

## Fashioners of faith



# Fashioners of faith

The Danish hymn-writers Kingo,  
Brorson, Grundtvig and Ingemann

*A bilingual anthology with introduction by  
Prof. Anne-Marie Mai & Prof. Jørn Henrik Petersen  
and translations by Dr John Irons – in cooperation with  
Klaus Høeck*

University Press of Southern Denmark

© The authors and University Press of Southern Denmark 2018  
University of Southern Denmark Studies in Literature vol. 68  
Printed by Narayana Press  
Cover by Donald Jensen, Unisats

ISBN 978 87 408 3117 7

University Press of Southern Denmark  
55 Campusvej  
DK-5230 Odense M  
[www.universitypress.dk](http://www.universitypress.dk)

Distribution in the United States and Canada:  
International Specialized Book Services  
5804 NE Hassalo Street  
Portland, OR 97213-3644 USA  
[www.isbs.com](http://www.isbs.com)

Distribution in the United Kingdom:  
Gazelle  
White Cross Mills  
Hightown  
Lancaster  
LA1 4 XS  
U.K.  
[www.gazellebookservices.co.uk](http://www.gazellebookservices.co.uk)



# Contents

<b>Introduction to the Danish hymn-writers . . . . .</b>	<b>11</b>
<b>Translator's comments . . . . .</b>	<b>53</b>
<b>Hymns by Thomas Kingo . . . . .</b>	<b>57</b>
1. Her huiler jeg i Livsens Haab 58	
2. Keed af Verden, og kier ad Himmelen (Far, Verden, far vel) (DDS 614) 60	
3. Hver har sin Skæbne (Sorrige og Glæde de vandre tilhaabe) (DDS 46) (HSSB 84) 64	
4. Hierte-Suk (Aldrig er jeg uden Vaade) (DDS 644) 66	
5. Hierte-Suk (Ach! min JEsu! ach! jeg er) 68	
6. Hierte-Suk (Søde JEsu, Siælens Læge) 70	
7. Sonnet eller suk i klingerim (Hvor ofte sukker jeg, fordi dend haarde Lykke) 72	
8. Dend anden morgen-sang (Siæl og Hierte, Sind og Sandser) 74	
<i>A typical example of how Kingo has been severely truncated – this morning song is to be found in DDS as a hymn with TWO verses: No. 624 'Gud er Gud, før jorden skabtes (verse 5) and Hjælp mig Gud, jeg alle dage' (verse 8), both verses much altered in the Danish, which address God directly. A comparison of these two verses in the original and DDS version shows only too clearly how a different impression of Kingo as a hymn-writer has been created.</i>	
9. Dend fiende aften-sang (Dend klare Sool gaar ned, det qvelder meer og meer) (DDS 761) (HSSB 534) 78	
10. Sonnet eller klinge-riim (Saa skal dog alle Ting sig efter dennem føye) 82	
11. Dend X. sang (Tak JEsu, Siælens Hyrde good) 84	
12. Længe haver Satan spundet (DDS 185) 86	
13. O JEsu, søde JEsu, Dig 90	

14. Skriv dig Jesu paa mit hierte (DDS 208) 92
15. Op, dovne Hierter, op og seer 94
16. Hierte-Suk (En fattig Pillegrimm jeg er) 96
17. Hierte-Suk om hiertelig andagt (Steenig Hierte, gid du kunde) 98
18. Morgen-Sang (Nu rinder Solen op) (DDS 743) (HSSB 4) 100  
*Here I have translated the DDS version, with seven verses – the original had 16 verses. The DDS version uses the first nine verses, minus the original verses 3 and 5. In the former Kingo refers to himself as ‘a spineless worm’; in the latter to being hale and hearty in life and limb. The other omitted verses include the usual verses asking for God to look kindly on his offspring, Denmark’s king and Denmark itself. As it stands in the hymn book, this hymn works as a totality – the length is also appropriate for singing by a congregation. A good example of judicious truncation.*
19. Som dend Gyldne Sool frembryder (DDS 227) (HSSB 276) 102
20. Store Gud og Frelsermand (DDS 91) 106
21. Hierte-Suk (Naar jeg, O GUD paa Havet er) 108
22. Hierte-Suk (Ach, Jesu, mit hierte hâr vanked omkring) 110
23. Hierte-Suk (Naar jeg, o GUD, mit Synde-dyb) 112
24. Hierte-Suk (Hierte Jesu, hvad for Prøve) 114
25. Dend 3. Morgen-Suk (Nat Søvn og Slum og Seng, far vel) (DDS 740) 116
26. Over Evangelium, Luc. 24. (Følg, Jesu med) 118
27. Hierte-Suk (Hellige Betænkninger over Herrens Nadvere) 120

## **Hymns by Hans Adolph Brorson . . . . . 125**

1. Op! all den ting, som Gud har gjort (DDS 15) (HSSB 47) 126
2. Hvor Gud mig fører, gaaer jeg glad (DDS 23) 128
3. Jeg gaaer i fare, hvor jeg gaaer (DDS 45) 130
4. Den yndigste Rose er funden (DDS 122) (HSSB 225) 132
5. Ach! vidste du, som gaaer i syndens lenke (DDS 591) 134
6. Mit hierte altid vanker (DDS 125) (HSSB 226) 136
7. Skal kierlighed sin prøve staae (DDS 688) 140
8. Kom, hierte! tag dit regnebret 142
9. Her vil ties, her vil bies (DDS 557) (HSSB 48) 144
10. Naar mit Øje (DDS 558) 146
11. I denne søde jule-tiid (DDS 109) (HSSB 224) 148
12. Hører, I, som græde (DDS 242) 152

13. GUds riges evangelium (DDS 389) 154
14. O Hellig Aand! mit Hierte (DDS 559) 156
15. Hvo vil mig anklage (DDS 512) 158
16. Fred i Jesu Død vi skulle (DDS 515) 160
17. Hvor seer det ud i verdens ørk (DDS 689) 162
18. Her kommer, Jesus, dine små (DDS 123) 164
19. I Dag skal alting siunge (DDS 253) 166
20. Drag, Jesu, mig (DDS 255) 168  
*Very close translation from the German hymn 'Zeuch uns nach dir', Friedrich Funcke, 1686. Verse pattern changed from 448448 to 44776, with line 2 always the same in Brorson, though not in the original. There are also changes of imagery.*
21. JESus mig alting er (from 'Svane-Sang') 170
22. Op min Aand, op fra dit Leer! (from 'Svane-Sang') 172
23. Op, alle folk paa denne jord (DDS 385) 174
24. Nu! jeg har vunden 176
25. Den troe, som Jesum favner (DDS 578) 178
26. Kommer, hvo vil viisdom lære! (DDS 606) 180  
*The hymn uses the German original as a point of departure for his own thoughts. Freylinghausen: Kommt, ihr Menschen, laßt euch lehren (13 verses). Brorson: originally 11 verses. Verses omitted. Last verse made up of first half of penultimate verse + second half of last verse.  
To see the original, go to: [http://www.hymnary.org/text/kommt\\_ihr\\_menschen\\_lasst\\_euch\\_lehren](http://www.hymnary.org/text/kommt_ihr_menschen_lasst_euch_lehren)*
27. Den Vey du gickst i Kors og Trang (DDS 603) 182  
*The hymn is based on a German original from 1725 by Ulrich Bogislaus von Bonin. Brorson's version, from 1734, is a fine example of his style of imaginative translation. Here is the original, as printed in 'Sammlung auserlesener Lieder von der erlösenden Liebe. Herausgegeben von Johannes Gofßner, Leipzig bei Karl Tauchnitz, 1825: 899.*  
1. Mach' doch den engen Lebensweg, den du, o Herr, betreten und deinen schmalen Kreuzessteg, dein Ringen, Wachen, Beten, mir mehr und mehr bekannt, damit an deiner Hand ich hurtig, sonder Fleisches-Ruh', stets eile meiner Heimath zu.  
2. Ja, laß mich als ein Kind des Lichts, die Finsternis besiegen; die arme Welt hat wahrlich nichts, das mich hier könnt' vergnügen. D'rums ziehe mich, o

*Lamm! mein holder Bräutigam, daß ich dir wie ein Lamm nachgeh', nicht still, steh', nicht zurücke seh'!*

*3. Laß deines reinen Lichtes Strahl die Dunkelheit Vertreiben, und mich bei deiner kleinen Zahl der wahren Jünger bleiben, dir folgen bis zum Kreuz, aus einem Heiligen Geiz, der dir dein Herze selbst abzwingt und mich zum höchsten Reichthum bringt.*

*4. Wie groß wird meine Freude seyn, wenn ich dir treu geblieben, und weder Schmach noch Kreuzespein mich je zurück getrieben! Ja, wenn ich ungestört, nur deine Stimm' gehört, und, da es nich zn Leitern Fehlt, dich mir zum Führer nur erwählt.*

*5. Wohlan, so sey es denn gewagt, ich wähle deine Dornen; das, was dein treuer Mund gesagt, soll meine Treue spornen; man kommt durch Spott und Hohn allein zur Ehrenkron'. O sanftes Joch, o leichte Last! wohl dem, der dich getrost auffaßt!*

## **Hymns by N.F.S. Grundtvig . . . . . 185**

1. Dejlig er den himmel blå (DDS 136) (HSSB 72) 186
2. Påskeblomst! hvad vil du her? (DDS 236) (HSSB 277) 188
3. Langt højere bjerge så vide på jord (HSSB 351) 192
4. Jeg kender et Land (DDS 561) (HSSB Synges til 64) 194
5. Den signede Dag med Fryd vi seer (DDS 402) (HSSB 1) 198
6. Morgenhanen atter gol (HSSB 6) 202
7. Giv mig, Gud, en salmetunge (DDS 4) (HSSB 54) 204
8. Har Haand du lagt paa Herrens Plov (DDS 633) 206
9. Kirken den er et gammelt hus (DDS 323) (HSSB 57) 208
10. Hil dig, Frelser og Forsoner! (DDS 192) (HSSB 279) 210
11. Forunderligt at sige 212

*Included despite being almost identical with the concluding verses of Brorson's 'Mit hjerte altid vanker' (pp. 134). No longer in DDS. I have not included 'Min Jesu, lad mit hjerte få' since Grundtvig did not claim to have written it. For a detailed analysis of the chequered history of that hymn, see: <http://johnirons.blogspot.dk/2016/08/o-jesu-lad-mit-hjerte-faa-whole-story.html>*

12. Himlene, Herre, fortælle din Ære (DDS 392) (HSSB 53) 214
13. Moders navn er en himmelsk lyd (HSSB 152) 216
14. Et jævnt og muntert, virksomt Liv paa Jord (HSSB 95) 218
15. I al sin glans nu stråler solen (DDS 290) (HSSB 303) 220



16. Velkommen i den grønne lund (HSSB 155) 222
17. At sige verden ret farvel (DDS 538) (HSSB 58) 224
18. Er lyset for de lærde blot (HSSB 89) 226
19. Nu falmer skoven trindt om land (DDS 729) (HSSB 341) 228
20. Skyerne gråne (DDS 733) (HSSB 211) 230
21. Jeg gik mig ud en sommerdag at høre (HSSB 153) 232
22. Midsommers-Natten ved Frederiksborg (HSSB 548) 234
23. Alt, hvad som fuglevinger fik (DDS 10) (HSSB 62) 236
24. Morgenstund har guld i mund (DDS 752) (HSSB 7) 238
25. Det er saa yndigt at følges ad (DDS 703) (HSSB 439) 240
26. Kimer, I klokker (DDS 100) (HSSB 33) 242
27. Hvad solskin er for det sorte muld (HSSB 92) 244

## **Hymns by B.S. Ingemann . . . . . 247**

### MORNING AND EVENING SONGS

1. Nu ringer alle Klokker mod Sky (DDS 408) (HSSB 8) 248
2. Lysets Engel gaaer med Glands (DDS 747) (HSSB 9) 250
3. Nu vaagne alle Guds Fugle smaa (DDS 748) (HSSB 10) 252
4. I Østen stiger Solen op (DDS 479) (HSSB 11) 254
5. Gud skee Tak og Lov! (DDS 751) (HSSB 12) 256
6. Morgenstund har Guld i Mund (DDS 752) (HSSB 7) 258
7. Nu titte til hinanden de favre Blomster smaa (DDS 750) (HSSB 13) 260
8. Storken sidder paa Bondens Tag (HSSB 291) 262
9. Der staaer et Slot i Vesterled (DDS 775) (HSSB 542) 264
10. Dagen gaaer med raske Fjed (DDS 771) (HSSB 543) 266
11. Til vor lille Gjærning ud (DDS 772) (HSSB 544) 268
12. I fjerne Kirketaarne hist (DDS 776) 270
13. Bliv hos os, naar Dagen helder (DDS 773) (HSSB 545) 272
14. Den skønne Jordens Sol gik ned (DDS 774) (HSSB 546) 274
15. Den store stille Nat gaaer frem (DDS 777) 276
16. Lyksalig, lyksalig hver Sjæl, som har Fred! (DDS 779) 278
17. Fred hviler over Land og Bye (DDS 778) (HSSB 547) 280

### OTHER POEMS

18. Den store Seilads 282
19. På Sjølund's fagre sletter (HSSB 472) 284

- 20. Efteraars-Tone 286
- 21. I sne står urt og busk i skjul (HSSB 252) 288
- 22. Græshoppen 290
- 23. Børnenes sang til storken 292
- 24. Bekjendelser (HSSB 85) 294
- 25. Dugdraaben 296
- 26. Dejlig er jorden (DDS 121) 298
- 27. Den Miskundelige (DDS 31) 300

# Introduction to the Danish hymn-writers

The present anthology comprises hymns and songs by the four best-known Danish hymn-writers: Thomas Kingo (1634-1703), Hans Adolph Brorson (1694-1764), Nikolai Frederik Severin Grundtvig (1783-1872) and Bernhard Severin Ingemann (1789-1862). As the years of their birth and death indicate, they lived and worked in a period that covers nearly two and a half centuries, during ages when Danish society, culture and literature underwent considerable changes.

The four hymn-writers personally helped create some of these changes, and their songs are part of a living Danish culture. In this introduction to the anthology, we give a brief presentation of their life and work, placing their contributions in a cultural and social context.

## *The origins of the Danish song and hymn tradition*

When the Danish cultural canon and Danish values are discussed, Danish hymns and songs are often referred to, and many people consider the Danish song tradition to be something quite special.<sup>1</sup> It is a tradition that continues to thrive and is renewed by recurrent editions of the *Den danske salmebog* (DDS, Danish Hymn Book) as well as of the popular *Højskolesangbogen* (HSSB, Folk High School Song Book) which appeared for the first time in 1894 and is the most widespread Danish song book. The four Danish hymn-writers also occupy an unchallenged position in this latter work.

The Danish song tradition is additionally promoted by many new initiatives that seek to encourage Danes to pass on community singing and the hymns to coming generations. Everything from the holding of hymn marathons to ‘Play Danish Days’ and church events featuring hymn-singing with babies seem to

---

1 In connection with the work carried out in 2016 by Danish Minister for Culture Bertel Haarder to gather a Denmark Canon, it is worth noting that a number of Danes have sent in proposals to the website that the singing culture and treasury of song should be given a place – see the theme group ‘the treasury of song’: <https://www.danmarkskanon.dk/english/>

be getting an increasing number of people interested in the many choirs of singing Danes.<sup>2</sup>

The tradition for community singing in Denmark is also distinctive since completely ordinary Danes write occasional song texts for weddings, birthdays, confirmations and other festive occasions, to be sung to melodies well-known from Danish songs and hymns.<sup>3</sup> And if anyone is unable to get the metrical feet to ‘toe the line’, help can be gained from professional rhymesters and song-writers – although it is actually almost considered to be something positive if an occasional song is not too polished or perfect. Those singing it are welcome to feel amused at the creaking of the joints in the verses.

When it comes to hymn-singing, the great historical milestone is the Lutheran Reformation, which was implemented in 1536. The Reformation marked the beginning of hymns being written in Danish for which the church authorities attempted to ensure widespread dissemination.

The problem with the Danish-language hymns that came in the wake of the Reformation, however, was that many of them were bad, hurried translations that were scarcely singable. Ardent supporters of Luther sang lustily, but it was extremely difficult to get the texts to sound even reasonably good. In the reformist Catholic Poul Helgesen’s opinion, the Lutheran songs sounded like howling and bawling.

By 1569, the new church authorities had come so far that the authorised hymn book of the Ribe theologian Hans Thomissøn appeared as an attempt to create a common song heritage for the Lutheran church. In the preface, Thomissøn emphasises that singing and music are gifts from God, and he also believes that the Holy Spirit speaks in verse and rhyme. Hans Thomissøn takes both text and melody extremely seriously. He includes translated hymns written by Luther, Danish versions of Old Testament psalms, his own newly written hymns, Catholic poems, songs for family devotion – including the old Christian ‘day-song’ that Grundtvig – to the considerable annoyance of his contemporaries – later rewrote as ‘The Bright Blessed Day’, and that is still the very first song in the Folk High School Song Book.

Thomissøn’s hymn book is divided into three sections. In the first there are hymns with themes from Christ’s life and the church festivals. The second section

---

2 A number of collections of hymns to be used for singing to and with babies and small children have appeared, and newly written hymns for children are also being published: to music by Janne Mark, Iben Krogsdal has published 30 newly written hymns for children, *Det store for de små* [The great for the small], Aarhus Musik, Aarhus 2014.

3 See for example statements and assessments by the historian Jens Henrik Koudal, The Royal Library, in Jakob Sorgenfri Kjær’s article ‘Fællessangen er en gammel slager’ (The community song is an old hit-song), *Politiken*, 19.4. 2009.

contains a catechism that can be used in the exercising of one's religious life and the proclamation of Lutheran Christianity. Here there are hymns to do with penance and spiritual improvement as well as prayers to be used morning and evening. In the concluding section of the book, Thomissøn has provided a thorough table of contents, which makes the book extremely easy to use. Also included is an exposition of the church service, followed by an index of, among other things, the Old Testament psalms and Latin hymns as well as which hymns apart from those listed which could be used under the various themes of the hymn book.

Thomissøn himself relates that it was experiences from his time as headmaster of Ribe Cathedral School when conducting the school pupils' hymn-singing in the church that gave him the idea of publishing a proper hymn book, and he equipped his work with music to be used when singing the hymns.

Even though Thomissøn's hymn book marked a step forward for Danish hymn-singing, the dissemination of hymn-singing also met with difficulties. Far from all churches were equipped with organs, and rural congregations were not at all used to community singing; for that reason, the hymns were sung extremely slowly, and different melodies were used from one area to another. Furthermore, it was a challenge when singing the hymns that the number of unstressed syllables varied from one line to the next, so that it was impossible to stick to a any fixed scheme.<sup>4</sup>

When absolutism was introduced into Denmark in 1660, the church service and hymn-singing became an obvious area to get involved in to demonstrate the power of the monarch and his will to govern and regulate his kingdom.

The task of creating an absolute, worthy hymn book was assigned to the Odense bishop Thomas Kingo, who had made a favourable impression with his occasional poems, spiritual songs, literary parodies and pastoral poetry.

### *The weaver's son who became the noble bishop of Funen*

Thomas Kingo was descended from Scottish immigrants and he grew up in a poor weaver's family in Slangerup, near Copenhagen. But his life became an example of the fact that absolutism gave perfectly ordinary citizens a chance to make a national career, if – it should be noted – they possessed striking talent and if they were able to assume the role of humble admirers and servants of the absolute monarch. Thomas Kingo managed to get into a grammar school and subsequently the university in Copenhagen.

---

4 See in this connection: Kirsten Back Sass and Svend Nielsen: *Spiritual Folk Singing – Nordic and Baltic Protestant Traditions*, Copenhagen: Museum Tusculanum Press, 2006.

Already as a young tutor and theologian he showed himself to be a brilliant metrist, someone capable of transferring the complex classical metres into the Danish language. He wrote light-hearted occasional poems, poems of praise to the monarch, a beautiful pastoral poem to his beloved – and gained the status of a sort of official court poet after having paid tribute to Christian V when he was anointed king, cf. below.

Kingo then quickly proved he had mastered several of the literary genres of the baroque: the hymns thematised his religious life and clerical assignments, the rhymed epistles and occasional poems his participation in the representative public life of an absolute monarchy, his opportunities to make a favourable impression in high places, advance his points of view and demonstrate his knowledge of tradition. The various genres and themes did not clash with each other. At that time, there was no conflict between cultivating sensual love in the pastoral poems, belabouring the body's sack of worms in the hymns, being witty in satires and bowing deeply before the absolute monarch in rhymed epistles and occasional poems.

The important, fundamental contrast in Kingo has to do with the relation between the temporal and the eternal. The various genres, in their different ways and distinctive styles, can all point towards a greater divine order and to human obligations with regard to this order. One notices everywhere Kingo's ability to unite the fixed themes and genres with a capacity for sensing and experiencing the physical world around him. Even though nature is always used allegorically in his poetry, he is nevertheless the first poet to write about the light-filled summer nights of the North, the dag-mingled night as he so beautifully calls it.<sup>5</sup>

Kingo's main work was to be his devotional books *Aandelige Siunge-Koors Første Part* (Spiritual Song-Choir Part I, 1674) and *Aandelige Siunge-koors Anden Part* (Spiritual Song-Choir Part II, 1681). He started the work as a local vicar in Slangerup, but when he published the second part of the work, he had already advanced to being the noble bishop of Funen. The heraldic beast of the poems, the winged horse Pegasus, adorned his coat of arms as a clear reminder of the fact that it was his poetic writing that was the cause of his fortunate advancement in an absolutist society.

Kingo's *Sjunge-Koor* is extremely beautiful and clearly organised in groups of hymns, with morning and evening songs for each day of the week and for various aspects of religious life. The depiction of the contrast between the divine and the earthly is the basic principle of the work both formally and thematically, and Kingo manages to create a universe that can order and position the chaotic and painful experiences that earthly life offers, and to show the vicissitudes and

---

5 Povel Schmidt makes a point of this in his selection of Kingo's poetry, 2012.

fleeting nature of earthly life as one side of the almost unbearable opposition between creation and destruction with which human beings have to live.

Kingo writes about earthly life in the hymn 'The bright sun starts to set':

Here time is interchanged, with day replaced by night,  
A shadow only of the sun is still in sight!  
And finally the world has lost its gloriousness,  
Grave's black maw  
And worms that gnaw  
Is all that we'll possess.

The antithesis to this condition is God's eternity and heaven, where rest and peace reign, and the course of time has ceased. While time in the medieval period was a element shared by God and humanity, it has now become a barrier and boundary between the now and the hereafter that man can hope to slip past.

Antithesis and repetition are the most important stylistic effects of the works, and the hymns constantly seek to involve the singer in the great, ever-present and actual drama concerning Jesus' life and death via the use of such stylistic devices as contrasts, personifications, variations and exclamations as well as that of complex, composite images and juxtapositions of words. The poetry is ornate and expressive, and thus also a demonstration of linguistic power and the establishing of order and coherence.

The theological understanding of time finds expression in the treatment by the hymns of thematics to do with creation and providence, sin and death and penance and atonement, and the theology is linked to the praising of the absolute monarch and his societal edifice. The interweaving of these major themes might sound like a difficult premise for the poet to work with. But in the midst of his poetic use of complex stylistic figures and composite metaphors Kingo also possesses an ability to be simple and expressive, as in the sixth morning-song 'From eastern skies I now see sunlight streaming', where in the middle of the hymn we find:

My soul, be of good cheer,  
Cast out all weeping,  
Your body's petal here  
Is in God's keeping:  
He will today give me the strength and power  
My calling to pursue,  
To give my God His due  
At every hour.

The I-figure of the hymn speaks encouragingly to himself, and even though transitoriness is a condition, it is also the hope of faith that the 'petal' of the body will arise once more, and that God will give the individual power and strength to complete his task in society. Kingo admittedly praises the current absolutist order, but the hymn also lifts itself up with his lovely images and honest tone above time and social context and can be experienced as a meditation on the joy of waking up in good health and thinking about one's assignment in existence.

It was a great challenge for 17th century poets to write good verse in Danish: attempts were made to follow the classical metres, but it was not until the poet Anders Arrebo and then Thomas Kingo combined the French principle of a line having a fixed number of syllables with the German rule that the lines must have a certain number of stressed syllables that beautiful and singable poetry in Danish could successfully be written. The construction of lines and stanzas thereby became identical from one stanza to another, and the congregation no longer had to experiment getting varying numbers of syllables squeezed into lines when singing the hymn. The metre aided and supported the singing. Kingo worked precisely with alternating verse forms and made sure that his hymns and songs could be sung to well-known melodies.

### *Kingo's hymn book*

After the publication of *Sjungekoret* (Spiritual Song-Choir), the king asked Kingo in 1683 to prepare a hymn book of the old hymns and to expand the work with his own hymns. The hymn book was to be part of the efforts made by the monarchy to order church and religious life and to create a clear, uniform structure for the church service. The hymn book was to follow the ecclesiastical year and apart from the fixed liturgical texts it was to contain gospel and epistle hymns for each day of the Church year.

Kingo was granted a royal privilege to print the hymn book, and when the task proved to be more time-consuming than first estimated, and when he realised that the many hymns he wished to use, including reprints of the old text versions from Thomissøn's hymn book, could not fit into one book, he divided the publication into two: a winter and a summer part.

The winter part resulted in a work of more than 700 pages, with both new and old hymns for each Sunday – of the total of 267 hymns, 136 were composed by Kingo. The king, however, had not been informed by his officials that he was only getting one half of the hymn book, and without any further discussion he had the royal privilege revoked.