The other great hymn-writer was Hans Adol Brorson (1694-1764), who published in 1740 a great psalm-book at the king's command, in which he added his own to the best of Kingo's. Both these men held high posts in the church, one being bishop of Finen and the other of Ribe; but Brorson was much inferior to Kingo in genius. With those names the introductory period of Danish literature ends. The language was now formed, and was being employed for almost all the uses of science and philosophy.

Holberg.—Ludvig Holberg was born at Bergen, in Norway, in 1684. He commenced his literary career in 1711 by writing *A History of the World*, which attracted notice from its style, rather than its matter, and gained him a professorial chair at the university of Copenhagen. In 1719 he published his inimitable serio-comic epic of *Peder Paars*, under the pseudonym of Hans Mikkelsen. In 1721 the first Danish play-house was opened in Copenhagen, and in four years Holberg wrote for it his first 20 comedies. He may be said to have founded the Danish literature; and his various works have still the same freshness and vital attraction that they had a century and a half ago. As an historian his style was terse and brilliant, his spirit philosophical, and his data singularly accurate. He united two unusual gifts, being at the same time the most cultured man of his day, and also in the highest degree a practical person, who clearly perceived what would most rapidly educate and interest the uncultivated. In his 33 dramas, sparkling comedies in prose, more or less in imitation of Molière, he has left his most important

positive legacy to literature. Nor in any series of comedies in existence is decency so rarely sacrificed to a desire for popularity or a false sense of wit.

Holberg founded no school of immediate imitators, but his stimulating influence was rapid and general. After the great conflagration, the university of Copenhagen was reopened in 1742, and under the auspices of the historian Gram, who founded the Society of Sciences, it recommended an active intellectual life. In 1744 Langebek founded the Society for the Improvement of the Danish Language, which opened the field of philology. In jurisprudence Andreas Høier represented the new impulse, and in zoology Erik Pontoppidan, the younger. This last name represents a life-long activity in many branches of literature. From Holberg's college of Sorø, two learned professors, Sneedorff and Kraft, disseminated the seeds of a wider culture. All these men were aided by the generous and enlightened patronage of Frederick V. A little later on, the German poet Klopstock settled in Copenhagen, bringing with him the prestige of his great reputation, and he had a strong influence in Germanizing Denmark. He founded, however, the Society for the Fine Arts, and had it richly endowed. The first prize offered was won by C. B. Tullin (1728-1765) for his beautiful poem of *May-day*. Tullin, a Norwegian by birth, represents the first accession of a study of external nature in Danish poetry; he was an ardent disciple of the English poet Thomson. Ambrosius Stub (1707-1758) was a lyrical poet of great sweetness, born before his due time, whose poems, not published till 1782, belong to a later age than their author.

The Lyrical Revival.—Between 1742 and 1749, that is to say, at the very climax of the personal activity of Holberg, eight poets were born, who were destined to enrich the language with its first group of lyrical blossoms. Of these the two eldest, Wessel and Ewald, were men of extraordinary genius, and destined to fascinate the attention of posterity, not only by the brilliance of their productions, but by the suffering and brevity of their lives. Joannes Ewald (1743-1781) was not only the greatest Danish lyricist of the 18th century, but he had few rivals in the whole of Europe. As a dramatist, pure and simple, his bird-like instinct of song carried him too often into a sphere too exalted for the stage; but he has written nothing that is not stamped with the exquisite quality of distinction. In *The Fishers*, which contains the Danish national song, *Kong Kristian stod*, the lyrical element is most full and charming; in *Rolf Krage*, and *Balder's Death*, Ewald was the first to foresee the revival of a taste for Scandinavian history and mythology; *The Brutal Clappers*, a polemical drama, shows that he also possessed a keen sense of humour. Wessel (1742-1785) excited even greater hopes in his contemporaries, but left less that is immortal behind him. After the death of Holberg, the affectation of Gallicism had reappeared in Denmark; and the tragedies of Voltaire, with their stilted rhetoric, were the most popular dramas of the day. Nordahl Brun (1745-1816), a young writer who did better things later on, gave the finishing touch to the exotic absurdity by bringing out a wretched piece called *Zarina*, which was hailed by the press as the first original Danish tragedy, although Ewald's exquisite *Rolf Krage*, which truly merited that title, had appeared two years before. Wessel, who up to that time had only been known as the president of a club of wits, immediately wrote *Love without Stockings*, in which a plot of the most abject triviality is worked out in strict accordance with the rules of French tragedy, and in most pompous and pathetic Alexandrines. The effect of this piece was magical; the Royal Theatre ejected its cuckoo-brood of French plays, and even the Italian opera. It was now essential that every performance should be national, and in

the Danish language. To supply the place of the opera, native musicians, and especially Hartmann, set the dramas of Ewald and others, and thus the Danish school of music originated. Of the other poets of the revival the most important were born in Norway. Nordahl Brun, Claus Frimann (1746-1829), Claus Fasting (1746-1791), C. H. Pram (1756-1821), and Edvard Storn (1749-1794) were associates and mainly fellow-students at Copenhagen, where they introduced a style peculiar to themselves, and distinct from that of the true Danes. Their lyrics celebrated the mountains and rivers of the magnificent country they had left; and, while introducing images and scenery unfamiliar to the inhabitants of the monotonous Denmark, they enriched the language with new words and phrases. This group of writers are now claimed by the Norwegians as the founders of a Norwegian literature; but their true place is certainly among the Danes, to whom they primarily appealed. They added nothing to the development of the drama, except in the person of N. K. Bredal (1733-1778), who became director of the Royal Danish Theatre, and the writer of some mediocre plays.

To the same period belong a few prose writers of eminence. Werner Abrahamson (1744-1812) was the first æsthetic critic Denmark produced. Johan Clemens Tode (1736-1806) was eminent in many branches of science, but especially as a medical writer. Ove Malling (1748-1829) was an untiring collector of historical data, which he annotated in a lively style. Two historians of more definite claim on our attention are Peter Frederik Suhm (1728-98) and Ove Guldberg (1731-1808). In theology Bastholm (1740-1819) and Balle (1744-1816) demand a reference. But the only really great prose-writer of the period was the Norwegian Niels Treschow (1751-1833), whose philosophical works are composed in an admirably lucid style, and are distinguished for their depth and originality.

The poetical revival sunk in the next generation to a more mechanical level. The number of writers of some talent was very great, but genius was wanting. Two intimate friends, Rein (1760-1821) and Zetlitz (1761-1821), attempted, with indifferent success, to continue the tradition of the Norwegian group. Thomas Thaarup (1749-1821) was a fluent and eloquent writer of occasional poems. The early death of Ole Samsøe (1759-1796) prevented the development of a dramatic talent that gave rare promise. But while poetry languished, prose, for the first time, began to flourish in Denmark. Knud Lyne Rahbek (1760-1830) was a pleasing novelist, a dramatist of some merit, a pathetic elegist, and a witty song-writer; he was also a man full of the literary instinct, and through a long life he never ceased to busy himself with editing the works of the older poets, and spreading among the people a knowledge of Danish literature. Peter Andreas Heiberg (1758-1841) is best known as the husband and the father of two of the greatest Danish writers, but he was himself a political and æsthetic critic of note. He was exiled from Denmark in company with Malte Conrad Brun (1775-1826), who settled in Paris, and attained a world-wide reputation as a geographer. O. C. Olufsen (1764-1827) was a writer on geography, zoology, and political economy. Rasmus Nyrup (1759-1829) expended an immense energy in the compilation of admirable works on the history of language and literature. From 1778 to his death he exercised a great power in the statistical and critical departments of letters. The best historian of this period, however, was Engelstoft (1774-1850), and the most brilliant theologian Bishop Mynster (1775-1854). In the annals of modern science Hans Christian Oersted (1777-1851) is a name universally honoured. He explained his inventions and described his discoveries in language so lucid and so char-

acteristic that he claims an honoured place in the literature of the country of whose culture, in other branches, he is one of the most distinguished ornaments.

We pause on the threshold of the romantic movement to record the name of a man of great genius, whose work was entirely independent of the influences around him. Jens Baggesen (1764-1826) is the greatest comic poet that Denmark has produced. As a dramatist he failed; as a philosophic and critical writer he has not retained the attention he once commanded; but as a satirist and witty lyricist he has no rival among the Danes. In his hands the difficulties of the language disappear; he performs with the utmost ease extraordinary *tours de force* & style. His astonishing talents were wasted on trifling themes and in a fruitless resistance to the modern spirit in literature.

Romanticism.—With the beginning of the 19th century the new light in philosophy and poetry, which radiated from Germany through all parts of Europe, found its way into Denmark also. In scarcely any country was the result so rapid or so brilliant. There arose in Denmark a school of poets who created for themselves a reputation in all parts of Europe, and would have done honour to any nation or any age. The splendid cultivation of metrical art threw other branches into the shade; and the epoch of which we are about to speak is eminent above all for mastery over verse. The swallow who heralded the summer was a German by birth, Adolph Schack-Staffeldt (1769-1826), who came over to Copenhagen from Pomerania, and prepared the way for the new movement. Since Ewald no one had written Danish lyrical verse so exquisitely as Schack-Staffeldt, and the depth and scientific precision of his thought won him a title which he has preserved, of being the first philosophic poet of Denmark. The writings of this man are the deepest and most serious which Denmark has produced, and at his best he yields to no one in choice and skilful use of expression. This sweet song of Schack-Staffeldt's, however, was early silenced by the louder choir that one by one broke into music around him. It was Adam Gottlob Oehlenschläger (1779-1850), the greatest poet of Denmark, who was to bring about the new romantic movement. Oehlenschläger had already written a great many verses in the old semi-didactic, semi-rhetorical style, when in 1802 he happened to meet the young Norwegian Henrik Steffens (1773-1845), who had just returned from a scientific tour in Germany, full of the doctrines of Schelling. Under the immediate direction of Steffens, Oehlenschläger commenced an entirely new poetic style, and destroyed all his earlier verses. A new epoch in the language began, and the rapidity and matchless facility of the new poetry was the wonder of Steffens himself. The old Scandinavian mythology lived in the hands of Oehlenschläger exactly as the classical Greek religion was born again in Keats. After twelve years of ceaseless labour, and the creation of a whole library of great works, the vigour of Oehlenschläger somewhat suddenly waned, and he lived for nearly forty years longer, completely superseded by younger men, and producing few and mainly inferior works. Since and except Holberg no author has possessed so great an influence on Danish letters as Oehlenschläger. He aroused in his people the slumbering sense of their Scandinavian nationality.

The retirement of Oehlenschläger comparatively early in life, left the way open for the development of his younger contemporaries, among whom several had genius little inferior to his own. Steen Steensen Blicher (1782-1848) was a Jutlander, and preserved all through life the characteristics of his sterile and sombre fatherland. After a struggling youth of great poverty, he at length, in 1814, published a volume of lyrical poems; and in 1817 he attracted considerable attention by his descriptive poem of

The Tour in Jylland. His real genius, however, did not lie in the direction of verse; and his first signal success was with a volume of stories in 1824, which were rapidly followed by others for the next twelve years. Blicher is a stern realist, in many points akin to Crabbe, and takes a singular position among the romantic idealists of the period, being like them, however, in the love of precise and choice language, and hatred of the mere commonplace of imaginative writing.

Nikolai Frederik Severin Grundtvig (1783-1872), like Oehlenschläger, learned the principles of the German romanticism from the lips of Steffens. He adopted the idea of introducing the Old Scandinavian element into art, and even into life, still more earnestly than the older poet. There was scarcely any branch of letters in which Grundtvig did not distinguish himself; he was equally influential as a politician, a theologian, a poet, and a social economist.

Bernhard Severin Ingemann (1789-1862) was a man in every way unlike the last-mentioned poet. A mild, idyllic mind, delicately appreciative of the gentler manifestations of nature, and shrinking from violent expression of any sort, distinguished the amiable Ingemann. His greatest contributions to Danish literature are the historical romances which he published in middle life, strongly under the influence of the novels of Sir Walter Scott. Several of these, particularly *Valdemar Seier* and *Prince Otto of Denmark*, have enjoyed and still enjoy a boundless popularity. He is remarkable as the first importer into Scandinavia of the historical novel, since very generally cultivated.

Johannes Carsten Hauch (1790-1872) first distinguished himself as a disciple of Oehlenschläger, and fought under him in the strife against the old school and Baggesen. But the master misunderstood the disciple; and the harsh repulse of Oehlenschläger silenced Hauch for many years. He possessed, however, a strong and fluent genius, which eventually made itself heard in a multitude of volumes, poems, dramas, and novels. All that Hauch wrote is marked by great qualities, and by distinction; he had a native bias towards the mystical, which, however, he learned to keep in abeyance.

Johan Ludvig Heiberg (1791-1860) as a critic ruled the world of Danish taste for many years, and his lyrical and dramatic works were signally successful. He had the genius of good taste, and his witty and delicate productions stand almost unique in the literature of his country.

The mother of J. L. Heiberg, the Countess Gyllembourg (1773-1856), was the greatest authoress which Denmark has possessed. She wrote a large number of anonymous novels, which began to appear in 1828 in her son's journal, *The Flying Post*. Her knowledge of life, her sparkling wit, and her almost faultless style, make these short stories, the authorship of which remained unknown until her death, master-pieces of their kind.

Ludvig Adolf Bødtker (1793-1874) wrote only one single volume of lyrical poems, which he gradually enlarged in succeeding editions. He was a consummate artist in verse, and his impressions are given with the most delicate exactitude of phrase, and in a very fine strain of imagination. Most of his poems deal with Italian life, which he learned to know thoroughly during a long residence in Rome. He was the secretary of Thorwaldsen for a considerable time.

Christian Winther (1796-1876) made the island of Zealand his loving study, and that province of Denmark belongs to him no less thoroughly than the Cumberland lakes belong to Wordsworth. Between the latter poet and Winther there was much resemblance. He was, without compeer, the greatest pastoral lyricist of Denmark. His ex-

quisite strains, in which pure imagination is blended with most accurate and realistic descriptions of scenery and rural life, have an extraordinary charm not easily described.

The youngest of the great poets born during the last twenty years of the 18th century was Henrik Hertz (1798-1870). He was the most tropical and splendid lyricist of the period, a sort of troubadour, with little of the Scandinavian element in his writing. It is true that in some of his dramas, particularly in *Svend Dyring's House*, 1837, the theme and plot were taken from Danish history, but the spirit of his poems was distinctly southern. As a satirist and comic poet he followed Baggesen, and in all branches of the poetic art stood a little aside out of the main current of romanticism. In his best pieces, at the same time, he is the most modern and most cosmopolitan of the Danish writers of his time.

It is noticeable that all the great poets of the romantic period lived to an advanced age. Of the ten writers last considered, five died at an age of more than eighty, and the briefest life lasted to the confines of seventy years. This prolonged literary activity—for some of them, like Grundtvig, were busy to the last—had a slightly damping influence on their younger contemporaries, and since their day fewer great names have arisen. Four poets of the next generation, however, deserve most honourable mention.

Hans Christian Andersen (1805-1875), the greatest of modern fabulists, was born in very humble circumstances at Odense in Funen. His life was a struggle for existence, in the course of which he suddenly found himself famous. He attempted lyrical and dramatic poetry, novels, and travels, before he discovered the true bent of his genius. In all these branches of literature he escaped failure, but without attaining brilliant success. In 1835 there appeared the first collection of his *Fairy Tales*, and won him a world-wide reputation. Almost every year from this time forward until near his death he published about Christmas time one or two of these unique stories, so delicate in their humour and pathos, and so masterly in their simplicity. He also wrote, later in life, some excellent novels, *The Two Baronesses*, *Only a Player*, and others; his early story of *The Improvisatore*, 1835, has also considerable charm. Andersen was an incessant wanderer over Europe, and the impressions of his travels form a series of interesting, if egotistical, memoirs.

Carl Christian Bagger (1807-1846) published volumes in 1834 and 1836 which gave promise of a great future,—a promise broken by his early death. Frederik Paludan-Müller (1809-1876) survived much longer, and slowly developed a magnificent poetical career. He is one of the greatest names of Danish literature. His mythological dramas, his great satiric epos of *Adam Homo* (1841-48), his comedies, his lyrics, and above all his noble philosophic tragedy of *Kalanus*, prove the immense breadth of his compass, and the inexhaustible riches of his imagination.

The poets completely ruled the literature of Denmark during this period. There were, however, some eminent men in other departments of letters, and especially in philology. Rasmus Christian Rask (1787-1832) was one of the most original and gifted linguists of his age. His grammars of Old Frisian, Icelandic, and Anglo-Saxon were unapproached in his own time, and are still admirable. Niels Matthias Petersen (1791-1862), a disciple of Rask, was the author of an admirable *History of Denmark in the Heathen Antiquity*, and the translator of many of the Sagas. Christian Molbech (1783-1859) was a laborious lexicographer, author of the first good Danish dictionary, published in 1833. In Joachim Frederik Schouw (1789-1852), Denmark produced a very eminent botanist, author of an exhaustive *Geography of Plants*. In later years he threw himself with zeal into politics. His botanical researches were carried on by

Frederik Liebmann (1813-1856). The most famous zoologist contemporary with these men was Salomon Dreier (1813-1842.)

The romanticists found their philosopher in a most remarkable man, Søren Aaby Kierkegaard (1813-1855), one of the most subtle thinkers of Scandinavia, and the author of some brilliant philosophical and polemical works. A learned philosophical writer, not to be compared, however, for genius or originality to Kierkegaard, was Frederik Christian Sibbern (1785-1875).

Of novelists who were not also poets, only one was great enough to demand notice,—Andreas Nikolai de Saint-Aubain (1798-1865), who, under the pseudonym of Carl Bernhard, wrote a series of charming romances. We close our brief sketch of the romantic period with the mention of two dramatists, Peter Thun Foersom (1777-1817), who produced an excellent translation of Shakespeare, 1807-1816, and Thomas Overskou (1798-1873), author of a long series of successful comedies.

Latest Period.—Three living writers connect the age of romanticism with the literature of to-day. Farnio Carl Ploug (born 1813) is a vigorous politician and poet, violently Pan-Scandinavian, and editor of the newspaper *Fædrelandet*. Meyer Aron Goldschmidt (born 1818) the life-long opponent of Ploug in politics and journalism, is the author of some novels written in the purest Danish, and with great vivacity and art. Jens Christian Hostrup (born 1818) is by far the best of the younger dramatists, having produced between 1843 and 1855 a series of exquisite comedies, unrivalled in delicacy and wit.

Hans Vilhelm Kaalund (born 1818) is a lyricist of much sweetness and force. He has lately published a good tragedy, *Fulvia*. Erik Bøgh (born 1822) is the author of inimitable songs, vaudevilles, and jeux d'esprit. Christian Richardt (born 1831) is the man of most decided genius among the younger poets. His four volumes of lyrical poems include some exquisite and many admirable pieces. Holgar Drachmann (born 1847) is a young poet, novelist, and painter of amazing fecundity, and great, though still uncertain, promise.

The greatest living Danish zoologist is Johannes Japetus Smith Steepstrup (born 1813). Jens Jakob Armussen Worsaae (born 1821) is an eminent antiquarian. Johan Nikolai Madvig (born 1804) is celebrated as a philologist, and particularly as one of the most eminent of modern Latinists. A young disciple of Madvig, Vilhelm Thomsen, has distinguished himself by his researches into the Slavonic languages. Rasmus Nielsen (born 1809) and Hans Brøchner (born 1820) are the two most eminent philosophers who have proceeded from the school of Kierkegaard. In æsthetic criticism no recent writer has approached—in knowledge, catholicity, and eloquence—Georg Brandes (born 1842), who stands alone among the writers of his country as an advocate for the most liberal culture and the most advanced speculation.

Fine Arts.—Within the present century the fine arts have been successfully cultivated in Denmark. In painting there has been displayed of late years an increased power and variety. The father of Danish painting, Nikolaj Abildgaard (1744-1809), was a man of great but rhetorical talent, taught in the French school of his day. Jens Juel (1745-1802), a portrait-painter of the same age, is a great favourite among the Danes. It was, however, Eckersberg (1783-1853) who gave the first real stimulus to the art of the nation. He was the pupil, first of Abildgaard, afterwards of David in Paris. In a distant and imperfect way he may be said to hold a position analogous to that of Turner in England. The influence of this genius has not been entirely beneficial, and while the Danish painters reproduce what they see around them with photo-