

“It was not for your sake.”

——On Reading Isak Dinesen/ Karen Blixen’s *Babette’s Feast*.——

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Babette in Isak Dinesen’s *Babette’s Feast* is an anti-Christ, according to Frantz Leander Hansen (2003). Sara Stambaugh concludes Babette is a Dionysian Christ (1988). She is a feminine Christ of the medieval tradition, argues Margaret M. McFadden (2004). “Babette, as the giver of grace through her art, is a parallel to Christ,” claims Mary Elizabeth Podles (1992).

In relation to a study on the Christian ceremony called *Eucharist* I once thought Dinesen’s novella would be a good example of Eucharist in a cultural context. Scholarly articles on the story seemed to confirm my notion, until I realized that most who thought like me, referred to the 1987 movie by Gabriel Axel. Others, referring to Dinesen’s novella, in English or Danish, drew different conclusions. Why? The following is a partial answer.

Form and content are equally important in communication. The rhetorical ideal is that the two should match one another, but whether they do or not, their combination influences the message’s audience. Therefore, we will first examine the publication history of *Babette’s Feast* by comparing the first edition in English and Danish (=the forms), and then compare the text as it has appeared in two English editions, two Danish editions, Gabriel Axel’s film manuscript and his movie (=the

contents). Significant changes are thereby identified that, in turn, might have led consumers to widely different readings of the text. Any reading is also conditioned by the reader's/ viewer's quest into the text, but not having the means or qualifications for going into that particular aspect of the receptions it is left aside.

The analysis has been deeply influenced by many journalist and scholar readers whose works have been consulted; they have alerted me to dimensions in *Babette's Feast* I overlooked in the first place, which increased my appreciation of the story. I hope readers of my reading will feel motivated to read the wonderful short story—for the first time or again—and watch the movie. To the extent deemed necessary, background notes are included about Blixen and elements in *Babette's Feast*.

The life of Karen Blixen

Baroness Karen von Blixen-Finecke was born on 17 April 1885 as Karen Christentze Dinesen the daughter of Ingeborg Westenholz (1856–1939) and Wilhelm Dinesen (1845–1895)¹. In 1913, she engaged her Swedish cousin, Baron Bror von Blixen-Finecke (1886–1946), and married him after they had moved to Kenya to start a coffee plantation in the Ngong Hills near Nairobi. To finance it, a company was formed and named Karen Coffee. The business was not successful in part because the location turned out to be unsuitable for coffee growing. Privately, things did not work out well either. In 1916, Bror acquired syphilis and passed it on to Karen who was first diagnosed in Kenya and subsequently sent for treatment in Denmark. On route, she saw a doctor in Paris who predicted she probably couldn't be cured. Consequently, though the Danish doctor

1) Biographical details taken from Larsson 1997.

treated her with success, and no later medical records documented new outbreaks, Blixen believed herself an eternal victim of the disease wherefore she kept taking small doses of arsenic to prevent the next outbreak, thereby poisoning her body²). Syphilis aside, while she lived in Kenya she also suffered from malaria and, importantly, from stress sometimes leading to depressions (cf. Donelson)³). She separated from Bror in 1921 and divorced him altogether in 1925, yet retained Baron von Blixen's family name and the title of baroness. A friendship with the Englishman Denys Finch Hatton (1887–1931) evolved into a relationship and she seems to have conceived his child but lost it⁴). Though never a good investment Blixen fought well for her company, in part because she liked the nature, in part because Finch Hatton would come and stay with her, and in part for the sake of the Africans, she believed depended on her. The World Depression was merely one of several causes for the economic failure of the enterprise, and by 1931 the shareholders in Karen Coffee would not postpone selling off the holdings. That very spring, as Blixen unwillingly was forced to give up her African life, Finch Hatton

2) On Blixen's medical story, see Donelson, pp.335ff. Blixen was sometimes hospitalized for operations and to recover from fatigue, and much to her regret during these extended periods she could not produce much, if anything. In the late 1940s, a third of her stomach was removed as treatment of ulcer further reducing her ability to eat. On her first and last visit to the United States of America in 1959, a celebration of the then famous Isak Dinesen, she could hardly eat anything.

3) Causes for stress included Blixen's matrimonial situation, and her isolation from the majority of British settlers during the 1st World War.

4) Using the code name "Daniel" when they talked about a future child, in 1926 Blixen cabled Finch Hatton, in England, "I understand that Daniel is on his way." Finch Hatton replied, "Reference your cable and my reply please do as you like about Daniel as I should welcome him if I could offer partnership but that is impossible—stop—you will know I consider your mothers views, Denys" (Donelson, 234–235). Blixen apparently lost the child at then end of May 1926.

crashed to death in his airplane. Returned to Denmark and financially broken, Blixen settled with her mother in her childhood home Rungstedlund, north of Copenhagen, where she died on 11 September 1962.

“I am a storyteller,” she once told her American radio audience in the 1950s⁵). Throughout her life stories and storytelling were important to Blixen. During her childhood she loved staging her puppet theater with plays of her own. Her father Wilhelm had explored North America living with Native Americans (1872–1874) and his adventure-experiences were a favored source of her stories as well as of life values. Feeling Wilhelm was the one in her family who understood her, she developed a strong bond to him⁶). Consequently, his suicide in 1895, was the more of a shock, leaving her with a sense of betrayal by him and estrangement from her still living family. In Africa, she prepared and told Finch Hatton stories when he stayed on her farm. In part, they were conditioned by her observations and admiration of the local people and nature.

Storytelling proved to be her means for a living. 1934 saw her successful debut collection of stories called *Seven Gothic Tales* published in the USA by Harrison Smith and Robert K. Haas. The cover identified the author as Isak Dinesen⁷). Her choices of these three seemingly distancing measures were motivated by a wish to surpass prejudices (male over female), reach a wider audience (English over Danish), and surmount reluctance (US over Europe). English also seemed a natural choice, because she had been living in that language for most of the years

5) KB in the US, in a radio broadcast.

6) On their relationship see Thurman, 45–50; on the inspiration esp. 47–48.

7) “Isak Dinesen” was a composite of her father’s family name and the Hebrew name for “God Laughs.”

between 1914 and 1931. Her measures proved successful in that *Seven Gothic Tales* was well received—even elected Book-of-the-Month before it was published. This gave her a much needed income and in turn convinced an initially reluctant Danish publishing house to accept Blixen’s own Danish version of the stories. In the name of Karen Blixen, they were released as *Syv fantastiske Fortællinger*⁸⁾ by Reitzels Forlag in 1935. It was not only the Danish publishers who declined her in the first place. Putnam in London had turned her down before a friend introduced her to Smith and Haas⁹⁾.

Blixen followed this pattern of publication for the short stories collectively known as *Anecdotes of Destiny*, including *Babette’s Feast*. Here I shall refer to four versions from Blixens hand: I(sak) D(inesen) 1950 (published in the US), ID 1952 (the first Danish edition), K(aren) B(lixen) 1958 (the second Danish edition) and ID 1958 (the second US edition). To facilitate comparison the appendix is a compilation of selected passages from these four editions, and of KB 1958 with Gabriel Axel’s manuscript (Axel 1986) and his movie (Axel 1987). The passages have been numbered, so in the text “Appendix, number” refers to the collective of editions.

Blixen’s purposes in writing *Babette’s Feast*

Seven Gothic Tales was an economic success as was Blixen’s semi-biographical *Out of Africa* (published 1937 in Denmark and England, 1938 in the US). However, the outbreak of war in Europe in September 1939 and Germany’s occupation of Denmark from April 1940 first made

8) Literally *Seven Fantastic Tales*

9) Ironically, Putnam subsequently bought the book from the US for publication in England, without realizing that they had been offered it in the past.

money transfers difficult then stopped them completely till after the German surrender in May 1945¹⁰). This left her with the income she could gain in Denmark. She had to get by on a very tight budget that for instance made repairs of her house beyond the bare minimum difficult and also meant that her secretaries, one at a time, were expected to serve her in many other ways. The last and most patient of these women, Clara Svendsen, on one hand was honored to work for the famous Karen Blixen, but at times found it trying when she had to take extra jobs to make both ends meet, because her payment was overdue (Svendsen, 47). Not that Blixen was always broke or stingy. In Kenya, her hospitality and generosity had been well known, and in Denmark, Blixen felt it her duty to try to prevent her neighborhood from being ruined by property speculations wherefore she let people have free access to her own garden. When writing *Babette*, one of Blixen's motivations was a need for money.

Another motivation was the challenge posed to her by "the English writer," as Langbaum labels Geoffrey Gorer¹¹), "[who] bet Isak Dinesen that she could not sell a story to *The Saturday Evening Post*" (Langbaum, 247)¹²). Karen Blixen had corresponded with the English social

10) When the war ended and she could get money from the US again, the tax laws made her ask her agent to send money in small amounts. "I have very sad experiences with big profits made in one year! Out of the 50.000\$ earned in the U.S.A. during the war I have, after taxes paid in America and Denmark, received about 3.000\$." (Blixen to Haas 11 April 1952, in Larsson and Engelbrecht 1996, vol. 2, p. 83)

11) Thurman 1982 (377) identifies Geoffrey Gorer (1905-85) as "a visiting English friend" whereas Svendsen 1974 (45) writes he was "En engelsk etnolog" (an English ethnologist). His papers include two letters of 1948 from Karen Blixen and are today kept at The University of Sussex cf: (http://www.sussex.ac.uk/library/speccoll/collection_descriptions/gorer.html).

12) *The Saturday Evening Post*, was "a journal founded in 1728 as *Pennsylvania Gazette* by Benjamin Franklin, gained its present name in 1821, and was

anthropologist in 1948, and he had “visited her to talk about his observations of the Americans, published in his book,” i.e., *The American People: a Study in National Character* from W.W. Norton, 1948 (Svendsen, 45). He had told her, that the Americans liked food, which inspired her to write a story about food. She worked on “Babette’s Feast” during the spring of 1949 (Svendsen, 45). First, she sent the story to the American magazine, *Good Housekeeping*¹³. The editors replied, in August 1949, that they were honored by her offer, but had to decline “because the food described in “Babette’s Feast” could only be of interest to people of the highest income” and thus would be beyond their readership (Svendsen, 46). Taking Gorer’s challenge she then sent *The Saturday Evening Post* three or four stories including “Babette’s Feast”. The magazine selected one called “Uncle Seneca” and published it in its December 10, 1949 edition as “The Uncertain Heiress” (cf. <http://www.pastpaper.com/List-SatEvePost40s.htm>). The choice upset her, because Blixen thought “Uncle Seneca” inferior to the other stories. Her story “Sorrow Acre” had been published by the US magazine *The Ladies Home Journal* in August 1949, so when *The Saturday Evening Post* rejected “Babette’s Feast” she sent it to *The Ladies’ Home Journal* that published it in June 1950 (Langbaum 247)¹⁴.

bought by Cyrus H. Curtis in 1897” (cf. Saturday Evening Post Society 2010).

- 13) ***Good Housekeeping***, a women’s magazine founded in 1859; since 1911 owned by the Hearst Corporation (cf. http://wapedia.mobi/en/Good_Housekeeping)
- 14) ***The Ladies’ Home Journal* (LHJ)** first appeared on February 16, 1883, as a women’s supplement to the Tribune and Farmer, like The Saturday Evening Post published by Cyrus H. Curtis. It grew out of a popular “women’s column” written by Louisa Knapp, Curtis’ wife. The following year it became an independent publication and rapidly became the leading magazine of its type, reaching a circulation of more than one million copies in ten years. In 1892, it became the first magazine to refuse patent medicine ads. [...] In 1986, LHJ was acquired by the Meredith Corporation (cf. “Ladies Home Journal” 2010). LHJ

The story

Karen Blixen divided her story into three ages. The first two are used to introduce the main characters and lead up to the third, where all get together at the dining table, laid out by Babette.

We are first introduced to a congregation, “a pious ecclesiastic party or sect” of Protestants living in Berlevaag, a small Norwegian town by a fjord, (ID 1950, 35:1; KB 1958, 7:2 has “en from og streng kirkelig retning (a pious and strict ecclesiastic wing”). The congregation was founded by “a dean and prophet.”¹⁵⁾ At the time of introduction, 1854, his two daughters, Martine and Philippa “named after Martin Luther and his friend Philip Melancthon,” are eighteen and seventeen respectively. Their mother has died long ago, and their father declines their local pursuers, declaring them to be like his right and left hand. In 1854 Lorens Lövenhielm, a young Swedish officer, is sent by his father to stay with his aunt in the vicinity of Berlevaag. He happens upon Martine and tries to conquer her by attending the gatherings of the congregation, but unsuccessful he returns to Stockholm and makes a glorious career at the royal court. A year later, arrives another stranger via Sweden, a famous French opera

subsequently carried Blixen’s stories in Feb 1953 (The Immortal Story), May 1955 (The Cloak), Nov 1957 (The Caryatids), Jan 1960 (The Blue Eyes), Mar 1960 (A Country Tale), Nov 1960 (Farah), Dec 1962 (The Secret of Rosenbad) (cf. University of Minnesota Libraries 2008).

- 15) ID identifies him as *dean* in English and *provst* in Danish. As such he would have been a member of the church-hierarchy in a position above the common pastors. The Norwegian church is and was organized like the Danish with a hierarchy from “prester, proster og biskopper,” where “proster” means the spiritual and administrative leaders of one of Norway’s 103 deaneries. Even during the union with Sweden, 1813–1907, the Norwegian church was independent of the Swedish system (cf. “Etter Reformasjonen”).

singer, Achille Papin on recreation in the Norwegian wilderness. He happens to hear Philippa sing in the church and sets about to cultivate her talent and bring her to Paris, where, he promises her, rich and poor will enjoy it and she will be served the best food in town at Café Anglais. The Protestant pastor is taken aback by the Catholic Papin's offer; still, he accepts it. Philippa makes progress till one day during a rehearsal of the "duet of seduction" from Mozart's *Don Juan*. Philippa was Zerlina, Papin was Don Juan and as they sang, "he was swept off his feet by the heavenly music and the heavenly voices. As the last melting note died away he seized Philippa's hands, drew her toward him and kissed her solemnly, as a bridegroom might kiss his bride before the altar." (ID 1958, 28) That sealed the end of the singing practices.

The next [st]age is 1871. The Dean is dead. The sisters live together in their father's house, when, on a dark and stormy night in June, a French woman seeks refuge in their home. She has been advised to go to Berlevaag by Achille Papin. In a letter of introduction, Papin explains that the woman's name is Babette Hersant, a *Communard*, accused of arson. Babette's husband and son have been killed by the aristocratic defenders of injustices and she has lost everything. Papin concludes his presentation with "Babette can cook." The sisters accept her. Learning she is a Catholic, and a former cook for a saintly bishop, they determine to prove themselves more pietistic than he and make her a Protestant by their example. Berlevaag's citizens get used to Babette; the business people learn she is skilled in bargaining and the poor, who are cared for by the sisters, enjoy her nourishing food, simple as it is under the given economic circumstances.

1885, fourteen years after Babette's arrival in Berlevaag, is the year of the story's third, main [st]age¹⁶). Babette's sole connection with Paris is

a lottery stake, and 1885 first witnesses her winning the lottery's big prize of 10,000 Francs¹⁷). Coincidentally, 1885 is also the hundredth anniversary of the Dean. The sisters have been talking about the upcoming event and Babette asks for the sisters' permission to serve a genuine French dinner. Reluctantly they give in to her pleading. The remaining story is focused on the dinner and is divided into three parts; Babette's purveying the ingredients, her preparing the food and the house, and the participants consumption of the dinner. Because the sisters fear the unknown situation of a genuine French dinner, the diners have agreed among themselves, not to pay attention to what they eat or drink. Lorens Lövenhielm happens to join the dinner, and through him they and the reader get to know what is served. As the meal progresses and the participants ingest and become one with the unknown, an atmosphere of harmony manifests among them, and broken relationships are reconciled. When everyone is gone, the sisters learn that Babette has spent her lottery prize to pay for the dinner. They thank her for having given her all for their sake to which Babette replies, "For your sake? No, for my own." (Appendix, 54)

"Babette's Feast" in The Ladies' Home Journal, June 1950

If form and content shapes one another, the layout of the first edition

16) ID 1950, 205:11; ID 1952, 22:2 and KB 1958, 27:2 have "fourteen years" whereas ID 1958, 31:2 has "twelve years," so in the latest case, the climax takes place in 1883 instead of 1885. (See appendix no. 18).

17) In 1885, under the Latin Monetary Union, 10000 Francs were equivalent to 2.903 kilogram of gold. A French workman earned about 5 Francs a day, a housemaid 20–30 Francs a month (cf. <http://answers.yahoo.com/question/index?qid=20070225055803AAc6VDO>).

of “Babette’s Feast” in *The Ladies’ Home Journal*, June 1950 deserves our attention because it must have influenced the readings of the story.

The cover of “The Magazine that Women Believe in Ladies’ Home Journal” (June, 1950. 25c) is a full-page photo of the laced-covered head of a blond, blue-eyed woman in her twenties—very likely bridal dressed¹⁸⁾—with two small blocks of appetizers at the bottom, one of which reads “Stories by Isak Dinesen, Mona Gardner, Florence Jane Soman.” The magazine measures 27.2×34.7 centimeters. Weighing 740 grams, it comes at 212 pages of four columns, each 6cm wide with 100 lines in the running text. In other words, a solid and densely printed publication. The circulation of this particular issue must have been between 4.5 and 7.5 million copies¹⁹⁾.

Page 3, the page of contents, introduces Isak Dinesen:

Dinesen is the maiden name of cosmopolitan Baroness Karen Blixen of Rungstedlund, Denmark. She married a cousin, Baron Blixen, in 1914, and lived on a coffee plantation in British East Africa for seventeen years, is now divorced and back in her own country. Three volumes of her short stories, published by Random House, have been Book of the Month Club selections. *Babette’s Feast* (page 34) takes place in Norway.

Beside *Babette’s Feast* this issue carries the novel “Middle Heaven” by

18) Several of the advertisements are focused on “June, the traditional month of brides” for example on pages 15, 17, and 19.

19) Under the editorship of Bruce and Beatrice B. Gould between 1935 and 1967, the circulation of LHM tripled to 7.5 million (N.Y. Times, Jan. 31, 1989. NB: According other sources, the couple retired from their editorship of LHM in 1962 (Torkelson 1968 and Princeton University Press 2007)). The circulation of LHM was 4,520,982 the week before 4 Oct 1948 (Time 1948) and on the rise, so the June 1950 issue must have come in between 4.5 and 7.5 million copies.

war correspondent Mona Gardner about “the people I know thoroughly”= the Japanese; two short stories: Florence Jane Soman’s “How long shall I wait?” and Dwight Hutchison’s “How far can you go on a new hat?” plus the fourth of five installments of “Wintertime” By Jan Valtin. Like two-third of the fiction is written by women, so is the gender proportions among the non-fiction parts that consist mostly of advice features related to middle class(?) white(?) women’s domestic life, for example “How to snare a man,” “Baby’s first year,” Making marriage work,” and “Nylon Travel Wardrobe.” The magazine is, however, not solely dedicated to “home.” “Training for Citizenship” for instance, introduces the idea of married women doing voluntary community service, and among the readers’ letters some express dissatisfaction with the life as housewives (p.6 and 8). Others praise the magazine for its intellectual fare and entertainment. The advertisements are overwhelmingly focused on home appliances, fashion and processed food.

Dinesen’s novella begins on pages 34–35. More than seventy percent of the spread is covered with an illustration by Harry Anderson. It has General Lövenhielm in red uniform illuminated by candlelight and with the full attention of his table fellows. In other words, where Dinesen focuses on the women and especially on the “black” servant *cum* cook; Anderson draws our attention to the white, decorated man in red. Only glasses are visible on the table—despite (?) food being what reveals Babette’s identity. Two phrasal appetizers are inserted: in the upper-left quadrant white letters on the fire red background state, “Never before had they been so wonderfully favored” and, below the picture, set in a red, cursive hand, “Hers was a hunger that had lasted all her life... and was satisfied in a day.” None of these sentences are lifted from Dinesen’s text, and the veracity of their claims is questionable. Particularly the latter one



Babette's Feast, Ladies Home Journal June 1950

—who is the finally satisfied “she”? Babette? The reader? The author?

The prologue ends on page 35 and chapter 2 “Martine’s lover” begins on page 202, wherefrom the page layout is the standard four columns per page. The left most is an advertisement for “Wheaties,” a breakfast product. Two-third of the lines in the middle of the third column is a box, framed by red stars above and below, containing a poem *The Gracious and the Gentle Thing* by Robert P. Tristram Coffin. Page 203 is a full-colored advertisement for SWIFT’S PREMIUM HAM. Of the four columns on page 204, the two left most are shared by two advertisements? “VETO, against under-arm perspiration and odor” on top, and Kleenex Pocket-Pack at the bottom. *Babette* is in column three; number four has three anatomically related advertisements—for NAIR, a lotion to keep (women’s) legs hair-free, for “CAT’S PAW Rubber heels and soles,” and for

DR. SCHOLL'S SHOES. On page 205 the words in the first two columns are mostly Dinesen's, except for the insert of a short word of wisdom, "Laughter, if it comes from the heart, is a heavenly thing'-Gilbert K. Cherton," while the remaining two columns have PAN-STICK by Max Factor's promise of "the coolest way to a tan" with a mail coupon. This latter b&w advertisement is printed back to back with a full-color for "Uncle Ben's *converted* Rice" on page 206, that otherwise has three columns of *Babette*. The story continues in the first two columns on page 207 but must share the reader's attention with a 25-line inserted box, set off by a thick red line above and below. It has these thoughts of Mark Twain:

I have no special regard for Satan but I can at least claim that I have no prejudice against him. It may even be that I have a little in his favor, on account of his not having a fair show. All religions issue bibles against him, but we never hear his side. We have none but the evidence for the prosecution, and yet we have rendered the verdict. To my mind, this is irregular. It is un-English, it is un-American. We may not pay him reverence, for that would be indiscreet, but we can at least respect his talents. A person who has for untold centuries maintained the imposing position of spiritual head of four fifths of the human race, and political head of the whole of it, must be granted the possession of executive abilities of the loftiest order. I would like to see him. I would rather see him and shake him by the tail than any other member of the European Concert.

Advertisement for FABERWARE stainless steel cooking ware covers the last two columns of that page. Page 208 has a full-color advertisement for ARVIN METAL CHROME-PLATED DINETTE SETS in the first two columns,

followed by *Babette* again with a box set off by blue stars and with a Virginia Brasier poem *The Generations*. Only column two on page 209 carries the story forward; column one is shared by SANI-FLUSH, a fragrant for toilets and *Bridgeport Aer-a-sol* insecticide in b&w, while BIRD ARMOLITE AND LINOLEUM FLOOR COVERINGS, in colors, covers the half page to the right. The first column on page 210 has a b&w advertisement for BRILLO soap pads. The full second one and two-third from top to bottom of the third and the fourth have Blixen's tale. The bottom of columns three and four has a cartoon of a man telling a woman, "we must be calm; we must be rational; we mustn't lose our heads. We're standing in poison ivy."

Page 211 has a column, number one, by the "prominent nutritionist" Adelle Davis²⁰ *Never hungry—yet Undernourished*, a situation she explains can be corrected by using the right utensils. GUARDIAN SERVICE offers such utensils in its full color add on what remain of that page. Soft-weve (toilet paper) and Scotties (tissues) flank the last part of *Babette* printed in two-thirds of columns three and four on page 212. At the bottom right is a box with Nora O'Leary's "DOS and DONT'S for Sewing Nylon Fabrics." Opposite page 212 is the inside of the back cover, a full-color advertisement for CANNON COMBSPUN PERCALE SHEETS.

Spelled out like above, it should be clear how the graphic designers' professional decisions were meant to entertain the readers and enhance the exposition of the advertisers. The lay-out's skillfully matching of

20) "Adelle Davis (1904–1974) was the US first "health authority" (...) At the 1969 White House Conference on Food and Nutrition, the panel on deception and misinformation agreed that Davis was probably the most damaging source of false nutrition information in the nation. (...)" (Barrett 2006, see also Young 1980, p. 180.) Other sources, such as the entry for her under Wikipedia.com, have a more flattering portrait of Davis.

Dinesen's text with food related products makes the most of the reader's attention on food; on the other hand it interrupts, and the non-commercial boxes—the cartoon's male driven action or Twain's take on Satan—seem to counter the story's strong artist woman. June is a wedding month, at least in the United States of America, which makes the choice of publishing a tale about two spinsters, a widow, and their dinner in December a puzzle, were it not for the fact that *Babette's Feast* can be read as a very romantic and ecstatic tale of love where “righteousness and bliss shall kiss each other” and that makes a nice message for newly-weds.

***Babette's Feast* in Danish**

The first edition of *Babette's Feast* in Danish is a booklet of 12×19.2 centimeters, in a beige hardcover with brown vertical stripes and a white label on the front that reads “*Isak Dinesen/ Babettes Gæstebud// Fremads Folkebibliotek.*” Its 62 pages of good quality paper have 27 lines within 8 ×14 centimeters, and the text is set in a 12-points font with comfortable space between the lines. The book was the first volume in the series “Fremad's library for the people” (Fremads Folkebibliotek) published by Forlaget Fremad, the press of LO, the Danish labor unions' umbrella organization, in 1952. The first print ran at an astonishing 50,000 copies. This hardcover edition was used as a give-away to the library subscribers. A softcover edition was sold separately at a modest 1.50 Danish kroner²¹⁾ because Blixen wanted people to buy it and, for example, use it instead of a greeting card (Svendson, 64). The page with technical information states that Jørgen Claudi translated the text and that, read by Bodil Ipsen, it

21) A laborers' hourly wage was 3.69 kroner (cf. DA)

had been broadcast on the Danish Radio on 24 November 1950 and 8 February 1952, as well as on the Swedish Radio on 18–19 April 1951²²⁾.

Comparing the first Danish edition with the English, the physical conditions are strikingly different, yet relatively speaking *The Ladies Home Journal* and *Fremads Folkebibliotek* had a wide circulation in common. Unless the publishers of LHH and FF were motivated by a wish to prove themselves culturally sophisticated—and I have no evidence to that end—the fact that this story appeared in so diversely segmented literary fora can be taken as an evidence of the universality and the universal appeal of *Babette's Feast*. Comparing Claudi's translation with Dinesen's English version, one finds it to be very faithfully and imaginatively done. Could it be because the text was actually written by Blixen but published in the name of Claudi?²³⁾ In fact, authorities like Blixen's trusted secretary Clara Svendsen writes "Jørgen Claudi had translated the tale for a radio performance, read by Bodil Ipsen" (84), and Judith Thurman, her thorough American biographer, writes that after a summer holiday in Italy in 1949 "Karen Blixen came home exhilarated but broke and decided she would try her hand at writing for the lucrative American magazine market." (376) No sources available to me at the moment substantiate my notion that Blixen actually wrote the text or had a final say in Claudi's translation. My notion, then, is build on the

22) "The Danish Radio" was the state monopoly radio and television broadcasting system till 1988. Jørgen Claudi (1916–1971) worked for the radio's Theatre Section (Lense-Møller 2001). Bodil Ipsen (1889–1964) was a leading actress on stage and in movies; the Danish equivalent of the US Oscar is named Bodil partly after her. Fremads Forlag was a part of the National Laborers Organisation's efforts to provide all necessities to the workers, including culture. Fremads Folkebibliotek ended in 1970 with no. 193, A.J. Cronin *Under de evige stjerner* (Danish translation of *The Stars Look Down* from 1935).

23) If so, it would not have been the first time, cf. Thurman, 352 and 362.

following circumstantial evidences.

First, Donelson has demonstrated that several of Blixen's works were created over a long span of time, wherefore it is not unlikely that *Babette's Feast* too was not written in a matter of a few months between her return from the summer holiday in Italy 1949 and *Saturday Evening Post's* publication of "Uncle Seneca" in December 1949, when they also had Babette at their disposal. Second, her novel *Gengældelsens Veje* from 1944 was published as Clara Svendsen's translation of the Frenchman Pierre Andrézel, although in fact the labor of Blixen (cf. Langbaum, 197). It would therefore not be the first time, if someone deliberately was credited with a translation that had not taken place. Third, , given her star status in the Danish cultural Parnassus in the 1950s, and her care for details it would be surprising if she did not have a) the option to comment and b) did not use it²⁴⁾. Fourth, in a letter of 1947 to her USA publisher at Random, Blixen tells him

I have myself got 6 'short stories' ready here(...). (...)If you wish I shall send one or two of them to you. They are, however, written in Danish, -but they have not been published in Danish, -so that it will take some little time before I can have them re-written in English, and sent off to America. (...) For the sake of further discussion on the matter, I shall call any stories of this kind and quality: 'Anecdotes of Destiny' (Blixen to Haas, 23 July 1947, in LE1, 470).

24) In *Karen Blixen i Danmark*, J. Claudi is mentioned six times, though no letters of his correspondence with Blixen have been included (cf. Larsson and Engelbrecht 1996, vol. 2 p. 632 [hereafter LE2, 632]). While one could imagine her simply being satisfied with the result, and therefore used it almost as it was, considering how otherwise she was very careful with her works and did not think *Babette's Feast* inferior to her more "serious" stories (cf. her comments to Robert Haas, see above) it seems reasonable to assume that she somehow supervised the first translation.

Therefore, Claudi might well have had a Danish version for reference, but likely for use-as-is. For the lack of direct evidences, I shall still refer to ID 1952 as Claudi's translation.

Even for a reader with no proficiency in Danish, comparing Claudi's translation with Blixen's Danish 1958 edition (KB 1958) will make the affinity clear, see the appendix. Mostly the words have been used with no alterations. The difference between the two versions stems primarily from Blixen's addition of details in her descriptions. An example is a scene of internal schisms marring the community in the year of the Dean's one hundredth anniversary: In the original this fact is expressed: "Two old Sisters could not even tolerate the sight of each other" (ID 1950, page 206 column 1 (hereafter 206:1)), in Claudi's correct rendering: "To af de ældre søstre i Menigheden kunne end ikke tale synet af hinanden" (ID 1952, page 27 paragraph 2 (hereafter 27:2)). KB/ ID 1958 expand this to:

There were in the congregation two old women who before their conversion had spread slander upon each other, and thereby to each other ruined a marriage and an inheritance. Today they could not remember happenings of yesterday or a week ago, but they remembered their forty-year-old wrong and kept going through the ancient accounts; they scowled at each other. (ID 1958, 34:4).

This last paragraph is identical with the Danish 1958 version. It is followed by two paragraphs to substantiate the point (KB 1958, 34:2-36:2; ID 1958, 34:4-35:1); the first about two men who cheated one another in their youths, the other about a man and a woman who had an extramarital affair and now blame each other for the sinning. Later in the tale, these tensions are mirrored in a scene of reconciliation during the

dinner after the consummation of Clos Vougeot 1846 (Blixen 1958, 72:2; Dinesen 1958, 54:3), a scene not in the original. In this way, the tale's supporting figures gain more personality and the more, graver, facets of sin intensify the atmosphere, thereby also augmenting the sense of bliss when it is achieved. In this case, the English ➡ Danish ➡ Danish ➡ English versions are symmetrically identical, but, as Hansen (2003) demonstrates, there are sometimes differences between the English text and the Danish, differences that occurs mostly where the Danish has been altered by Blixen. Towards the end of the story, for example, when Martine and Philippa hear that Babette prepared and served the dinner for her own sake, Philippa, the younger sister, "rose and took a step toward her servant" (ID 1950, 212:15). Claudi (ID 1952, 61:2) translated this faithfully as "hun rejste sig og tog et skridt frem mod sin Tjenestepige." The second English edition is identical with the first, but the second Danish edition reads:

Hun rejste sig fra den trebenede køkkenstol hun sad på, og tog et skridt frem mod sin kokkepige. Dette skridt var meget langt, fra én verden ind i en anden. (She rose from the tripod she was sitting on, and took a step toward her cook. It was a very long step, from one world into another.) (KB 1958, 82:5)

The first sentence is another example of the numerous adjustments of descriptions already given²⁵⁾. The second sentence transforms the physical movement into an existential metaphor, thereby emphasizing a [new]

25) "Kokkepige" literally translates as *cook girl* but that word is not in the English vocabulary. Babette evidently is not a "pige=girl" in the "non-adult, young female" sense, so this commonly used diminutive denotes an inferior/ child status. Are we to understand this is how Martine and Philippa viewed Babette? I guess so.

dimension in the text²⁶⁾. In the appendix, I underline this and other additions in KB 1958 and include my verbatim English translation of them.

To account for all the changes would exceed the limits of this paper, yet two more deserve our attention. One is General Lövenhielm's speech at the dinner (Appendix, no. 48). The Danish version has been augmented from 56 words in ID 1952 to 156 words in KB 1958, and the English from 78 to 207 words. The focus has been shifted from {human's} *choice* to {God's} *grace*, and the subject from the abstract "human" to and an inclusive "we" so it matches the congregation's Lutheran teaching even better than before. The other point is the descriptions of Babette. In KB 1958, Babette is darker and her body bigger than in the other versions (see no. 34 dark woman ➔ dark, stout woman & "taken possession of most of the house" ➔ "taken possession of the house"; no. 23 dark eyes ➔ black eyes like wells; no. 53 (comparing her to) "an old black king" ➔ "the elephant-size black king," no. 54 "to both of them, she appeared to have grown, and her body looked unusually big in the kitchen. When she spoke, her words were of the same size." Likewise, extra wildness is emphasized in Babette's nature: no. 54 "Babette turned completely black, as wild as the black king" and no. 57 "I loaded the gun for my menfolk; my arms were blacken, as now, by fouling. I stepped in blood: my stockings were drenched in it."

Others have pointed out how Blixen positions Babette as a witch in the eyes of Martine and Philippa, not only during the feast sequence but also when she makes everyday food curative and manages the scanty

26) Hansen dismisses it, because in his opinion nothing has actually changed. I do not agree with him; while not an existential leap=sudden awakening, it could well be an important "flash" along a path of gradual awakening.

money so well (see below).

Like the physical forms of the editions would have influenced the readings of them, so would these additions and changes. This may be part of the explanation for the many readings of *Babette's Feast*. Here, we first focus on the most well-known of them all, the Danish film director Gabriel Axel's "Babettes Gæstebud" from 1987.

Gabriel Axel's *Babette's Feast*, based on Karen Blixen's

The following description and discussion is based on Axel's manuscript for *Babettes Gæstebud* (Axel 1986)²⁷⁾ and Axel's movie as published on video tape in Japan by CBS/Sony Group (Axel 1987).

Gabriel Axel Mørch (1918–) had more than thirty five years of experience when he began his work on the adaption of Karen Blixen's story. Axel was born in Denmark but raised in France till his father's business went bankrupt. Between 1935 and 1946, he lived in Denmark where he trained, first as cabinet maker, then as actor at the Danish Royal Theater. He then lived on and off in Denmark and France (cf. "Gabriel Axel"). Axel's filmography (see www.imbd.com) reveals him as a pioneer of television drama for The Danish Radio from 1951 to 1958. His second feature movie was nominated for The Golden Bear at The Berlin Film Festival in 1958. His tenth feature, *Den Røde Kappe* (*Hagbard and Signe*) won him a special mentioning at The Cannes Film Festival in 1967 and also a nomination as best director. Twenty years, eight movies for French television, and seven feature movies, mostly in Danish, later Axel achieved an Oscar for "Best Foreign Movie" and a number of other

27) Unpublished, but available at the Danish Film Library. I thank the librarian for providing me with a copy.

awards, including one by the Ecumenical Jury in Cannes, for his *Babettes Gæstebud*. The nominations for “best director” awards at prestigious film festivals indicate Axel’s talent, though some of his movies have been labeled “embarrassing” (cf. “Gabriel Axel”); his 1994 version of the tale about the Danish prince Amlet, Shakespeare’s Hamlet, was neither a critical nor a commercial success.

Axel’s manuscript for *Babette’s Feast* begins:

Karen Blixen’s “*Babette’s Feast*” -a short story filled with warmth and humor. The characters are not very bright, but unbending till the day when Babette makes her dream come true.

I have strived to be as faithful as possible toward Blixen’s personal and original voice and have included a storyteller to preserve the poet’s own words.

I have taken the dialogue from the short story itself or deducted it from what is written. Where the camera can describe what the text says, I have let the pictures speak for themselves.

It will be natural if each country has a storyteller to speak in the local language, but also if the French, Swedish and Danish actors-actresses speak in their own mother tongue—except in the scenes where Babette and Anchille Papin talk with the two sisters or the Dean in French, as it fits naturally with the story.

This is done for the sake of the movie’s atmosphere and local touch.

The movies like “Fight for the heavy-water” and “Last Chance” have gained by letting the actors use their own languages. (Axel 1986, first of four unpaginated pages)

In his movie, Gabriel Axel does not quite follow Blixen’s division of time²⁸⁾, but otherwise their storylines are so very close that many,

including myself, first believe they are watching Karen Blixen's story. This has resulted in many scholarly articles treating Blixen and Axel's stories as if they say the same, only using different media. A closer examination leads to the short conclusion: they do not.

The second half of the appendix demonstrates that most of the changes have been made between the manuscript and the final cut, as is want of movie makers. Exactly when and why are questions that remain unanswered²⁹.

Axel has changed the location from Norway to Denmark³⁰. Instead of a town with toy-like houses at the foot of a mountain by a deep Norwegian fjord, the daughters live in an mostly black and white fishing village on the North-Sea shore of the flat Danish West-Jutland. Inspired by the late nineteenth century Skagen-painters, Krøyer and the Anchers,

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- 28) Blixen has 1854+1855, June 1871, and 1885, whereas Axel (1986) changes the sisters' encounters with Lövenhielm and Papin to 1845 and 1846 respectively then has Babette arrive at the sisters' house in September 1871, and the celebration in 1885. Few will note that M. Papin in his letter of recommendation to Philippa is quoted as writing "For 35 years, Miss Philippa, have I lamented." (Axel 1987, 0:33:42), which would make Babette arrive in 1881. In his manuscript, Axel had "sixteen years", which would not have added up correctly either, because at the very beginning the manuscript has, "Close-ups of the young Martine and Philippa 1845" (Axel 1986, page 4, scene 12a).
- 29) For this article I have contacted Madame Aubran, who acted Babette, to learn if she remembers any of the circumstances that led to changes, but so far I have not received any reply from her. Likewise, I have not been able to establish a contact to Mr. Axel for further clarifications.
- 30) Keller 1999 notes that changing the location made the movie financially less expensive (147), and quotes Axel from an interview, "I'm sure Blixen would have appreciated my choice to move her Norwegian town to West-Jutland. She would, like me, have realized that sonorous Norwegian doesn't match the story at all. I wanted to extract Blixen's language. Ebba Rode [locally a famous actor] shouldn't all of the sudden start talking in the local dialect of Jutland *Nå sga do bar' hør*'. It's impossible to imagine Blixen in that language." (153).

the light is immanently well used resulting in beautiful cinematography; some of the scenes featuring Babette pay homage to the painters just mentioned. At least for the Danish spectator, this identifies the geography of the village to somewhere in the most northern part of Jutland. Because the location has been changed but the dialogue retained, some details become strained. Three examples: In Blixen's story the aunt, identified as the father's sister of the Swedish Lieutenant resides in Fossum, Norway³¹). In Axel's version, she lives in Nørre Vosborg³²). It is well within reason to imagine brother and sister living in Sweden and Denmark. However, when later Axel lets Lövenhielm declare, with Blixen's words, that the pastor's writings belong "to *our* queen's favorite literature," there is a conflict of nationality; 1885-Norway belonged to Sweden, Denmark did not.

Along the line of inter-Scandinavian conflicts—Babette arrived on a ship called "Anna Colbjørnsen." Thus, it is named after one of Norway's most famous female heroes. Anna Colbjørnsen, or Colbjørnsdatter as she would have been called in her own age³³) (ca. 1667–1736) was a pastor's wife who during the Great Northern War (1700–1721) succeeded in warning some Danish-Norwegian troops of their Swedish enemies' approach and in getting the Swedes drunk before a battle on 29 March

31) In fact, there is a wood producing enterprize called Fossum Bruk near the lake Bogstadvannet, not far from the Norwegian capital, Oslo/Christiania. It was founded in 1400 but has since 1888 belonged to one of Norway's largest forrest companies, Lovenskiold-Vækerø (cf. http://www.snl.no/Fossum_Bruk). These names may have inspired Blixen.

32) Nørre Vosborg is a still existing Danish manor house from 1299/ 1530 located about 10 kilometers east of the west coast and about one kilometer east of Nissum Fjord.

33) "sen" in Colbjørnsen means "son of" where "datter" means "daughter of." Gylseth (1996) argues that the later change of her name was meant as an honor in an androcentric society.

1716. The Swedes were under command of a Colonel Löwen (Gylseth 1996). The ship's name is retained by Axel, though her name is little known in Denmark.

The third instance is when, during the feast, one of the women recounts how the pastor walked across the iced fjord although they live by the North Sea that to the best of my knowledge has not iced.

Geography aside, Axel's medium has inevitably invited some changes. Blixen lets General Lövenhielm remember the triumph of winning a "*concours hippique*" in Paris while he and his aunt ride the sledge towards Berlevaag (ID 1958, 47:2). When served Babette's trade mark dish "Caille en Sarcophage" his recollection continues, silently, with the celebration of him in Cafe Anglais, (ID 1958, 50:4f.). These parts are combined in the movie and the silent memories become an outspoken monologue of the General with the full attention of the other diners else when they have "Caille en Sarcophage (Axel 1987: 1h20m08-).

Visually, Axel has included many takes focused on Babette's preparation of the food, and this has deservedly made his *Babettes Gæstebud* a much acclaimed food movie. Very often, food in movies is something talked about but preparations are little shown, except for cabbage cutting, dough kneading, and soup tasting, because retakes make it an expensive or daring thing to show the assembling of a wedding cake or the picking of a fowl. In "Babette," quails are picked, broiled, cut open, stuffed with truffle, placed in their pastry sarcophagus, and baked in the oven. The sea turtle for the genuine turtle soup is only shown alive, though.

The most striking difference between Blixen and Axel comes about 1 hour 40 minutes into the movie, when Martine and Philippa seek up Babette after her feast. Axel's scene starts in the kitchen, as Blixen has it,

but Babette moves with the sisters into the dining-room, where she begins to clear the table. The sisters say how much they will miss her, when Babette has returned to Paris. Then the dialogue goes on (in Danish with my English translation+the Japanese translation on the videotape with my retranslation for reference; ◀ means the content of the Japanese is identical with the preceding Danish/English phrase):

Babette: Jeg tager ikke til Paris. [I am not going to Paris]

Martine: Rejser du ikke til Paris? [Are you not leaving for Paris?]

B: Jeg har ikke noget at tage tilbage til. [I have nothing to return to] 私は戻れないのです [I cannot go back]

Alle er de borte. [All of them are gone] すべて失いました [I have lost everything]

Og jeg har ingen penge. [Besides, I haven't got any money] ◀ お金もありません

(Philippa sits down)

M: Ingen penge [No money?] ◀ お金がない？

Jamen, de titusinde francs [But, the ten thousand Francs] ◀ でもあの1万フランは？

B: Givet ud [Spent] ◀ 使いました。

M: Titusinde francs [Ten thousand Francs?] ◀ 1万フランも？

(Martine seats herself)

B: En middag til tolv paa Café Anglais kostede titusinde francs [A dinner for twelve at Cafe Anglais cost ten thousand Francs] ◀ カフェ・アングレの12人分は1万フランです。

Philippa: Jamen kære Babette, du skulle ikke have givet alt hvad du ejer og har for vores skyld [Oh, but dear Babette, you should not have spent your everything for our sake.] 私たちのために全部使ってしまうなんて

[You should not have spent all of it for our sake.]

- B: (pauses a bit, then laughs through her nose) Det var ikke alene for Deres skyld [It was not for your sake only.] 理由はほかもあります
[There are other reasons as well.]

The last line is radically different from Dinesen/Blixen's, "For your sake? No, for my own." As can be seen in the appendix, this original phrase was included in Axel 1986. Axel 1987's change may explain the *Pontifical Council for Social Communications' inclusion of Babettes Gæstebud* on its list of fifteen "Best films on religion" since the first century of film making (USCC [1996]), because, in my opinion, it changes how we understand Babette Hersant.

Throughout his movie, Axel has made Babette less wild and black. The manuscript includes, for instance, scenes of Babette on the Parisian barricades in 1871, but a black and white still is the sole visual reference to the traumatic events that sent her off to Denmark. Axel 1987 does include an effectively filmed nightmare suffered by Martine when she has seen the ingredients (0:57:57ff. cf. KB 1958, 46:2; ID 1958, 40:3). It also has the old members of the congregation promise not to taste or talk about what they will be served to defy the possible witchcraft and temptations. But though dressed in black throughout the story, Madame Audran, enacting Babette, is not physically big or heavy to look at, different from Blixen's description of a "massive, dark" woman (ID 1958, 29:1). She is strict yet less witch-like.

Just as this article is about to be published, I was fortunate to talk with Gabriel Axel asking him specifically about the change of Babette. He gave me these reasons; in the printed medium it is easier to get away with contradictions, so when converting a text into pictures, decisions

have to be made—"If one doesn't dare that, better not direct the movie," as Axel quoted the late Japanese master director Akira Kurosawa. Axel found Babette's final line too arrogant, and believes that making her milder is in the spirit of Karen Blixen, he told me (telephone conversation, 13 June 2010).

I find the movie entertaining, moving, and well done. Axel's pictures have strongly influenced the way I visualize the story when reading the novella. Still, does the film convey Blixen's point? Is it a fair reading of her work? By showing us Babette in her "atelier" Axel portrays her well as a great artist, but the ending lets down her full dedication to her art.

To answer that question and discuss what Blixen's point might be follows a brief survey of other readings of *Babette's Feast*.

Other Readings

Most available readings are recorded by scholars—theologians, feminists, psychologists, biographers, and, of course, scholars in literature. Their analyses strive to see *Babette's Feast* in the context of the whole body of Karen Blixen's work and/or her life, and their findings are thought stimulating. I have not come across any sources that document the reception among the first edition's potentially several million US readers, but at least one Danish reader sent Blixen her comments; her name is Birthe Andrup. She was the head librarian of Odense City Library and a long time friend of Blixen, wherefore her "profile" does not match *The Ladies Home Journal* readers'. We note that Andrup refers to the second Danish edition, wherefore she read it in the context of the other anecdotes of destiny. Nevertheless, her reaction was intended for Blixen, not the world of scholarship and as such is of interest to us.

I am now reading *Anecdotes of Destiny* for the second time, and I realize that a third and a fourth time is necessary. Perhaps I'm worn out, perhaps the picture will change, but except for *Babette's Feast*—(a wonderfully warm and immediate³⁴) story, a lovely and positive Blixen-story), -I don't like this book, neither the inside nor the outside. (Andrup to Blixen, 30 Oct. 1958; quoted in LEvol. 2: p. 401, my translation).

Every article on the story includes a description and usually an interpretation of Babette Hersant. Many finds her to be a metaphor for Jesus or a witch.

As Jesus:

Mary Ann Fatula (on the novella), "Finally, Babette's feast and the feasts of grace which are our very lives, are a sharing in this meal in which we feed on God, and where, indeed, everything is possible."

Angel F. Méndez Montoya (2009, on the novella) finds that,

Babette's culinary art is her own self-giving, her own self-expression, and in this novel that creativity reaches its climax in a lavish banquet that transforms people's hearts and lives. Her culinary gift is both erotic and agapeic, or "gastroerotic" (...). While being an epiphany of beauty, Babette's gift is simultaneously an expression of goodness and trust, for she does not mind sharing the riches with others. And this kenotic act does not leave her empty. (...) In this story, the sharing Babette is ecstatic, illuminating, transformative, and healing. (121)

Karl Bowman and Jonathan Walker, "Babette also makes an important sacrifice in her search for happiness and purpose. She is not only an artist, but an unselfish one."

34) In Danish, "umiddelbar" can be translated as "immediate," "unsophisticated"—and "spontaneous."

Majorie Bowens-Wheatley (on the movie), “Thus, one message of the film is that giving of one’s self is salvific (...) while Babette (who remains in the kitchen throughout) serves the guests, representing the image of Jesus as servant.

Mary Elizabeth Podles (1992, on the movie), sees Axel’s changes as an improvement of the story, and concludes “Axel’s most central theme is the self-donation of the artist. Babette, as the giver of grace through her art, is a parallel to Christ who gives himself through the Eucharist, with all that it entails of the gifts of unity and forgiveness.”

Wendy M. Wright (on the movie), “Babette herself is clearly a Christ-image, (...).”

Margaret H. McFadden (2004, on the movie), “Referring to a medieval tradition of the feminine Christ figure—Christ as mother, who nourishes her children. “Grace”—generously and unconditionally given to all—is a key to understanding the films under discussion, including Babette.”

Kuribayashi Teruo (2007, on the movie), “バベットは明らかにキリストのイメージ（保守的な福音派のシネマ解説ではバベットはキリストではなく『天使』）” Babette is obviously an image of Christ. (From a conservative Evangelical interpretation of the movie, Babette is not Christ but an angel).

Babette as a non-Jesus/ witch:

Sara Stambaugh (1988, on the novella):

Her meal thus becomes a communion feast for the twelve diners with the thirteenth figure, Babette, in the kitchen acting the part of a Dionysian Christ.
 // Thirteen, it should be noted, is the number not only of the Last Supper but also of a witches coven, and the imagery associated with Babette and her preparations makes clear that she is a proper witch. (...) Babette’s red-haired

assistant is twice described as her familiar (*Anecdotes of Destiny*, pp. 48, 54), the color of his hair reflecting a traditional association with devils. (81)

Frantz Leander Hansen (2003, on the novella), like Stambaugh, argues that Babette is a witch that masters what Christianity denies—the sensuality and corporeality of life. That Babette is an anti-Christ, Hansen demonstrates by extracting the numerous references to witchcraft. He points out, how the emphasis on the red color of the boy who assists Babette associates with that of demons and the fact that the boy came from a ship combined with Babette’s witch-like nature likely is a reference to a witch trial that took place in Denmark around 1590; likely, because Blixen “refers to a specific historical event where a woman was convicted of being a witch” in her essay *Daguerreotypes of 1951* (Hansen, 80)³⁵.

James R. Keller (2006, on the movie),

Babette is the kitchen shaman, her goal to open the portal between the earthly and the divine so that the members of the tribe can commune with or seek advice from their dead ancestor. (...) Babette’s work may be intended to reacquaint the Christians with the more fleshly religions of their distant past, rehabilitating earthly pleasure and demonstrating that the spiritual can just as easily be attained through indulgence as through self-denial, through the complex as through the simplistic.

Still others see her as neither Jesus nor a witch but rather **as God**, the creator, eg. Robert A. Flanagan (1998), “Babette is an icon

35) It is, by the way, strange that Stambaugh’s work is not included in Hansen’s otherwise comprehensive list of references, considering the many parallels in their observations.

illuminating the generosity of God.” I first met this interpretation in a study on Blixen’s theology, by Svend Bjerg, a Danish theologian. He argues that she accepts God as an artist with humor, but refuses the idea of salvation through Jesus death and resurrection, because all of us must face and handle our own fate, no one can do it on our behalf. Bjerg concludes that Blixen therefore was not Christian (Bjerg 1989).

As evident from the quotations above, diverse interpretations of Babette’s nature naturally also lead to diverse understandings of her feast, its effect and Blixen’s intentions behind it all. Langbaum (1964) was the first to publish a study of Blixen’s collected oeuvre in English, and he argued that in the end a change had taken place in the two sisters, whereas Hansen (2003), a researcher at the Blixen Museum, 40 years later “having scratched the varnish a little” (62) reads a tragedy because none of Babette’s sacrifices, neither in Paris nor in Berlevaag, bring permanent changes to “the systems” that oppress. Keller (2006) agrees with Hansen,

Similarly, Lownhielm is deceived by the luxurious feast and inadvertently by his fellow diners. (...) The Lutherans have not become more open to worldly bliss, and there has been no permanent union of his alternative life choices-righteousness or pleasure/glory-save in the brief period that the celebrants have been under the spell of Babette’s divine cooking. (...) Babette has only made the General and his companions comfortable in the life choices that they have made, reaffirming the values, both physical and spiritual, to which they were already committed. Thus the feast may be defined as euphoria, affirming a false sense of well-being, not actually altering the diner’s reality save insofar as it has made the worldlings and the ascetics better able to understand that which motivates their philosophical antithesis. (Keller 2006, 160)

A quite different and very interesting interpretation has been offered by Esther Rashkin, who applies Freud to *Babette's Feast* and reads it as "A recipe for mourning" (Rashkin 1995). She notices 1) the many losses suffered by the main characters, 2) their inability to speak about them, 3) how the three main dishes—the turtle soup, the Blinis Demidoff and the Cailles en Sarcophage all are related to death/ funerals... the sea turtle carrying its own tomb, Blinis Demidoff, according to Rashkin being a dish often served at funerals in Russia, and Cailles en Sarcophage, perhaps speaking for itself, but can be translated as "my dear in the flesh eating stone", 4) how, through the dinner, the participants become able to speak about their sorrows and thereby reconcile themselves. It follows, then, that unlike Hansen, Rashkin does not see *Babette's Feast* end tragically, for once a sorrow has been processed, digested and verbalized, the one in sorrow has new opportunities opening up. Unlike the interpretations discussed above, Rashkin does not address the salvific aspect of the meal in a theological sense, but focuses on the remembrance/ memorial aspect that is obviously present in both Babette's feast for the dead dean, and The Last Supper remembered and celebrated in Christianity's Love Feast.

Somewhat along the line of Rashkin, it is worth looking at *Babette's Feast* from a biographical perspective of Karen Blixen's life—Rashkin, too, extracts some of the parallels. Donelson 1995 demonstrates how much of Blixen's work can be seen as reflections of and on her life-experiences. Donelson does not go into the details of *Babette's Feast*, but following her logic, Babette could be a mirror of Blixen herself; the artist whose heart is crying for the world to let it perform its very best. Babette Hersant shares with her creator the loss of a husband and a child under tragic circumstances; as is mentioned above Blixen lost her husband to infidelity, her love for most of the 1920s, Finch Hatton died in an airplane

crash, and, perhaps, a much wanted child³⁶). While there was no direct connection between Finch Hatton's death and Blixen's leaving Africa, the two events happened sequentially, like Babette escaping Paris and France after her cause there was lost, whereby she also lost the restaurant where she entertained the selected and celebrated, paralleled by Blixen's loss of her coffee farm, where she had entertained princes and aristocrats with much acclaimed food and wine. There is no point in stretching this analogue too far; after all, Karen Blixen returned to her native home surrounded by people she knew, and she managed to speak, though perhaps she felt her audience did not understand her loss? She often complained about the Danes' seriousness in their reception of her and her work. While Babette stoically accepts the sisters' life style, Blixen is said to have rebelled from an early age against procurator-like values of frugality and mediocrity, preferring what she believed to be the genuine noble approach to life as she saw it in Finch Hatton and among the African peoples (cf. Larsson 1997, and Donelson). Finally, two of the years 1871 and 1885 periodizing *Babette's Feast* are of importance to Blixen's life: She herself was born in 1885 and her father, serving as an officer on the French side against Prussia in the 1870–1871 war, witnessed the Parisian Commune in 1871, and wrote about it³⁷). Donelson has observed that in the stories Blixen can often be identified in one of the male protagonists. In *Babette's Feast*, the General's speech about Grace permitting us "to eat our cake and keep it," so to say, is not in line with Blixen's ideas of destiny (cf. Bjerg's analysis), so he would not qualify. On the other hand, Achille Papin does fit, with his one hundred percent commitment to the role of Don Giovanni. However, rather than look for

36) See footnote 3 above.

37) William Dinesen, *Paris under Communen*, 1872.

Blixen among the men, the three main female characters are more easily seen as embodying aspects of her. After all, Blixen was, according to her biographers' studies, not always a daring woman; at least until she moved to Kenya, she simultaneously seem to have longed for the security in the known, for instance wanting her mother to follow her to Marseille, and even after having moved there, she would "go home" to Denmark for longer stays, and have second thoughts about returning to Kenya. And like the sisters, she was prepared to spend what she could spare for the sake of the less fortunate.

Babette's Feast is certainly not a self-biographical story only. The confrontation between piety and non-piety is important, and has been much commented on, yet when combined with Axel's reading, a few observations deserve mentioning. The discussions of Blixen and Babette rarely, if ever, relate to the facts that "Piety vs. Liberal Christianity in a rural setting" was a significant theme in two works of Blixen's contemporary Danish authors, Kirk and Munk, and Axel's contemporary directors, Dreyer and Ravn.

The first was the 1928 debut novel *Fiskerne* (The Fishers) by Hans Kirk (1898–1962). This story, the first so-called "collective novel" in Denmark, is hardly known abroad but within the Danish borders it has attained fame and is a widely read classic. *Fiskerne* is about a group of families that hope to improve their lot in life by leaving the strenuous and dangerous fishery of Jutland's North-West coast and in the 1920s settle into a fjord village to fish there instead. Most of them have been awakened to Christ and their faith strengthens them when faced with dangers, poverty, and death; piety is meant to show as restraints on human lusts for alcohol, gambling, and sex in particular as well as to put the practitioners beyond greed, envy, and violence—in sum a bulwark

against the cardinal sins. Their new environment with its modernity, makes it harder to stay within the line. They attend the parish church but find the pastor's teaching a soft indulging breeze where they expect a thunderstorm to sweep away their pretense and reveal their sinfulness. Their spokesman confronts the pastor on several occasions, neither being willing to accept the others stance. Eventually, the pastor decides to leave for the benefit of the newcomers. Hans Kirk's father was of a poor, pious fisher family while his mother came from a more well-to-do farmer family of a liberal Christian bent, wherefore he knew the conflicting views first hand. Kirk does not criticize pietism as such, but balances the acquired strength that carries through hardship with the psychic strain suffered by many of its followers and their surroundings. (Jensen, 2008) Kirk later joined the Communist Party in defense of the exploited people and was imprisoned by the German occupation forces in Denmark. *Fiskerne* was widely read in Kirk's own days, again among the 1960s' intellectuals, and in 1977 it's fame was renewed when The Danish Radio broadcast a TV-drama version in six installments, directed by Jens Ravn (1941–)³⁸.

Kaj Munk (1898–1944) wrote *Ordet* (The Word), a play that was first staged in 1932. In it, he discusses true Christianity. Two family fathers, the rich farmer Morten Borgen and the poor tailor Peter Skædder, are both strong in their affiliation with the liberal theology of Grundtvig and the piety movement respectively. Borgen, a widower, has three sons; the atheist Mikkell, the oldest, is heir to the farm, himself the father of two daughters, and married to Inger, who is expecting their third child;

38) Ravn worked as assistant director for Gabriel Axel in three productions in the 1960s including the Cannes Film Festival awarded, and Golden Palm nominated "Den Røde Kappe" (eng. Hagbard and Signe, 1967) and for Carl Th. Dreyer's *Gertrude* (1964). The series can be viewed on http://dr.dk/bonanza/drama_select/Fiskerne

Johannes, the second, once studied theology but at the beginning of the story is in a mental darkness (due to love? Due to Kierkegaard?) so he speaks and acts as Jesus returned to the present; Borgen's youngest son is Anders. Peter Skædder is married and has a daughter, Anna. Anders and Anna are in love, but when Anders proposes, Peter Skædder turns him down because "you do not belong to our religion." Morten Borgen, on the other hand believes the young have the right to decide for themselves, and seeks up Peter Skædder to tell him not to let his religion matter. While he does so, Inger goes into labor. A midwife and a medical doctor are called. The child is still-born, but the doctor manages to save Inger's life. He has a discussion about faith versus science with the local pastor and Morten Borgen. After the doctor has left, Inger suddenly dies. The play gained fame and the film director Carl Th. Dreyer (1889–1968) wanted to make it into a movie the moment he saw it, but Munk declined his first approach, granting the right to the Swedish director Gustaf Molander (1888–1973) whose *Ordet* was released in 1943 ("Gustaf Molander"). Twelve years later followed Dreyer's acclaimed version. At Inger's funeral, her daughter Maren, who has absolute faith in her uncle Johannes, asks him to wake her mother up. Johannes, having himself been awakened=regained his faculties by the shock of Inger's death (?), in Jesus name asks Inger to rise from the dead. The play ends with Inger asking "The Child, does it live?" and Mikkel answers, "Yes, he lives at home with God/ [or] in the home of God," while Morten and Peter praise the Lord. In Dreyer's movie Inger follows up on her Mikkel's answer, and he, the atheist, professes now to believe. Kaj Munk was himself a pastor. He was, unlike Hans Kirk but like many others in Denmark, in favor of Hitler's reform policies and anti-democratic moves, even in the autumn 1940 after the German occupation of Denmark, whereas he spoke out against the pogrom of the Jews (cf.

Tjørnehøj) and later still gained fame as a part of the Danish resistance movement. On 5 January 1944, Munk was killed by a German led group of SS-soldiers for his verbal opposition.

Munk's parish was Vederso, a village on the coast of mid-west Jutland. That coast is the location for the film version of *Ordet* and Vederso itself is a few kilometers Southwest of Nørre Vosborg, the manor house identified as that of General Lövenhielm's aunt in Axel's *Babette*. This particular connection has not been mentioned before, I think, but otherwise the parallels between Dreyer's *Ordet* (1955, Eng. *The Word*/ Jp. 奇跡) and Axel's *Babette* have been pointed out by film critiques³⁹. Both movies have West Jutland as the field of struggle between pious and liberal theology, both have the feeder (mother/cook) as a central character, and they share two actors: actress Birgitte Federspiel, the mother = Inger Borgen in *Ordet* and the main part of Martine in *Babette*, and Preben Lerdorff-Rye, Johannes in *Ordet*, a fisher in *Fiskerne*, and a member of the congregation in *Babette*.

As the short biographical notes on Kirk and Munk demonstrate the men were simultaneously known for works dealing with intra-Lutheran conflicts of faith, both had a first-hand experience of the conflict and the milieu of West Jutland, both sympathized with the radical movements of Soviet communism (Kirk) and German national socialism (Munk) in the 1930s, and both were, after Germany occupied Denmark on 9 April 1940, directly confronted with Nazi persecution, the former imprisoned, the latter murdered. Blixen did not sympathize with Hitler and she helped hiding refugees on their way to Sweden when the persecution of Jews began in Denmark in the autumn of 1943 (Thurman, 349–350). While her

39) Keller 1999 mentions the actors in *Babette* who had appeared earlier in Dreyer productions (147).

Babette's Feast is located in a Norwegian fjord town, not a Danish west coast village, it shares in the discussions of pietism but in a cosmopolitan way more readily understandable to Blixen's North American readers. Whereas Kirk's story has newcomers, the pietists, in its center and mostly view the world from their perspective, and Munk's story has the two parties co-exist from the beginning but clearly is focused on the liberal (Grundtvig) family, Blixen let's the liberal (Catholic) seek refuge with the pietists. She tells the story from the point of view of the pietists yet Babette is as much a central character as Martine and Philippa and has more of Blixen's sympathy⁴⁰.

Conclusion

Babette's Feast is a most entertaining story that with humor encourages its readers to live fully, make flesh and spirit meet. As such, it definitely is a critique of narrowmindedness, of a one-sided, phobic life-approach. In the story, Babette Hersant is compared with a witch and associated with the black stone in Mecca, but neither represented "evil" to Blixen, though she might have expected her readers to think differently. I agree with Bjerg's analysis that Blixen meant Babette to be "the great artist" =the creative God, not Christ-like redeemer, though from a Trinitarian Christian perspective this is, of course, a false dichotomy—

40) Other, newer, movies that discusses piety vs. liberal includes Lars Von Trier's confrontation between a strict Scottish Presbyterian group and an outsider in *Breaking the waves* (1997) that owes much to Dreyer's *Ordet*. Lasse Hallström's *Chocolat* (2000), paying homage to *Babette*, has a male Catholic pietistic French city-owner suppressing his flesh during Lent and confronted with a female outsider, a chocolatier of South-American Indian (=pagan) descent, who heals flesh and spirit with her goods.

Jesus *is* God, God *is* Jesus. On the other hand, I cannot see an all-out anti-Christian message in the novella, for one of its premises is that the Dean's mission for a time had brought peace to the members of his congregation, if not a lasting one. A similar pattern of organizational decay is observable in all organizations, including the Christian churches. We don't know for how long the reconciliation and peace induced by Babette's feast will last, but all the participants, including Babette, lived at least in a moment when it was real—"They had been given one hour of the millennium, a glimpse of the New Jerusalem" (ID 1950, 210:15). Similarly, the reader—I—feel the bliss when finishing the story—the way also Andrup read it. There is no need to modify Babette, as Axel has done it; was he uncertain if modern spectators would not or could not accept her original, divine artist nature? Or was the Eucharistic and salvific aspects the main ones, as he read Blixen's story?

Probing the details of the story has demonstrated the care with which Blixen crafted it. Its deliberate myth-like quality combine with the much information available about the author opens it up for the many different interpretations I have summarized above. As noted in the beginning of this article, form and content influence one another, so in addition to that which has been provided by the author, we will be influenced by the layout and on top of it all by what we, as readers, bring with us from outside. The significance of the romance; tragedy, comedy, existential ideas, feminist ideals, anti-pietism, witches and God really depends on what we look for⁴¹). Montoya (2009, chapter 1) eloquently argues how a

41) In a letter to her US publisher, Robert K. Haas, Blixen classified *Babette's Feast* as belonging to "pieces of music played on different instruments from my other stories, -say clarinets or bassoons, -and in the manner of such compositions, they are not to be taken too seriously. But this definition does not, to my mind, necessarily affect the question of their *quality* as work of art."

dish is more than its ingredients, because they enrich each other. Thanks to Blixen's creative preparations the many elements we can identify enrich each other, resulting in the delicate *Babette's Feast*.

(Blixen to Haas, 25 Oct. 1953, in Larsson and Engelbrech).

Appendix

Number	Dinesen 1950 (Ladies Home Journal) 34-38+ 202-212	Dinesen 1950/1952 (Fremads Folkebibliotek)	Blixen 1958 (Tranebog)	Dinesen 1993 (1958) (Anecdotes of Destiny)
1	34:2 Sixty-five years ago	5:2 For femogjires aar siden	7:2 For femogjires år siden	21:2 Sixty-five years ago
2	35:1 Their father had been a dean and a prophet, the founder of a pious ecclesiastic party or sect which was known and looked up to in all the country of <u>Montax</u> .	5:2 Deres Far havde været Provst og Profet, Stifter af en kirkeelig Sekt, der var kendt og agtet over hele Norge.	7:2 Deres fader havde været provst og profet, stifter af en from og streng kirkeelig retning, der var kendt og agtet, og også lidet frygtet, over hele landet. (a pious and strict ecclesiastic wing (...)) <u>throughout the country</u> .	21:2 Their father had been a dean and a prophet, the founder of a pious ecclesiastic party or sect, which was known and looked up to in all the country of Norway.
3	35:5 And Babette had come to that door fourteen years ago as a friendless fugitive	7:1 Og Babette var kommet til denne Dør for fjorten Aar siden som en vemødes Flygtning.	9:1 Og Babette var kommet til døren for fjorten år siden som en jaget flygtning. (<u>hunted</u>)	22:3 And Babette had come to that door twelve years ago as a friendless fugitive
4	202:3 In the year of 1854, when Martine was eighteen and Philippa seventeen, his angry father sent him on <u>an angry's</u> visit to his aunt in her old country house of Fossum near Berlevaag, where he would have time to meditate and to better his ways.	8:3 I 1854, da Martine var atten og Filipa sytten, sendte hans forældrede Far ham paa et maanedlengt Besøg hos hans Tante paa hendes gamle Landsted Fossum i Nærheden af Berlevaag, hvor han vilde taa al forøden Tid til at betænke sit Levned og forbedre sig.	11:3 I året 1854, da Martine var atten og Philippa sytten, sendte den fædre far ham da på et tre måneders langt besøg i Fossum i nærheden af Berlevåg, hvor han ville få den fornødne tid til at betænke sit livs værd og forbedre sig. (a three-months)	23:3 In the year 1854, when Martine was eighteen and Philippa seventeen, his angry father sent him on a month's visit to his aunt in her old country house of Fossum near Berlevaag, where he would have time to meditate and to better his ways.
5	202:9 But the tender words stuck in his throat as he looked into the maiden's face.	10:4 nu blev de søde Ord stikkende i Halsen paa ham, naar han saa ind i det jomfruelige Aasyn.	13:3 nu blev de glødelende ord, der sad ham dybere i hjertet end hans kærlighedsbetænkninger, og hans blik havde givet, stikkende i halsen på ham, idet han så ind i det jomfruelige ansigt. (the glowing (...)) that he boused deeper in his heart than any of his declarations of love so far.)	24:3 but the tender words stuck in his throat as he looked into this maiden's face.
6	202:13 How had it come to pass that a lieutenant of the hussars had let himself be defeated and frustrated by a set of long-faced secularians, in the bare-floored rooms of an old dean's house?	11:3 Hvordan var det gået til, at en Løjtnant af Husarerne havde ladet sine Planer krydse, og sig selv besæjle, af en Fikk fromme Hængenevender, i de sparsomt møblerede Stuer i den gamle Provsts Hus?	14:2 Hvordan var det gået til at en løjtnant af hussarerne havde ladet sig slå af marken og tilintetgøre af en lille enfoldig, gudnugnyvæds omringet et uforudsigeligt midtadsbord? (destroyed (...)) <u>enforcing a scanty dinner-table?</u>	24:5 How had it come to pass that a lieutenant of the hussars had let himself be defeated and frustrated by a set of long-faced secularians, in the bare-floored rooms of an old Dean's house?
7	202:20 The great singer Achille Papin of Paris for a week had sung at the Royal Opera of Stockholm.	13:3 Den store Sanger Achille Papin fra Paris havde i en Uge sunget paa den kongelige Opera i Stockholm.	17:2 Den store sanger Achille Papin fra Paris havde givet af fortiden dages gæstespil på den kongelige opera i Stockholm (a two week guest performance)	25:7 The great singer Achille Papin of Paris had sung for a week at the Royal Opera of Stockholm
8	202:22 "Almighty God," he thought, "Thy power is without end, and Thy mercy reacheth unto the clouds! ..."	14:2 Almægtige Gud! tænkte han. Din Magt er uden Grænser, og din Barmhjertighed naar til Himlene.	18:3 "Almægtige Gud," tænkte han. "Din mægtighed rækker til himlen og din retfærdighed til havens dyb. ..." (Thy mercy reacheth unto cloud, Thy justice unto the depths of the seas.)	26:3 "Almighty God," he thought, "Thy power is without end, and Thy mercy reacheth unto the clouds. ..."
9	202:25 when he had studied the works of the great French Protestant writer Lefèvre d'Étaples.	15:1 da han studerede den store franske protestantiske Skribent Lefèvre d'Étaples Værker	19:2 mens han studerede den store franske protestantiske skribent Lefèvre d'Étaples'	27:1 when he had studied the great French Lutheran writer, Lefèvre d'Étaples.
10	204:3 draw her to the Café Anglais, where a	16:1 og selv trække den til Café Anglais, hvor en udsøgt	20:3 trække den til Café Anglais, hvor en mægtelig ægte	27:4 draw her to the Café Anglais, where a

1) Jacques Lefèvre d'Étaples or Jacob Faber Stapulensis (c. 1455 – 1536) was a French theologian and humanist. He was a precursor of the Protestant movement in France.

	magnificent supper awaited her.	Souper ventede hende.	fransk souper og det mest udsøgte, andrøge selskab ventede hende (where a unique, genuine French supper and the most magnificent, intelligent company awaited her).	magnificent supper awaited her.
11	204:15 Sixteen years later, on a rainy June night of 1871,	18:4 Seksten Aar senere, en Regnvejrsnat i Juni 1871, (unchanged)	23:1 Seksten år senere, en regnvejrsnat i juni 1871, (unchanged)	29:1 Fifteen years later, on a rainy June night of 1871,
12	204:16 The two sisters put their heads together to read it.	18:5 De to søstre stak Hovedene sammen under Hængelampen for at læse det.	23:2 De to søstre læste det med hovedene tæt sammen ved den lille betolenslamps . (The two sisters put their heads closely together to read it by the little kerosene lamp)	29:2 The sisters put their heads together and read it.
13	205:1 Mdm. Hersant's husband and son, both eminent ladies' hairdressers, have been shot.	19:3 Mme Hersant's Mand og Søn, der begge var fremragende Damerfriserer, er blevet skudt.	24:3 Madame Hersant's mand og søn, der begge var fremragende damerfriserer, er blevet skudt med sin ^{together} . (have been shot like rats).	29:5 Madame Hersant's husband and son, both eminent ladies' hairdressers, have been shot.
14	205:4 I envy her in her despair, she is to see your face!	20:3 Jeg misunder hende i hendes Fortvivelse – hun skal se Deres Ansigt!	25:1 Hendes elendighed og udsløvhed – hun skal (in her misery and exultation)	30:3 her in her despair, she is
15	205:6 For sixteen years, Miss Philippa, I have grieved that ...	20:5 I seksten Aar, Frøken Filippa, har jeg begyndt, at Deres Røst ...	25:5 seksten år, mademoiselle Philippa, har jeg begyndt at tænke på hendes bløde og smukke ansigt ^{at ... (at's) cruel destiny}	30:5 For fifteen years, Miss Philippa, I have grieved that ...
16	205:7 and yet, singing ^{swan} of the snow-	21:2 og dog, du Sneens syngende Svane--	26:2 og dog, du sneens syngende svanel (unchanged)	30:6 and yet, singing ^{swan} of the snow!
17	(No music or P.S.)	(No music or P.S.)	27:1 Nederst på siden, som en efterskrift, var de første to takter af duetten mellem Don Juan og Zerlina meget sirligt nedskrevet med hånden, således: (Nodelillede) (Lise Dinesen 1968)	31:1 At the bottom of the page, as a P.S. were really printed the first two bars of the duet between Don Giovanni and Zerlina, like this: (music)
18	205:11 Babette now remained in the house of the Dean's daughters for fourteen years, until the time of this tale.	22:2 Babette forblev nu i Huset hos Provstens Døtre i fjorten Aar, indtil Tiden for denne Fortælling.	27:2 Babette forblev nu i det gamle huse ^{the yellow} fjorten år, indtil tiden for denne historie. (in the yellow house for fourteen years)	31:2 Babette remained in the house of the Dean's daughters for fourteen years, until the time of this tale.
19	205:13 Her mistresses ...at the idea of receiving a papist under their roof. (BUT 202:25 when the Dean asked whether his was a Roman Catholic he answered according to truth.)	22:4 De to Søstre ... ved Tanken om at modtage en Papist under deres tag. (Cf. 14:5 ... da Provsten spurgte, om han var Papist, svarede han i Overensstemmelse med Sandheden, og den gamle	28:2 De to provstedøtre ... ved tanken om at modtage en papist under deres tag. (Cf. p.19:2 ...da provsten spurgte om han var papist, svarede han trask og frimodigt i ^{overensstemmelse med sandheden, ja})	31:4 Her mistresses ... at the idea of receiving a Papist under their roof. (BUT 26:7 for when the Dean asked whether he was a Roman Catholic he answered according to truth, and)
20	205:15 as a girl, she informed her ladies, she had been cook to an old papist who was a saint. Upon this the sisters resolved to surpass the French priest in asceticism.	2:2 fortalte hun sine Frøkener, havde hun været Kokkepige hos en gammel Præst, der var en Helgen. Søstrene besluttede sig straks at overgaa den franske Præst i Askese.	29:3 Som ung havde hun været i køkkenet hos en gammel biskop ^{bishop} , der var en helgen, Søstrene besluttede sig straks at overgaa den franske biskop i nøjsomhed og fromhed ^{at overgå den franske biskop i nøjsomhed og fromhed} (bishop [...] secretly ^{asceticism and piety})	32:3 as a girl, she informed her ladies, she had been cook to an old priest who was a saint. Upon this the sisters resolved to surpass the French priest in asceticism.
21	205:16 The refugee never learned to speak the language of her new country, but in her broken Norwegian	24:1 Flygtingen lærte aldrig at tale sit nye Lands Sprog helt korrekt , men pressed paa sit gebrøkrne Norsk	30:2 Hun lærte aldrig sit nye lands sprog helt fuldt ud , men på sit gebrøkrne norsk (She never learned to speak the language of her new country <u>perfectly</u>)	32:4 The refugee never learned to speak the language of her new country, but in her broken Norwegian
22	205:17 The old Brothers and Sisters, who had	24: 2 som først havde set lidt skævt til denne	30:3 Også de gamle brødre og søstre af menigheden,	32:5-33:1 The old Brothers and Sisters, who

	<p>first looked askance at the foreign woman in their midst, felt a happy change in their little life, rejoiced at it and benefited by it. They found that troubles and cares had been conjured away from their existence, and that now they had money to give away, time for the confidences and complaints of their old friends and peace for meditating on heavenly matters. In the course of time not a few of the brotherhood included Babbette's name in their prayers, and thanked God for the speechless stranger, the dark Martha in the house of their two fair Marys.</p>	<p>udenlandske kvinde ... så at Søstrene havde både midler at give af, tid til at lytte til dees gamle venners betærelser og beklædeser og ro til at tænke over de evige spørgsmål? Som tiden gik, var det ikke saa raa at menigheden, der tog Babettes navn med i deres bønner og takkede herren for den tavse fremmede, denne mørke Martha i deres to kære Mariaters hus.</p>	<p>... som fra først af havde været urolige ved den mørke, tavse udenlandske kvinde nærværelse i deres midte. Søstres daglig liv og glæder sig derover. For var nu ikke alle huslige bekymringer og besværligheder som trillet bort fra Marthens og Philippos livserelse, så at Provstens datter bestandig havde tid til at lytte til deres gamle venners fortrolige meddelelser og deres bekymringer for deres udvalgte sjæl og til at tale med dem om himmelske ting? Ingenting af dem behøvede nu længere med deres naturlige tilbøjelighed at påtage sig Marthas rolle, der lyste gennem aenene med stærkt flinere og ligesom gløds af de to stillærdige Martæer. Som tiden gik, tog mange at venne Babette med i deres afbøn og takkede herren for den sølsomme fremmede, der skærmede og gav læ til dette lys. (The old Brothers and Sisters of the congregation, too, who initially had felt uneasy by the presence of the dark, silent foreign woman in their midst, soon noted the happy changes in the lives of their dear sisters and rejoiced at it. Wasn't it now, as if all the troubles and concerns had been conjured away from Marthine and Philippos existence, so that the Dean's daughters always had time to listen to the confidences of their old friends and their worries about their immortal souls and to talk about heavenly matters? None of them any longer had to take the role of Martha upon themselves, against their nature and inclination, that shone through the veins of the two quilts Maras with a still finer and richer glow. In the course of time, many of the friends included Babbette in their evening prayers and thanked the Lord for the mysterious stranger, who protected and shield this light.)</p>	<p>had first looked askance at the foreign woman in their midst, felt a happy change in their little sisters' life, rejoiced at it and benefited by it. They found that troubles and cares had been conjured away from their existence, and that now they had money to give away, time for the confidences and complaints of their old friends and peace for meditating on heavenly matters. In the course of time not a few of the brotherhood included Babbette's name in their prayers, and thanked God for the speechless stranger, the dark Martha in the house of their two fair Marys.</p>
23	205-21 her dark eyes wide open, as enigmatical and fatal as a Pythonia		26: 1 med vidtåbne, mørke øjne – så gådefulde	
24	205-23 The fifteenth of December, 1885, would be the Dean's hundredth anniversary.		26:3 Den femtende december 1885 ville det være provstens Hundredårsdag.	
25	205-24 His daughters wished to solemnize the day in their father's house and in his spirit. They grieved that in this year of all years a goodly disagreement had split his flock		26:4 – 27:2 includes one example of the frictions among the members of the sect) 26:4 Hans Døtre ønskede at helligdage Dagen i deres Faders Hus og i hans Aand. Det gjorde dem derfor sorgfulde, at en Uoverensstemmelse om Læren netop i dette hellige Aar havde splittet hans Flok	<p>had first looked askance at the foreign woman in their midst, felt a happy change in their little sisters' life, rejoiced at it and benefited by it. They found that troubles and cares had been conjured away from their existence, and that now they had money to give away, time for the confidences and complaints of their old friends and peace for meditating on heavenly matters. In the course of time not a few of the brotherhood included Babbette's name in their prayers, and thanked God for the speechless stranger, the dark Martha in the house of their two fair Marys.</p>

26	206:1 Two old Sisters could not even tolerate the sight of each other.	27:2 To af de ældre søstre i Menigheden kunne end ikke tåle synet af hinanden.	vist sig ufrødselighed og splittelse i hans flok. (Like Dinsen 1958)	34:5 There were in the congregation two old women who before their conversion had spread slander upon each other, and thereby to each other ruined a marriage and an inheritance. Today they could not remember happenings of yesterday or a week ago, but they remembered their forty-year-old wrong and kept going through the ancient accounts; they stowed at each other.
27	206:6 (...) human beings to the land of their birth. But did not that good and faithful servant realize that in going away from Berlevaag she would leave many old and poor people in distress? Their little Sisters would have no more time for the sick and sorrowful. Indeed, indeed, lotteries were ungodly affairs.	29:1 (...) mennesker til det land, hvor de er født. Men forstod denne gode og trofaste tjenerinde mon, at hun ved at drage bort fra Berlevåg ville lade mange gamle og fattige mennesker i ulykke? Deres lære små søstre ville så ikke mere have slunder for de syge og sorgfulde. Nej, i sandhed! Lotterier var Dævlens værk.	38:2 (...) mennesket til sit fædreland. Javist, men Babette havde været fortien år i Berlevåg og var blevet glad af. I byen som sin af deres egne, hun havde sin plads der og når hun nu gik bort, blev der et stemt, der blev utilkommet. Vemmenes lære små søstre, de havde så fromme tanker, så meget god læsning, så klare bilde stemmer til at træste syge og sorgfulde, de skulle nu igen til selv at lægge deres kløftisk, blod og kede deres allebrød. Nej, det var rigtig, hvad de altid havde sagt. Lotterier var Dævlens værk. (True, but Babette had been in Berlevåg for fourteen years and had been included in the town as one of their own, her room (and position) was here, so when she left them now, she would leave behind a serious and sad emptiness. The dear little sisters of the friends, who had so pious thoughts, so much good reading aloud, so serene soft voices with which they comforted the sick and sorrowful, once again they would have to soak their split and dried cod, and boil their bread-and-ale soup themselves. No, indeed, like they had always said, Lotteries were ungodly affairs.)	36:3 (...) and human beings to the country of their birth. But did that good and faithful servant realize that in going away from Berlevaag she would be leaving many old and poor people in distress? Their little sisters would have no more time for the sick and sorrowful. Indeed, indeed, lotteries were ungodly affairs.
28	206:10 But Babette's dark eyes were as eager and pleading as a dog's; they agreed to let her have her way. At this the cook's face lighted up.	30:2 Men Babette's mørke øjne var ivrige og bedende som en hunds, saa de blev snart enige om at lade hende få sin vilje. Dette fik Babette's ansigt til at klare op.	40:1 Men Babettes mørke øjne blev så indtrængende som en hund, de havde ikke kraft til at slaa hende imod. De blev danske bevægede, da de det de gav, deres samtale til hendes begæring, så hendes ansigt klare op. (But Babette's eyes became as insistent as a faithful dog's, they were powerless against her. They were seriously moved when they saw as they gave her their consent, saw her face lightening up.)	37:3 But Babette's dark eyes were as eager and pleading as a dog's; they agreed to let her have her way. At this the cook's face lighted up.
29	206:15 their cook	32:2, 34:2 Tjenerst pige (Servant)	42:1, 45:1 Kokkepige	36:3 Cook
30	207:2 ...in which she saw Babette poisoning the old Brothers and Sisters, Philippa and herself.	35:2 ...hvor hun saa Babette forgive de gamle Brødre og Søstre, Philippa og hende selv.	46:2 ...hvor hun så Babette lægge forberedelser til at forgive de gamle brødre og søstre. (preparing herself to	40:3 ...in which she saw Babette poisoning the old Brothers and Sisters, Philippa and herself.

		poison, the old Brothers and Sisters.)	poison, the old Brothers and Sisters.)
31		47:4 [A]nsnit om tungen indøjet.]	41:3 [Paragraph about the tongue included.]
32	207.5 So few things ever happened in the quite existence of the Berlevaag Brotherhood that <u>their</u> <u>adaption</u> of mind almost forgot their recent <u>disagreement</u> . Their vow united them, as if it had been made before their old master. Even the two old Sisters who recently had not been on speaking terms shook hands upon it.	36:1 Der hændte så lidt i Berlevægmenighedens gamle tilværelse, at de i deres ophidselse omtrent glejede de uoverensstemmelser, der indtil fornylig havde skidt dem. Det højtidelige løfte forenede dem, som var det alagt for deres gamle mesters åsyn. Selv de to gamle kvinder i menigheden, der ikke havde været på talefod i den sidste tid, gav hinanden hånd på det.	41:4 So few things ever happened in the quite existence of the Berlevaag brotherhood that they were at this moment deeply moved and elevated. They shook hands on their vow, and it was to them as if they were doing so before the face of their Master.
33	207.8 Martine og Philippa at this remembered the young officer and his visits, it relieved their present anxiety to talk of old happy days.	37:4 Martine og Philippa kom derved til at mindes den unge Officer og hans Besøg, og det lettede lidt paa Dage.	42:2 Martine and Philippa at this remembered the young officer and his visits, it relieved their present anxiety to talk of old happy days.
34	207.9 ... and now the dark woman and the red-haired boy, like some witch with her familiar spirit, had taken possession of most of the house. The ladies could not tell what fires had been burning or what cauldrons bubbling there from before daybreak. Tælle linen and plate had been magically mangled and polished, glasses and decanters brought. Babette only knew from where. The Dean's house did not possess twelve dining-room chairs, the long horsehair-covered sofa had been moved from the parlor to the dining room, and the parlor, ever sparsely furnished, now looked strangely bare and big without it. (Not in Danish at all!)	38:2 Den mørke kvinde og den rødhaarede knu - som en heks med sin fjenderende and - leget det meste af huset i besiddelse. De to søstre turde end ikke tænke på, hvilken ild der havde flammert og hvilke kedler, der havde boblet ude i køkkenet siden før dagry. Martine og Philippa gjorde deres bedste for at smykke det område, der var ledt tilovers til dem.	42:3 ... and now the dark woman and the red-haired boy, like some witch with her familiar spirit, had taken possession of these regions. The ladies could not tell what fires had been burning or what cauldrons bubbling there from before daybreak. Table linen and plate had been magically mangled and polished, glasses and decanters brought. Babette only knew from where. The Dean's house did not possess twelve dining-room chairs, the long horsehair-covered sofa had been moved from the parlor to the dining room, and the parlor, ever sparsely furnished, now looked strangely bare and big without it. Martine and Philippa did their best to embellish the domain left to them. (...) and placed candlesticks on their mother's small working table beneath it.
35	207:13 Seen from in here the great world in its winter-whiteness was every prettily bordered in pink, blue and red by the row of hyacinths on the window-sills.	39:3 Set her inde fra var den store verden om vinteren så smukt og betagende franset for neden med lysrodt, blåt og dybrødt af hyacinterne i vindueskarmen.	43:3 Seen from in here the great world in its winter-whiteness was every prettily bordered in pink, blue and red by the row of hyacinths on the window-sills.
36	207:16 "Jerusalem, my happy home..."	40:3 "Jerusalem min lykkes hjem... (home of my happiness)	43:5 "Jerusalem, my happy home ...
37	207:18 "Take not for food and raiment careful one, so anxiously ..."	40:5 "...for dit daglig brød og klæde	44:1 Take not for food an raiment/ careful one, so anxiously ...

38	208:1 "Would you give a stone, a reptile / to they pleading child for food?"	41:1 Midt under salmen led der kanebjælder	53: 5 "Kryb og stene ej du rækker / til det barn, som bad om brød—" 53B Just i det man sluttede sidste vers, led der kanebjælder. (Exactly as they ended the last stanza)	44:4 In the middle of this hymn sledge bells were heard outside;
39	208:3 In the middle of this hymn sledge bells were heard outside;	41:2 ...knejsende og strålende som en dekorativ fugl, en guldfasan eller påflug i dette astatstædige selskab af sorte krager og alliker.	54:1 ...prægtig som en påflugt, en paffugl eller guldfasan i det yndige selskab af små grå og sorte fugle. (thus modest party of small gray and black birds)	44:5 ...tall, broad and ruddy, in his bright uniform, his breast covered with decorations, strutted and shone like an ornamental bird, a golden pheasant or a peacock, in this sedate party of black crows and jackdaws.
40	208:4 ...tall, broad and ruddy, in his bright uniform, his breast covered with decorations, strutted and shone like an ornamental bird, a golden pheasant or a peacock, in this sedate party of black crows and jackdaws.	42:5 Måske forsamle hun hjemmet en smule for alle sine visitter og selskaber, hun skiftede tjenestefolk hver tredje måned; og generalens malder derjæmme blev ikke serveret lige præcist. Generalen, som satte god mad højt her i livet, følte på dette punkt en let bitterhed mod sin gemalinde og gav hende i al hemmelighed skylden for den dårlige bortejelse, han undertiden led af.	56:4 Måske var hun stadig mere højflamme end husmoder - generalen kunne have ønsket sig en mere regelmæssig tilværelse, en mindre endvældig omskiftende tjenestekab og punktligere og mere gentlemanly malder. (Perhaps she was still more a lady-in-waiting than a housemother - the general would have appreciated a more regular life, a less constant change of servants, and more punctual and better planned meals).	45:4 Perhaps she neglected her own house a little for her visits and parties; she changed her servants every three months and the General's meals at home were served unpunctually. The General, who valued good food highly in life, here felt a slight bitterness against the lady, and secretly blamed her for the indigestion from which he sometimes suffered.
42		44:3 (A) - 44:4 (B) - 45:1 (B) - 45:2 (C)	58:2 (A) - 58:3 (C) - 59:1 (C) - 59:2 (C) - 59:3 (B)	
43	208:17 He wanted the young Lorens Loewenheim to convince him that thirty years ago he had made the right choice; and since then had made the best possible use of his days and years. The low, bare-floored rooms of the Dean's house, the thin soup and the glass of water before him would prove it to be so. He would have been miserable at Bernevaag, he would have longed desperately to get away, to anywhere else in the world.	45:2 Han ville i aften lade yndlingen bevise, at han dengang havde truffet det rette valg. De lave stuer, klipskisten og vandkaraffen på bordet skulle hjælpe med til en gang for alle at slå fast, at Lorens Loewenheims liv i de næsten vilde år havde været bespildt. (Like Dinesen 1952, except the last phrase more literally may be rendered that the life of Lorens Loewenheims would have been wasted in their world).	59:2 Han ville i aften lade yndlingen bevise, at han dengang havde truffet det rette valg. De lave stuer, klipskisten og vandkaraffen på bordet skulle hjælpe med til en gang for alle at slå fast, at Lorens Loewenheims liv i de næsten vilde år havde været bespildt. (Like Dinesen 1952, except the last phrase more literally may be rendered that the life of Lorens Loewenheims would have been wasted in their world).	46:6 He would let the youth prove to him, once and for all, that thirty-one years ago he made the right choice. The low rooms, the badcock and the glass of water on the table before him should all be called in to bear evidence that in their milieu the existence of Lorens Loewenheim would vary soon have become sheer misery.
44	209:7 An old Brother told the story of his first meeting with the Dean. Another went through that sermon which sixty years ago had brought about his conversion. An aged woman, the one to whom Marianne had first confided her distress, reminded her friends how in all afflictions any Brother or Sister was ready to share the burden of any other.	48:2 En af de gamle brødre berættede om sit første møde med provsten. En anden referede den præken, som for tres år siden havde ført til hans omvendelse. En gammel kvinde - hende Marianne først havde betroet sin vande - - mindede vennerne om, at broderne og søsterne altid og i enhver provelse var rede til at bære hinandens byrder.	63:2 En af de gamle brødre berættede om sit første møde med provsten. En anden referede den præken, som for tres år siden havde ført til hans omvendelse. En gammel kvinde - hende Marianne først havde betroet sin vande - - mindede vennerne om, at broderne og søsterne altid og i enhver provelse var rede til at bære hinandens byrder.	49:2 An old Brother told the story of his first meeting with the Dean. Another went through that sermon which sixty years ago had brought about his conversion. An aged woman, the one to whom Marianne had first confided her distress, reminded her friends how in all afflictions any Brother or Sister was ready to share the burden of any other.

45	209:8 a favorite book of the Queen's. But as a new dish was served he was silenced. <i>Incredible!</i> he told himself. <i>It is Blinis Demidoff!</i> He looked round at his fellow-diners. They were all quietly eating their Blinis Demidoff without any sign of either surprise or approval, as if they had been doing so for thirty years.	48:3 ... yndlingsbøger, men blev tavst, da den næste ret blev serveret. Uroligt! Sagde han til sig selv, Det er jo <i>Blinis Demidoff!</i> - Han så rundt på sine bordfæller. De så alle ganske roligt og spiste ...	64:1 ... yndlingslekture, men fandt derefter ikke meget at sige. Han så sig rundt i kredsen og spurgte sig selv med en art vemodig anargance: "Er det godt at lade aftens sidder ved dette bord? Er der noget formål dermed, eller ville ikke harmonien uden mig være mere tilkommende?" Mens han tænkte således, blev den næste ret budt ham. Han slap efter den første mundfuld deraf sin gaffel og lod sin hånd løbe over panden. "Men dette," tænkte han, "er jo <i>Blinis Demidoff!</i> " Han så næsten som en druknende rundt på sine bordfæller. De sad alle med glade, rolige ansigter og spiste ... (He looked at the set and with a sort of sad arrogance he asked himself, "Is it good that I sit by this table tonight? Does it serve any purpose, or would not the harmony had been more complete without me?" While so speculating, he was served the next dish. He dropped his fork after the first mouthful then rubbed his forehead with a hand. "Why, this," he thought, "is <i>Blinis Demidoff!</i> " Almost like a drowning person, he looked at his fellow diners.)	49:3 a favorite book of the Queen's. But as a new dish was served he was silenced. <i>Incredible!</i> he told himself. "It is Blinis Demidoff!" He looked around at his fellow-diners. They were all quietly eating their Blinis Demidoff without any sign of either surprise or approval, as if they had been doing so for thirty years.
46	210:3 They no longer needed to be reminded of their vow: their food and drink themselves proved the doctrine that all earthly things are but illusions and dreams.	50:4 Hvad de spiste og drak bevisde jo læresætningen om, at Jorden og alt, hvad der er dens, ikke er andet end geogierbilleder og tomme drømme.	66:2 Det var, forstod de, når mennesket har ikke blot glemt, men aldeles alvst at tænke på æde og drikke, at det æder og drikker den rette and. (<i>like Dinesen 1938</i>)	50:4 It was, they realized, when man has not only altogether forgotten but has firmly renounced all ideas of food and drink that he eats and drinks in the right spirit.
47	210:11 He spoke in a strong, sonorous voice, trained on drilling grounds, in courts, and so slowly and gravely that the joyous faces round him became still.	53:4 Han talte med høj og klar stemme, opøvet på eksercerpladser og ved hoffet, og så langsomt og højtideligt, at de glade ansigter omkring ham blev alvorlige.	70:1 Han tog ordet med den klare og klangfulde stemme, som havde tunget på eksercerpladser og genlydt, melodøst moduleret, i kongelige sale. Dog talte han på en måde, der var ny for ham selv, og så mærkeligt bevægende, at han efter sin første sætning måtte gøre en pause. Thi han plejede at forme sine bordtaler med omhu og at vide, hvor han ville med dem. Men her var det som om hele general Løwenhielm, med alle sine ordener på brystet, kun var talerør for et budskab der ville bringes videre. (<i>like Dinesen 1938; except for the undefined part</i>)	52:2 He spoke in a clear voice which had been trained in drill grounds and echoed sweetly in royal halls, and yet he was speaking in a manner so new to himself and so strangely moving that after his first sentence he had to make a pause. For he was in the habit of forming his speeches with care, conscious of his purpose, but here, <u>in the midst of the Deat's simple congregation</u> , it was as if the whole figure of General Løwenhielm, bis breast covered with decorations, were but a mouthpiece for a message which meant to be brought forth.
48	210:10+12 The General's speech 78 words "Man," the general went on, "weak, shortsighted man, believes that he must needs make his choice in life, and trembles at the risk which he running. But tremble not: our choice	53:5 The General's speech 56 words. "Mennesket," fortsatte generalen, "tror i sin svaghed og kortsynethed, at han må og skal træffe et valg i her i livet - og skælver ved den risiko, han løber derved. Men skælv ikke! Thi valget er uden betydning!	70:2-71:1 The general's speech 156 words - change of topic from choice to grace, and from "man" to "we." <u>Løwenhielm</u> fortsatte, mine venner: fortsatte generalen, er kortsynede. Vi ved vel, at der findes nåde i universet. Men i vor menneskelig kortsynethed	52:3 The General's speech, 207 words. "Man, my friends," said General Løwenhielm, "is frail and foolish. We have all of us been told that <u>grace is to be found in life, universe</u> . But in our human foolishness and

is of no consequence. We are given back those things which we have given away – aye, and we are given back those things, also, which we have thrown away! For mercy and truth are met together, and righteousness and bliss have kissed each other."	Det, vi har skænket bort, gives os tilbage – ja, vi får endog det tilbage, som vi har kastet bort. Thi miskundhed og sandhed mødes, og retfærd og fred skal kysse hinanden!	For stiller ingen betingelser og udvælgel ikke nogen enkelt iblandt os; den deklarerer almindelig amnesti. Se! Det som vi har valgt skænkes os, og det som vi har afskædet bliver os, tillige og på samme tid, til del. Ja, det som vi har forkastet, rækkes os indtil overflod. Thi miskundhed og sandhed mødes, og retfærd og fred skulle kysse hinanden." (Lige Dinesen 1958, except for the words underlined in that version)	for stiller ingen betingelser og udvælgel ikke nogen enkelt iblandt os; den deklarerer almindelig amnesti. Se! Det som vi har valgt skænkes os, og det som vi har afskædet bliver os, tillige og på samme tid, til del. Ja, det som vi har forkastet, rækkes os indtil overflod. Thi miskundhed og sandhed mødes, og retfærd og fred skulle kysse hinanden." (Lige Dinesen 1958, except for the words underlined in that version)	short-sightedness we imagine divine grace to be finite. For this reason we tremble. "Never till now had the General stated that the <u>angel looked</u> at hearing his own voice proclaim the fact "We tremble before making our choice in life, and after having made it again tremble in fear of having chosen wrong. But the moment comes when our eyes are opened, and we see and realize that grace is infinite. Grace <u>only</u> <u>demands</u> nothing from us but that we shall await it with confidence and acknowledge it in gratitude. Grace, <u>rightly</u> , makes no conditions and singles out none of us in particular; grace <u>takes us all to its bosom</u> and proclaims general amnesty. See! That which we have chosen is given us, and that which we have refused is, also and at the same time, granted us. Aye, that which we have rejected is poured upon us abundantly. For mercy and truth have met together, and righteousness and bliss have kissed one another!"
49		72:2 A paragraph has been added about reconciliation – mirroring the paragraph above, about the brotherhood's discords and dissensions.	72:2 A paragraph has been added about reconciliation – mirroring the paragraph above, about the brotherhood's discords and dissensions.	54:3 A paragraph has been added about reconciliation – mirroring the paragraph above, about the brotherhood's discords and dissensions
50	210:15 They had been given an hour of the millennium, a glimpse of the New Jerusalem.	55:1 De havde fået skænket en time af tusindårsriget, et glimt af det ny Jerusalem.	73:2 Der var blevet skænket dem en enkelt time af tusindårsriget. (single)	54:1 They had been given one hour of the millennium.
51	210:22 It was difficult to walk in the deep snow. The guests stopped and looked back to wave their hands many times.	55:8 ... Det var besværligt at gå i den dybe sne og gæsterne standsede mange gange for at se tilbage og vinke.	74:7 I gademe lå sneen så dyb, at det var umuligt at bevæge sig fremad i almindelig gang. Gæsterne fra det gode hus vaskede på benene, satte sig træt ned eller gik ned på alle fire, og blev herunder dækkede med sne, som om de virkelig havde fået deres synder vasket hvide som uld og nu <u>lødse nye skind</u> sprang og tumlede som lam. Det var, for hver enkelt af dem, velsignedt at være blevet gjort til barn igen, det var tillige en velsignedt spøg at se gamle brødre og søstre, der havde taget sig selv så alvorligt, på denne himmelste vis gå i barndom. De snublede og kom på benene, ravede lidt videre eller stod stille, hånd i hånd legemligt såvel som åndeligt, og dannede af og til den store kæde i en søll lanciers. "Gud velsigne dig, Gud velsigne dig," lod og genlød til alle sider som et ekko af stærenes musik, (like	54:8-55:2 In the street the snow was lying so deep that it had become difficult to walk. The guests from the yellow house wavered on their feet, staggered, sat down abruptly or fell forward on their knees and hands and were covered with snow, as if they had indeed had their sins washed white as wool, and in this regained innocent attitudes were gambling like little lambs. It was, to each of them, blissful to have become as a small child; it was also a blessed joke to watch old Brothers and Sisters, who had been taking themselves so seriously, in this kind of celestial second childhood. They stumbled and got up, walked on or stood still, bodily as well

			<i>Dinesen 1958, except the underlined word that literally translate as these new hides)</i>	
52	210:30 ...on their doorstep. After a long time she looked straight at them and said: "I was once cook at the Café Anglais."	57:3 på tærskelen. Efter en lang Pause saa hun paa dem og sagde: "Jeg var engang Køkkenchef påCafé Anglais."		spiritually hand in hand, at moments performing the great chain of a beatified lancers. "Bless you, bless you, bless you," like an echo of the harmony of the spheres rang on all sides.
			78:2 på dørtærskelen. Hun gav dem ikke engang et blik. Bænderne mødte ikke så lige frem for sig, langt borte. Efter en stiltid vendte hun blikket imod dem og sagde: "Jeg var engang kok på Café Anglais." (She didn't even dign them a look: her dark eyes stared straight ahead far away/ After a long silence she looked at them and said.)	56:2 ...on their doorstep. After a long time she looked straight at them and said: "I was once cook at the Café Anglais."
53	212:11 He had saved the life of an old black king's favorite wife, and to show his gratitude the king had treated him to a rich meal. (...) what he had partaken of was a small fat grandchild of the King's, cooked in honor of the great Christian Medicine Man. She shuddered. But Philippa's heart was melting in her bosom. It seemed that an unforgettable evening was to	59:7 Han havde frelst en gammel negerkones yndlingskones liv, og for at vise sin taknemmelighed at hvad han der havde nydt var et af kongens små, fede børnebørn, tilberedt til ære for den store, kristne medicinmand. Men i Philippas bryst smeltede hjertet i medfølelse af taknemmelighed. Sa skulde da denne utroligsmukke aften (He had cured a stomachache of the big, elephant size black king [...] one of the king's infant grandchildren [...]) In Martine's point of view, Babette turned completely black, as wild as the black king. She had let the good Christians of Berlevaag devour a human being's protection in life and refuge in its old age. She shuddered and folded her hands,		57:9 He had saved the life of an old chief's favorite wife, and to show his gratitude the chief had treated him to a rich meal. (...) that what he had partaken of was a small fat grandchild of the chiefs, cooked in honor of the great Christian medicine man. She shuddered. But Philippa's heart was melting in her bosom. It seemed that an unforgettable evening was to
54	212:15 "For your sake," she replied. "No. For my own." She rose from the chopping block and stood up before the two sisters. "I am a great artist!" she said.	60:5 "For Deres Skyld?" svarede hun. "Nej, for min egen!" Hun rejste sig fra Huggelboksen og stod foran de to Søstre. "Jeg er en stor Kunstner!" sagde hun.	81:5 "For deres skyld?" sagde hun. "Nej. For min egen skyld." Hun rejste sig fra huggelboksen og stod op foran de to søstre, der forskom den bæge at hun var vokset op at hendes skikkelse i køkkenet tog sig uventet stor ud. Hænderne ord var da hun talte. Isamme fornat. "Jeg er en stor kunstner." ... (to both of them, she appeared to have grown, and her body looked unusually big in the kitchen. When she spoke, her words were of the same size.)	57:14 "For your sake?" she replied. "No. For my own." She rose from the chopping block and stood up before the two sisters. "I am a great artist!" ...
55	212:15 She rose and took a step toward her servant. "But all those people ..."	61:2 hun rejste sig og tog et skridt frem mod sin Tjenestepige.	82:5 Hun rejste sig fra den træbenede køkkenstol hun sad på, og tog et skridt frem mod sin kokkepige. Dette skridt var meget langt fra én anden og i én anden. "Men alle disse mennesker ..." (It was a very large	58:6 She rose and took a step toward her servant. "But all those people ..."

5	13:3 nu blev de glødende ord, der sad ham dybere i hiertet end hans kærlighedserklæringer nogensinde før. havde gjort, stikkende i halsen på ham, idet han så ind i det jomfruelige ansigt. (the glowing [...]) that he housed deeper in his heart than any of his declarations of love so far.)	tænke over ditt levnadssæt og komma på bättre tankar. [The FADER: You must go to your aunt for 3 months. LORENS: To the old one? On Fossum? On Jylland? FADER: At the manor Fossum. There you will have time to reflect on you lifestyle and better your ways]	L: På Jylland F: Ja. På Nørre Vosborg. Der går det nok at tænke over din livelsa och komma på bettra tankar. [FATHER: You must go to your aunt for 3 months LORENS: The old one? F: Yes L: On Noerre Vosborg? F: Yes L: On Jylland? F: Yes, on Noerre Vosborg XX. There you will find time to reflect on your life style and better your ways.]
6	14:2 Hvordan var det gået til at en løjtnant af hussarerne havde ladet sig slå af marken og tilintetgøre af en lille enfoldig, gudfrygtig kreds omkring et nødderfugt middaelsbord? (destroyed [...]) enireching a scanty dining-table?)	14-15 (S 53-55a) S 54, SC: Lorens følger (sic) sig mere fortvivlet og kejtet end nogen sinde. Han går mod forstuen. [Lorens feels more desperate and awkward than ever. He walks toward the entrance hall.]	0:12
7	17:2 Den store sanger Achille Papin fra Paris havde givet et fiorten dages gæstespil på den kongelige opera i Stockholm (a two week guest performance)	16 (S 58) KAMRATEN: Hur kan det komma sig att en husarlöjtnant bliver besegrad af avväpnad ... LORENS: ... av en liten samling fromma "slöfsockar" som inte ens har till salt till gröten. [A FRIEND: How can a lieutenant of the hussar be defeated and disarmed ... LORENS: ... by a small bunch of pietistic "duillards," who can't even afford salt for their gruel.]	0:13:44 KAMMERAT: Lorens! Hur kan det komma sig att en husarlöjtnant bliver besegrad af och avväpnad LORENS: av en liten samling fromma tunghedrar som inta ens har till salt till gröt A FRIEND: How can a lieutenant of the hussar be defeated and disarmed ... LORENS: ... by a small bunch of pietistic "VV" who can't even afford salt for their gruel.]
8	18:3 "Almægtige Gud," tænkte han, "Din miskundhed rækker til himlen og din retfærdighed til havenes dyb. ..." (Thy mercy reacheth unto cloud, Thy justice unto the depths of the seas)	21 (S 63) SC Filippas tilbøder, 1848 – Philippa's admirer, 1848. NARRATOR: Den store sanger Anchille Papin fra Paris havde i en uge sunget på den kongelige opera i Stockholm [The great French singer Anchille Papin from Paris had performed at the Royal Opera in Stockholm for a week.]	0:16:15 NARRATOR: (...) den store sanger Anchille Papin fra Paris, der havde sunget på hofteateret i Stockholm. [...] the great singer Anchille papin from Paris had performed at the Hoftheatre in Stockholm]

Dieu a tout-puissant
Ta misericorde attent le ciel
Ta justice va jusqu'au fond de l'océan

9	19:2 mens han studerede den store franske protestantiske skribent Lefevre d'Etaples	26 (S 82) PRÆSTEN: (...) jeg læste den protestantiske forfatter Lefèvre d'Etaples på fransk. [...] I studied the protestant author Lefèvre d'Etaples in French]	0:20:51 PASTOR: Vous ests papiste? (君はカトリックか) PAPIN: Oui, catholique, papiste (はいカトリック教徒です) PASTOR: Are you a Papist? PAPIN: Yes, I am a Catholic, a Papist]
10	20:3 trække den til Café Anglais, hvor en magesløs, ægte fransk souper og det mest, udsøgte, åndrige selskab ventede hende. (where a unique, genuine French supper and the most magnificent, intelligent company awaited her).	29 (S 88) PAPIN: (...) for selv at trække den til CAFÉ ANGLAIS, hvor en udsøgt soupe i udsøgt selskab venter Dem. [to pull it themselves toCAFÉ ANGLAIS, where an exquisite supper in an exquisite company awaits you.]	(Not included)
11	23:1 Søskten år senere, en regnvejrsnat i juni 1871, (unchanged)	35 SC Et brev fra Paris, 1871. (A letter from Paris, 1871). S 101 (after) Det regner. [evening/ It rains].	(0:29:19) Cut from Papin's setting off in a row boat to go to Frederikshavn and then Paris, to a rainy night (the sound of waves connects with the sound of rain). NARRATOR: Mange år senere, en septembernat i 1871 [Many years later, in a September night, 1871]
12	23:2 De to søstre læste det med hovederne tæt sammen ved den lille petroleumslampe. (The two sisters put their heads closely together to read it by the little kerosene lamp)	36 S 106 SC. De to søstres hoved er ganske nær hinanden. [The heads of the two sisters are very close to the other's]	0:32:21 (Martine reads the letter by the lamp, her sister sits to her right, but at a little distance)
13	24:3 Madame Hersants mand og søn, der begge var fremragende damefriserører, er blevet skudt ned som rodder. (have been shot like rats).	36 S 106 MARTINE: (...) Madame (sic) Hersants mand og søn, der begge var fremragende damefriserører, et blevet skudt. [Madame Hersant's husband and son, both of whom were brilliant hairdressers, have been shot to death.]	0:33:00 NARRATOR: (Papin's letter read by Philippa in French) Madame Hersant's mand og søn er blevet skudt. [Madame Hersant's husband and son have been shot.]
14	25:3 I hendes elendighed og udstødthed – hun skal (in her misery and expulsion)	38 S 110 PAPIN: (...) Jeg misunder hende i hendes fortvivlelse og landflygtighed – hun skal [I envy her in her desperation and exile – she will]	(Not included)
15	25:5 I seksten år, mademoiselle Philippa, har jeg begrædt den skæbnens hårde bestemmelse, at ... (fate's cruel destiny)	38 S 111 FILIPPA: "I 16 år, frøken Philippa, har jeg begrædt at ..." [For 16 years, Miss Philippa, have I lamented ...?]	0:33:42 NARRATOR (Papin's letter read by Martine): I 35 år frøken Philippa, har jeg begrædt (...) NARRATOR (Papin's letter read by Philippa): [For 35 years, Miss Philippa, have I lamented ...]
16	26:2 og dog, du sneens syngende svane! (unchanged)	39 S 111 FILIPPA: - og dog, du Sneens syngende Svane [and yet, Singing swan of the Snow-]	(Not included)
17	27:1 Nederst på siden, som en efterskrift, var de første to takter af duetten mellem Don Juan og Zerlina meget	(No indication of music or a postscript)	(Not included)

	silrligt nedskrevet med hånden, således: (Nodehillede) (Like Dinesen 1958)	48 S 139 NARRATOR: ... Babette forblev nu i huset hos præstens døre i 20 år, indtil tiden for denne fortælling. (Babette remained in the house of the pastor's daughters for 20 years, until the time of this tale.)	0.40.19 NARRATOR: Babette havde nu været i huset hos præstedøtrene i 14 år. (バベットが着て 14 年の歳月が流れた。) (Picture a la the Skagens-painters)
18	27-2: Babette forblev nu i det gule hus i fjorten år, indtil tiden for denne historie. (in the yellow house for fourteen years)	20 years, until the time of this tale.]	(Not included)
19	28-2 De to provstedøtre ... ved tanken om at modtage en papist under deres tag. (Cf. p.19,2 ...da provsten spurgte om han var papist, svarede han rask og frimodigt, i overensstemmelse med sandheden, ja.)	(Not included) (BUT p.26 S 81 PRÆSTEN: Er De papist? (katolik?) PAPIN: Ja, hr. pastor. (PASTOR: Are you a papist? (A Catholic?) PAPIN: Yes, pastor.)	
20	29-3 Som ung havde hun været i køkkenet hos en gammel biskop, der var en helgen. Søstrenen besluttede sig straks i dærs stille sind at overgå den franske biskop i nøjsomhed og fromhed. (bishop [...] secret life and asceticism and piety)	44 S 125 BABETTE: (...) Som ung var jeg kokkepige hos en gammel bisp, han var en helgen. [When I was young I was the cook of an old bishop, he was a saint]	(Not included)
21	30-2 Hun lærte aldrig sit nye lands sprog helt fejlfrit, men på sit gebrokkne norsk (She never learned to speak the language of her new country perfectly)	45 S 131 KØBMANDEN: (tydeligt) Ti skilling. (gentager endnu tydeligere) Ti skilling. BABETTE: (forsøger) Di zhilling. (THE GROCER: (distinctly) ti skilling. (repeats even more distinctly) 'Ti skilling. BABETTE: (tries) di zhilling])	0:38:46 (Babette's first scene in the grocery) KØBMAND: Tyve skilling BABETTE: Tyve skilling 0:39:20
22			0:41:59 (Babette's mentioning of the lottery ticket is done at the grocer's in her second scene there, not with the sisters)
23	30-3 Også de gamle brødre og søstre af menigheden, som fra først af havde været urolige ved den mørke, tavsye udenlandske kvinde nærværelse i deres midte, noterede inden længe en lykkelig forandring i deres kære søsters daglige liv og glædede sig derover. For var nu ikke alle huslige bekymringer og besværligheder som tryllet bort fra Martinnes og Philippas tilværelse, så at Provstens døre bestandig havde tid til at lytte til deres gamle venners fortrolige meddelelser og deres bekræftninger for deres uddødelige sjæl og til at tale med dem om himmelske ting? Inzen af dem behøvede nu længere mod deres natur og tilbøjelighed at påtage sig Marthas rolle, da de to stiftere Maria'er. Som tiden gik, tog mange af vennerne Babette med i deres aftebøn og takkede herren for den sølsomme fremmede, der skærmede og	47 S 138 MARTINE: Det er utroligt. Siden Babette er kommet her, har vi flere penge til rådighed. PHILIPPA: Så mange flere kan vi nu glæde og hjælpe. [M: Incredible. Since Babette's arrival we have more money available. P: That many more can we bring joy and help]. 48-49 S 139a, b, c + 140 (Babette prepares food and Martine brings it to a poor man, who takes delight in the meal.) 53-54 S 151 SC Den gamle fattige Karl Madsen ligger i sin seng og beder sin aftenbøn [Poor old Karl Madsen lies in his bed, praying his evening prayers] KARL MADSEN: Tak også, Herre, for at have sendt os Babette ... Hun støtter vore små søstre, så de kan hellige sig ualeste stillede i din lille flok. [KARL MADSEN: I also thank you, Lord, for having sent	0:40:05 PHILIPPA: Det er utroligt. Siden Babette er kommet her, har vi flere penge til rådighed. 0:40:13 0:42:55 (Martine counsels Christopher; Philippa comforts Solveig) 0:43, 18 (No bringing of food here) Sitting in his bed POOR MAN: (Prayer) Thi dit er riget, magten og æren i evighed, Amen. (御国は主のものなり、その御力と栄光よ永遠なれ、アーメン) Tak herre (主よ 感謝します) Også tak fordi du sendte os Babette (バベットを遣われ たことな) Hun hjælper vores små søstre (彼女のお陰で) så de kan hellige sig de fattigste (お

	gav læ til dette lys. (The old Brothers and Sisters of the congregation too, who initially had felt uneasy by the presence of the dark, silent foreign woman in their midst, soon noted the happy changes in the lives of their dear sisters' and rejoiced at it. Wasn't it now, as if all the troubles and concerns had been conjured away from Martine and Philippa's existence, so that the Dean's daughters always had time to listen to the confidences of their old friends and their worries about their immortal souls and to talk about heavenly matters? None of them any longer had to take the role of Martha upon themselves against their nature and inclination, that shone through the veins of the two quite Marias with a still finer and richer glow. In the course of time, many of the friends included Babette in their evening prayers and thanked the Lord for the mysterious stranger, who protected and shield this light.)	us Babette ... she supports our too small sisters, so they can devote themselves to the most destitute in your little flock.]	二人は存分に働ける) i din lille flok (哀れな信者のために) 0:43:44 (For thy is the kingdom, glory and the power, now and forever, amen. Lord, I also thank you for sending us Babette. She assists our little sisters that they might devote themselves to the poorest in your little flock)
24	32: 2 med to vidtåbne sorte øjne som brønde, så gædefulde (black eyes like wells)	56 S 158 SC (...) sine store, brune øjne, der er dybe som brønde. [her big, brown eyes that are deep like wells.]	0:43:45-48 Close-up on Babette's face, her eyes focused somewhere far away. (No visuals of what she is sitting on)
25	34:1 Den 15. december var det hundredårsdagen for den gamle Provsts fødsel (Like Dinesen 1958) 34:2 Hans døtre havde i lang tid levet i tanken om denne dag. De ville gerne høitideligholde den som om deres kære fader endnu havde været til stede i sin menighed. Det havde været dem sorg, ja den største sorg, de i mange år havde haft, at der just i dette sidste år havde vist sig såz svær ufordragelighed og splittelse i hans flok. (Like Dinesen 1958)	57 SC VI. Babettes store gevinst. 1888 [VI. Babette's big prize. 1888] 60 S 170 SC Martine hæver rosten, hvorved diskussionerne forstummer. [Martine raises her voice, whereby the discussions stop]. MARTINE: Kære søstre og brødre. I ved, at det den 15. december vil være 100-års dagen for præsten, vor kære faders fødsel. [Dear Sisters and Brothers. As you know, December 15 will be the 100th anniversary of the pastor, our dear father.]	0:46:50 Letter from France arrives 0:46:00 MARTINE: Kære søstre og brødre. I ved at det den 15 er hundrede års dagen for præsten, vor kære fars, fødsel. (親愛なう同胞皆さん ご存知の通り 12月15日は 牧師であった父の誕生 100周年にあたります) [Dear Sisters and Brothers. As you know, December 15 will be the 100th anniversary of the pastor, our dear father.]
26	34:2-36:2 (Much extended – includes three examples of discord and dissension, first associated with evil spirits set loose or shepherd less sheeps) 34:2 Hans døtre havde i lang tid levet i tanken om denne dag. De ville gerne høitideligholde den som om deres kære fader endnu havde været til stede i sin menighed. Det havde været dem sorg, ja den største sorg, de i mange år havde haft, at der just i dette sidste år havde vist sig såz svær ufordragelighed og splittelse i hans flok. (Like Dinesen 1958)	57-60 S 163-169 display the disagreements among the members of the flock. 60 S 170 SC Martine sænker hovedet et øjeblik, bider sig i læben og ser så igen op på disciple. [Martine lowers her head for a moment, bites her lips, then again faces the disciples]. MARTINE: Jeg vil ikke skule for jer, at det for min søster og mig er en stor sorg at se den intolerance og uoverensstemmelse der hersker blandt os. [M: I will not conceal it is a great sorrow for my sister and me to witness the intolerance and disagreements in our group.]	0:46:18 MARTINE: Jeg vil ikke skule for jer, at det for mig og min søster er en stor sorg at se den ufordragelighed der hersker iblandt os. [M: I will not conceal it is a great sorrow for my sister and me to witness the intolerance and disagreements in our group.]

27	35:2 Der var i menigheden to gamle kvinder, som inden deres omvendelse havde udspreidt slem sladder om hinanden og derved for hinanden forspildt henholdsvis et godt ægteskab og en arv. De huskede i deres høje alderdom ikke længere ret fra dag til dag, men de huskede disse forhold fra fyrtøve år tilbage og tog regnskab over dem op til gennemgang, de skulede til hinanden. (<i>Like Dinesen 1958</i>)	58 S 165 SC Omkring to gamle tandløse og døve koner (Anna og Solveig) Anna understreger sin replik ved at slå sin knoklede hånd i bordet. [Focus on two old toothless and deaf women (Anna and Solveig). Anna emphasizes her speech by knocking on the table with her bony hand] ANNA: Selv om det er længe siden, Solveig, så husker jeg udmærket, hvor du var mod mig ... [Even though it is long ago, Solveig, I remember perfectly well how evil you were with me.] SOLVEIG: Nå, så Anna husker ... (tør, astmatisk hånlatier) ...hvor ond, jeg var? Men jeg husker, hvor jaloux du var, du var sandelig ikke flink mod min stakkels mor (Oh, Anna remembers ... (dry, asthmatic derisive laughter) ... how evil I was? But I remember, how jealous you were, you certainly were not kind toward my poor mother.)	0:43:57 Display of disagreements among the members. The confrontation between Anna and Solveig. Focus on their faces, no use of bony hands. 0:44:22 Martine speaks up to quiet the members. Asks them to sing a hymn (Oh, Herre lad dit rige). 0:44:45 Two older men discusses how one cheated the other. 0:44:57 Babette comes in and commands everyone to quiet down. 0:45:12 Philippa, by the piano, and Martine resume the hymn 0:45:28 The Captain and his old lover remembers their infidelity
28	38:2 (...) mennesket til sit fædreland. Javist, men Babette havde været fortien år i Berlevåg og var blevet optaget i byen som en af deres egne, hun havde sin blads det og når hun nu rik bort, blev der et slemt, bedrøveligt komrum. Vennernes kære små søstre, der havde så fromme tanker, så megen god læsning, så klare blide, stemmer til at trøste svære og sorgfulde, de skulle nu igen til selv at lægge deres klipfisk i blød og koge deres gløllebrød. Nei, det var rigtig hvad de altid havde sagt: Lotterier var Djævlens værk. (True, but Babette had been in Berlevaag for fourteen years and had been included in the town as one of their own, her room (and position) was here, so when she left them now, she would leave behind a serious and sad emptiness. The dear little sisters of the friends, who had so pious thoughts, so much good reading aloud, so serene soft voices with which they comforted the sick and sorrowful, once again they would have to soak their split and dried cod, and boil their bread-and-ale soup themselves. No, indeed, like they had always said, Lotteries were ungodly affairs.)	66 S 187 SC Omkring Martine og Filippa. I forgrunden I hver side af billedet ses medlemmer af gruppen [Aroung Martine and Philippa. In the foreground on either side are members of the group]. (...) FILIPPA: ...og mennesker til det land, hvor de er født (and humans to the land, where they were born) (...) ENKEN: Der bliver tomt uden hende... [WIDOWER: It will be empty without her] S 188 KAPTAJENEN: (henvendt til søstrene) Vi havde sådan en glæde af jeres menneskekundskab, af jeres rene tanker og blide stemmer. I bragte trøst til syge og fortvilede. Nu får I jo slet ikke tid ... [THE CAPTAIN (addressing the two sisters): We have enjoyed your knowledge of human nature, your pure thoughts and soft voices. You have comforted the sick and those in despair. From now on you will have no time ...] (P 67) ENKEN: (med bevende stemme) Nej, nu skal I tørre fisk og lave gløllebrød – købe ind og gøre rent – foruden alt det andet...[THE WIDOWER: (in a trembling voice) No, from now on you will have to dry fish and prepare your bread-and-ale soup – do shopping and house cleaning – on top of everything else] S 189 SOLVIEG: Lotterier er Djævlens værk. [SOLVEIG: Lotteries are created by the Devil]	0:49:25 MARTINE: Det måtte jo ske. Herren gav. FILIPPA: Og Herren tog. 0:49:30 [M: It had to happen. The Lord gave F: and the Lord has taken away]. [Parallel in the movie: Babette has gone to order warres for the dinner. 0:53:59 Martine and Philippa leave the church saying M "She will soon be leaving us." P: "Her heart is already in France, that we know." M: "I only hope we won't let the old people down." P: "She will be back in 8 days." M: "Right, but for how long?" 0:54:18 A poor man waits impatiently for food. The sisters are seen preparing it in their kitchen, obviously with a lack of routine. When the man gets his ale-and-bread soup, he takes a spoonful, then lets it run back into the bowl, unsatisfied. 0:54:42

29	40:1 Men Babettes mørke øjne blev så indtrængende som en tro hunds, de havde ikke kraft til at stå hende imod. De blev ganske bevægede, da de, idet de gav deres samtykke til hendes begæring, så hendes ansigt klare op. (But Babette's eyes became as insistent as a faithful dog's, they were powerless against her. They were seriously moved when they, as they gave her their consent, saw her face lightening up.)	70 S 202 SC Omkring Babette. Hendes store, mørke øjne har et så intenst, næsten bønfuldende udtryk, at søstrene ikke kan sige nej. [Around Babette. The expression of her big, dark eyes is so intense, almost begging, so the sisters cannot deny her request.]	0:51:20 Babette enters to make her request to be allowed to prepare a genuine French dinner for the celebration of the pastor's anniversary. 0:52:58 Babette rises up and pleads for her request. Very mildly. BABETTE: Madmoiselle, jeg har aldrig bedt Dem om noget. Her min bøn i dag, den kommer fra mit hjerte. [B: Madmoiselle, I have never asked anything from you. Listen to my plea today, it comes from my heart] 0:53:18 Babette's delighted face is less radiant than when the sisters, immediately, consent to let her cook (0:52:30). (Camera work is different from manus. No particular enjoyment on the sisters' part.)
30	42:1, 45:1 Kokkepige	(not included)	
31	46:2 ...hvor hun så Babette træffe forberedelser til at forgive de gamle brødre og søstre. <u>preparing herself to poison</u> the old Brothers and Sisters.)	81A-new page 82-82A S 238-245B A take of Martine in her bed, and her night-mare of the brothers and sisters being murdered by Babette's food.	0:57:57 Martine's night-mare: At the end of it, she sees Babette offering a cup of drink and then how a brother collapse over the table, dropping his cup so it spills over the tablecloth. The color scheme in the last cut is white-blue-black. [I may have to check the colors on a newer copy – my videotape is pretty worn].
32	47:4 [Afsnit om tungen indføjlet.]	84-87 S 253-261 In S 257 ANNA: Tungen ... tungen, denne forunderlige muskel (...) [ANNA: The tongue ... the tongue, this strange muscle ...]	1:00:30 Captain: Formulates the promise on not to talk about the food or drinks served at the dinner. 1:00:46 Anna about the tongue.
33	48:1 Der hændte så lidt i de gamle folks daglige tilværelse, at de i øjeblikket blev højtideligt til mode. De gav hinanden hånd på deres løfte, og det var som om det var blevet aftalt for den gamle provsts eget ansigt. (Like Dinesen 1958)	87 (No references to the lack of events in the village life but) S 261 SC Total. De gamle hjælper hinanden med at blive rejst fra forskellige stole. Alle trykker hænder til bekræftelse af beslutningen. [SC Total. The old people help each other to get up from the chairs of different kinds. They all shake hand to confirm their decision.]	1:01:27 The members form a circle and sing the meal's hymn "you don't give reptiles or stones to the child asking for bread." (Nobody helps the other getting up from the chair).
34	50:2 ... og talte lidt sammen om den unge smukke mand, det var som om de tog tilflugt hos deres unge ridder imod deres kokkepige, (and talked a little about the young, handsome man, as if they were seeking refuge with their young knight against their cook.)	(not referred to)	

35	<p>51:1 ... Den mørke, svære kvinde og den rødhårede, opløbne dreng havde, som en heks med sin tjenende ånd, i dagens løb gjort huset til deres eget. Hvad de rørte og rørte i deres gryde eller hvad det var der gnistrede og sydede i køkkenet, derpå vovede de to blide søstre ikke at tænke. De gjorde deres bedste for at skabe hygge og tryghed i det område, de endnu kunne kalde deres. (...) og stillede to lysstager af sølv på deres moders lille sydbord under det. (The dark, stout woman and the red-haired tall boy, like a witch with her familiar spirit, as the day progressed had made the house theirs. What they stirred and stirred in their caldron or what it was that sparkled and hissed in the kitchen, thereon dared the two meek sisters not think. They did their utmost to create cosiness and safety in the domain left to them. (...) and placed two silver candlesticks on their mothers' small working table under the lid.)</p>	<p>89-(no page 90)-91. S 267-271a illustrates the division of the preparation of the house.</p> <p>S 269 SC Præstens spisetue. Martine stikker hovedet ind [The dining room of in the pastor's house. Martine sticks her head in at the door] MARTINE: Er der noget du har brug for, Babette? BABETTE: Nej, frøken. Når alt er klart skal jeg nok sige til. (...) Den lille Erik arbejder meget fint (...) [MARTINE: Do you need any help, Babette? BABETTE: No, miss. I'll let you know when all is ready. (...)] Little Erik works very diligently. (...)]</p> <p>S 270, the SC describes how the sisters decorate the pastor's picture with a juniper wrath. S 279 SC Close-up of the pastor's picture illuminated by two candlelights.</p>	<p>1:03:25 Pan of the ingredients in the kitchen.</p> <p>1:03:32 The boy picking a fowl.</p> <p>1:03:39 Martine, anxiously popping her head into the kitchen, observes what is going on, then scared quietly withdrawing again.</p> <p>1:04:11 Babette and the boy start laying the tablecloth</p> <p>1:04:17 BABETTE (to the boy) Hold dugen [Take that end of the tablecloth]</p> <p>1:04:20 Martine, in the background, removes the picture of her father from the dining-room.</p> <p>1:04:33 MARTINE (to Babette) Er der noget du har brug for? [Do you need any help?] お手伝いする事ない?</p> <p>1:04:36 BABETTE: Nej Mademoiselle, alt er klar. [No, Mademoiselle everything is ready] 大丈夫 用意は済みました</p> <p>1:04:42 Philippa hangs a juniper wrath around the picture of her father.</p> <p>1:04:47 Martine brings two candles in silver stands and places them below the picture. Judged by the sound and the camera work, the table and the picture are still in the same room.</p> <p>1:07:40 Yet, as the guests arrive and enter the sitting room, they glance at the pastor's picture illuminated by the two candles.</p>
36		<p>(No references)</p>	<p>(No references)</p> <p>(1:07:55 Babette brings a waferiro-like pan, only with small circular, flat cakes. For the Blinis Demidoff)</p>
37	<p>52:3 Set herinde fra var den store verden om vinteren smukt og betryggende. Frynset for reden med lyserødt, blåt og hvidt af hyacinterne i vindueskarmen, (and confortbly frilled at the bottom in pink, blue, and white)</p> <p>53:1 "Jerusalem mit hjertes hjem (home of my heart)</p>	<p>New p. 95 S 285 NIELSEN: (synger) "Jerusalem, min lykkes hjem (...) [NIELSEN: (sings) "Jerusalem, home of my happiness (...)]</p>	<p>1:08:03 EVERYBODY SINGS, (led by Philippa) Jerusalem mit hjertes hjem / [Jerusalem, home of my heart]</p> <p>(1:08:12 A light behind Solveig makes a glory on the wall behind her head) Du evigt kære navn/ Ængstes ej du omsorgsfulde for dit daglig brød og klæde/ kryb og stene ej du rækker til det barn der bad om brød [eternally dear name/ Take not thought for food or raiment this day, Careful one, so</p>

38	53:3 " ...for dit daglig brød og <u>føde</u> (bread and <u>food</u>)	New p. 96 S 286 (continued) FILIPPA: (synger) (...) for dit daglige brød og klæde – " [PHILIPPA: (sings) " (...) for your daily bread and ramie – "	anxiously; Thou Wouldst not give a stone, a reptile / To Thy pleading child for food.]
39	53:5 "Kryb og stene ej du rækker/ til det barn, som bad om brød – "	New p. 96 S 286 (continued) SC Filippa og Martine følger en fred sænke sig over dem. Ved tredje strofe har Martine fået håbet tilbage [Philippa and Martine get a sense of peace. By the third vers, Martine has regained hope] FILIPPA: (synger) Kryb og stene ej du rækker/ til det barn der bad om brød – [Reptiles and stones you don't bestowe om/ the child that asked for bread.]	1:08:38 After the hymn has ended, we see Babette cut the head off a broiled sparrow, cut open the body, place some goose liverpaste (fois gras) and two slices of truffle in it, tie the body, insert it in a pie cup, then stick the head into the cup and place the result among similar <i>caille en sarcophage</i> . Ends 1:09:14
40	53:6 <u>Just idet man sluttede sidste vers</u> , lød der kanebjælder (Exactly as they ended the last stanza)	(No correlation)	1:10:04 The waiting group inside the house hears the jungle bells of the general's cart.
41	54:1 ...prægtig som en prydfugl, en påfugl eller guldfasan i det ydmyge selskab af små grå og sorte fugle. (thus modest party of <u>small gray and black birds</u>)	96A S 288 In the Loevenhielm's governess' cart, pulled by a beautiful horse. In a gale (or fog), SC Omkring Generalen [Around the General] Han er imponerende i sin gallauniform. Man ser også hans gamle tante, ganske lille og sammenkrøbet i sin store pels, så kun hoved stikker op. [His full-dress uniform makes him impressive. One can also see his old aunt, very small and huddled-up in her fur coat, only her head popping up.] / 98 S 297 SC (...) Han er pragtfuld som en påfugl i dette ydmyge selskab af grå og sorte fugle. [He magnificent like a peacock in this meek company of gray and black birds.]	1:09:32 Loevenhilems in the governess cart, with jingle bells. GENERAL (to his aunt) Kann resultatet av et rad sikre i mange år utgør et nederlag? 長年わたる勝利の戦果も結局は無に帰するのか [G: Can the result of a series of victories over many years be a defeat?]
42	56:4 Måske var hun stadig mere hoflame end husmoder, - generalen kunne have ønsket sig en mere regelmæssig tilvarrelse, en mindre evindelig omskiftende tjenerskab og punktligere og mere gennemtænkte måltider. (Perhaps, she was still more a lady-in-waiting than a housemother – the general would have appreciated a more regular life, a less constant change of servants, and more punctual and better planned meals).	(No references)	(No references)
43	58:2 (A) – 58:3 (C) – 59:1 (C) – 59:2 (C) – 59:3 (B)		
44	59:2 Han ville i aften lade yndlingen bevise, at han	93 S 276 SC Omkring Generalen, der ser på den unge	1:05:00 Cut to Noerre Vosborg.

	dengang havde truffet det rette valg. De lave stuer, klipfisker og vandkaraffen på bordet skulle hjælpe med til en gang for alle at få slås, at Lorens Löwenhielms liv i deres verden ville have været forspildt. (<i>Like Dinesen 1998, except the last phrase more literally may be rendered that the life of Lorens Löwenhielms would have been wasted in their world.</i>)	1:05:44 (BM: Jerusalem mit hjerter hjem) The General looks at an empty chair, where suddenly the young Lorens sits – a window behind him is open so we hear the sounds of birds singing, i.e., spring/ summer. 1:06:01 GENERAL: Jäg har oppnått alt det du drömte om. 前回の夢はすべて叶えた かつredsstillt din äregirighet 前回の野望も満足させた men till vad nytta? 結果は? I afton skall vi två göra upp med verandra. 今夜二人で結論を出そう Du skall bevisa för mig att jag valde rätt den gången 私の選択は正しかったとと思わせてくれ	1:05:44 (BM: Jerusalem mit hjerter hjem) The General looks at an empty chair, where suddenly the young Lorens sits – a window behind him is open so we hear the sounds of birds singing, i.e., spring/ summer. 1:06:01 GENERAL: Jäg har oppnått alt det du drömte om. 前回の夢はすべて叶えた かつredsstillt din äregirighet 前回の野望も満足させた men till vad nytta? 結果は? I afton skall vi två göra upp med verandra. 今夜二人で結論を出そう Du skall bevisa för mig att jag valde rätt den gången 私の選択は正しかったとと思わせてくれ
45	63:2 En af de gamle brødre berettede om sit første møde med provsten, så at de andre næsten så dengens milde, magtfulde ansigt for sig. En anden gentog med mærkelig styrke den preken, som ført til hans omvendelse fra slagsbrøder til stræbende kristen. En gammel kvinde gentog, mens lærerne løb hende ned ad kenderne, provstens formaning. "Børnille, elsker hverandre!" (An old Brother told the story of his first meeting with the Dean, so the others could almost envision his mild, powerful face. With strange force did another repeat the sermon that had brought about his conversion from a rowdy to a self exerting Christian. An old woman repeated, while tears streamed down her cheeks, the old Dean's advice. "Children, love one another!")	105 S 325 KAPTJEN: Jeg glemmer aldrig mit første møde med præsten og den prædiken han holdt. (...) Jeg var en døgenigt ... (...) 牧師様に会った日のことは忘れられん あの日の説教もまだ わしはろくでなしで 106 ENKEN: (...) Børnille elste hverandre. "小さき子らよむつみ会え" [Follows Axel 1986]	1:17 KAPTJEN: Jeg glemmer aldrig mit første møde med præsten og den prædiken han holdt. (...) Jeg var en døgenigt ... (...) 牧師様に会った日のことは忘れられん あの日の説教もまだ わしはろくでなしで 106 ENKEN: (...) Børnille elste hverandre. "小さき子らよむつみ会え" [Follows Axel 1986]
46	64:1 ...indlingslekture, men fandt derefter ikke meget at sige. Han så sig rundt i kredsen og spurgte sig selv med en art vemodig argesse: "Er det godt at jeg i aftens sidder ved dette bord? Er der noget formål dermed, eller ville ikke harmonien uden mig være mere fuldkommen?" Mens han tænkte således, blev den næste ret budt ham. Han slap efter den første mundfuld deraf sin gaffel og lod sin hånd løbe over panden. "Men dette," tænkte han, "er jo <i>Blinis Demidoff</i> ." Han så næsten som en druknende rundt på sine bordfæller. De sad alle med glade, rolige ansigter og spiste ... He looked at the set, and with a sort of sad arrogance he asked himself, "Is it good that I sit by this table tonight? Does it serve any purpose, or would not	106 S 326 GENERAL: Jeg kan forsikre Eder att prästens prediko-samling hör till Hennes Majestät Drottningens kåraste läsning. [G: I can assure you that the collection of the pastor's sermons belongs to Her Majesty the Queen's favorite reading] S 327 G: ... Det är ju BLINIS DEMIDOFF! [G: "... Why, this is BLINIS DEMIDOFF!] S 328 SC Omkring Christopher og Paul, der spiser deres Blinis Demidoff roligt, uden förbavelse eller synlig fryd, som om de havde spist den ret i 30 år. [Camera on Christopher and Paul, who carnely eat the Blinis Demidoff with no	1:17:34 GENERAL: Jeg kan försäkra Er att prästens prediko-samling hör till vor Drottningens kåraste läsning. 皆さん スウェーデン王妃の書は牧師様の本だ [Follows Axel 1986]

	the harmony had been more complete without me?" While so speculating, he was served the next dish. He dropped his fork after the first mouthful then rubbed his forehead with a hand. "Why, this," he thought, "is <i>Blinis Demidoff</i> ." Almost like a drowning person, he looked at his fellow diners.)	expression of surprise or visible joy, as if they have been eating it for the last 30 years.]	
47	66:2 Det var, forstod de, når mennesket har ikke blot glem, men aldeles afstivet al tanke på æde og drikke, at det æder og drikker i den rette ånd. (<i>like Dinesen 1958</i>)	109 S 334 ANNA: Mennesket skal ikke bare afstå fra, men nægte enhver tanke på mad og spise og drikke i den rette ånd. [ANNA: Man must not only abstain from, but refuse the very thought of food and drink. Only then will he be able to eat and drink in the right spirit.]	1:21:58 ANNA: Mennesket skal ikke bare afstå fra, men nægte enhver tanke på mad og drikke. Først da kan han spise og drikke i den rette ånd. 語を横むだけじゃなくて・食事に ついては考えないことよ・それが神の御心になろう 食べ方だわ[Follows Axel 1986]
48	70:1 Han tog ordet med den klare og klangfulde stemme, som havde runget på eksercerpladser og genlydt, melodist moduleret, i kongelige sale. Dog talte han på en måde, der var ny for ham selv, og så mærkeligt bevægende, at han efter sin første sætning måtte gøre en pause. Thi han plejede at forme sine bordtaler med omhu og at vide, hvor han ville hen med dem. Men her var det som om hele general Löwenhielm, med alle sine ordener på brystet, kun var talerør for et budskab der ville bringes videre. (<i>like Dinesen 1958, except for the underlined part</i>)	New p. 112 A GENERAL LÖWENHIELMS TALE (General L's speech) S 351 SC (...) Han rejser sig, tager ordet med klangfuld røst, opøver på exerserpladser og ved hoffet. [He stands up, and starts speaking in a sonorous voice, trained on the drill grounds and at the court.]	
49	70:2-71:1 The general's speech 156 words – change of topic from <i>choice to grace</i> , and from "man" to "we." "Vi mennesker, mine venner," fortsatte generalen, "er korsynede. Vi ved vel, at der findes nåde i universet. Men i vor menneskelig kortsynethed forestiller vi os endog den guddommelige nåde som endelig. Vi bærer da" – aldrig før havde generalen udtalt at han bevæde, han hørte nu ganske forbavset sig selv forkynde den sandhed - "vi bærer da, inden vi her i livet træffer vort valg. Og vi gruer, efter at have truffet det, for ikke at have valgt det rette. Men et øjeblik kommer, hvori vore øjne åbnes, og vi forstår at nåden er uendelig. Den forlanger intet andet af os, end at vi skal forvente den i tillid og erkende den i taknemmelighed. Den stiller ingen betingelser og udvælgelse ikke nogen enkelt indlagt os; den deklarerer almindelig amnesti. Sel! Det som vi har valgt skænktes os, og det som vi har afslået bliver os, tillige og på samme tid, tid del. Ja, det som vi har forkastet, trækket os indtil overflod. Thi	New p. 113 S 351 + 351 C [127 words] GENERALEN: Barmhertighed og sanning møtes. Råttvisa och fred skall kyssa varandra. Människan tror i sin svaghet och kortsynhet att hon bör och skall göra val här i livet – och skälver vid den risk hon därvid löper- Den tid kommer, då våra ögon öppnas och vi omsider inser att Nåden är utan ände. Vi skall blott vänta i tillit og mottaga i tacksamhet. Den ställer inga villkor och skiljer ej på hög och låg. - <i>General-pardon är utfärdad.</i> Och se. Allt som vi har valt blev oss givet, allt som vi har förnekat blev oss beviljat. Det vi har skänkt bort, givtes oss tillbaka – ja, vi får även det tillbaka som vi har kastat bort. Ty barmhertighet och sanning mötes och råttvisa och fred skall kyssa varandra. [Grace and truth meet, justice and peace shall kiss one another. Man, in his weakness and short-sightedness believes that he should and must choose in this life – and the risks he thus runs make him shiver.	1:26:37 GENERALS speech: Barmhertighet og sanning møtes. Råttvisa och fred skall kyssa. Människan tror i sin svaghet och kortsynhet att hon måsta göra sine val här i livet – och frygter den risk hon därvid löper- Vi känder frugten. Men nåj, våt val er utan betydelse. [We fear, but no, our choice means nothing] Den tid kommer, då våra ögon öppnas och vi omsider inser att Nåden är utan ände. Vi skall blott vänta i tillit og mottaga i tacksamhet. Nåden ställer inga villkor. Och se. Allt som vi har valt blev oss givet, allt vad vi har avstået från blir oss beviljat. Ja, vi får också det tillbaka som vi har kastat bort. Ty barmhertighet och samhet mötes och råttvisa och fred skall kyssa varandra.

	<p>miskundhed og sandhed mødes, og retfærd og fred skulle kysse hinanden.” (Like Dinesen 1958, except for the words underlined in that version)</p>	<p>The time shall come, when our eyes will open and we finally see that Grace is infinite. We simply have to wait trustfully and accept with gratitude. It poses no conditions, and it distinguishes not between high and low. <u>General amnesty is given.</u></p> <p>Behold, All we have chosen was given to us and all we have denied is granted us. What we have given away is returned to us – we even get back what we refused. Because, grace and truth meet, and justice and peace shall kiss one another.]</p>	<p>[Follows Axel 1986, except for the underlined part]</p> <p>慈悲の心と真心が今一つになった 正義と平和が接吻をかわすのだ 心弱く目先しか見えのわれらは この世で選択をせねばならぬと思い込み それに伴う危険に驚えおののく われわれは怖いのだ けれども そんな選択などどうでもよい やがて目の開くときが来て われわれは理解する 神の栄光は偉大である われわれは心穏やかにそれを待ち 感謝の気持ちで受ければよい 神の栄光は等しく与えられる そして見よ われわれが選んだことは すべて叶えられる 拒んだものも 与えられる 捨てたものも 取り戻せる 慈悲の心と真心が 一つになり 正義と 幸福が 接吻をかわすのだ</p>
50	<p>72:2 A paragraph has been added about reconciliation – mirroring the paragraph above about the brotherhood's discords and dissensions.</p>	<p>New p. 114 S 354 (Solveig and Anna reconcile with words) New p. 115 S 356 (Paul and Christopher reconcile with words)</p>	<p>1:32:05 (Solveig and Anna bless each other - "God bless you") Two brothers, Christopher is one of them, blesses one another.</p>
51	<p>73:2 Der var blevet skænket dem en enkelt time af tusindårsriget. (single)</p>	<p>(Not reference to eternity. Almost in contrast, an vesper by the pietistic Danish pastor Thomas Kingo (18th C) is sung by Philippa. The hymn contrasts the finite life on earth with the eternal celestial life. (118, S 369)</p>	<p>1:32:24 Evening song by Philippa</p>
52	<p>74:7 I gaderne lå aneen så dyb, at det var umuligt at bevæge sig fremefter i almindelig gang. Gæsterne fra det gule hus vaskede på benene, satte sig brat ned eller gik ned på alle fire, og blev herunder dækkede med sne, som om de virkelig havde fået deres synder vasket hvide som uld og nu i disse nye skind sprang og tumlede som lam. Det var, for hver enkelt af dem, velsignet at være blevet gjort til barn igen, det var tillige en velsignet spøg</p>	<p>123-126 S 397-411 Describes how the guests get dressed, leave the house with salutes, gathers in the middle of the town, dance around the city well, sing a hymn to the bell strokes, then finally return to their homes while they repeat</p> <p>Gud være med dig. Gud være med Jer. [God bless you. God bless you] p. 125, S 409</p>	<p>1:36:25 The guests leave, after the General and his aunt have gone. No snow. They dance around the well, singing a hymn. Then returns home. Christopher is last, he says "Hallelujah" 1:37:44</p>

	at se gamle brødre og søstre, der havde taget sig selv så alvorligt, på denne himmelske vis gå i barndom. De snublede og kom på benene, ravede lidt videre eller stod stille, hånd i hånd legemligt såvel som åndeligt, og dannede af og til den store kæde i en salig lanciers. "Gud velsigne dig, Gud velsigne dig," led og genlød til alle sider som et ekko af sfærenes musik. (<i>like Dinesen 1968, except the underlined word that literally translate as these new hides</i>)			
53	78:2 på dørtærskelen. <u>Hun gav dem ikke adgang et blik, hendes mørke øjne så lige frem for sig, lænset bort.</u> Efter en stilhed vendte hun blikket imod dem og sagde: "Jeg var engang kok på <i>Café Anglaises</i> ." (She didn't even dign them a look; her dark eyes stared straight ahead far away. / After a long silence she looked at them and said.)	127 S 417 SC Nær Babette. Hun ser tomt ud i luften. [Close to Babette. She stares into space.] S 419 SC Efter en lang pause ser Babette på de to søstre. [After a long pause, Babette looks at the two sisters]. BABETTE: Jeg var engang køkkenchef på CAFE ANGLAIS. [BABETTE: I once was the chef of CAFE ANGLAIS]	1:37:15 Half total of Babette sitting on a couch, drinking coffee. 1:37:53 Closer on Babette, staring into space. When the sisters have addressed her she immediately replies	
54	80:5 <u>Han havde hjulpet den store elefantsvare, negerkonge af med et maveonde og i taknemmelighed (...) at hvad han havde spist, var et af kongens spæde børn, tilbødred til ære for den kristne medicinmand.</u> Babette blev helt sort i Martinnes øjne. <u>Lige så vild som negerkongen...</u> <u>Hun havde ladet de gode kristne i Berlevåg opøde et menneskes tilhold i livet og tilflugt i alderdommen...</u> Hun gøs og foldede henderne. Men i Philippas bryst smeltede hjertet i medfølelse of taknemmelighed. Så skulle da denne uforglemmelige aften ... (He had cured a stomachache of the big, elephant size black king [...] one of the king's infant grandchildren [...]) In Martine's point of view, Babette turned completely black, as wild as the black king. She had let the good Christians of Berlevaag devour a human being's protection in life and refuge in its old age. She shuddered and folded her hands.	130 S 420 SC Babettes ord er fuldstændig uforsælgelige for præstens døtre (...) Martine skælver let og folder sine hænder som til bøn, mens Philippas hjerte smelter over et sådant bevis på menneskelig troskab og hengivenhed. [Babette's words are completely beyond the comprehension of the pastor's daughters (...)] Martine trembles a bit, and folds her hands as for praying, whereas Philippa's heart melts by this testimony of human loyalty and devotion.	1:38:14 BABETTE: Jeg rejser ikke til Paris. (パリには戻りません[I am not going to Paris]) she says, then gets up and enters the dining-room to clear the table. Martine: Rejser du ikke til Paris? [Are you not going to Paris?] B: Jeg har ikke noget at tage tilbage til. [I have nothing to return to] 私は戻れないのです [I am not going back] Alle er de borte. [All of them are gone] すべで失いました [I have lost everything] Og jeg har ingen penge, [Besides, I haven't got any money] お金もありません [I haven't got any money] (Philippa seats herself) M: Ingen penge [No money?] <= お金がない? James, de titusinde francs [But, the ten thousand Francs] <= でも あの1万フランは? B: Givet ud [Spent] 使いました. [I spent them] M: Titusinde francs [Ten thousand Francs?] <= 1万フランも? (Martine seats herself) B: En middag til tolv paa Café Anglais kostede titusinde francs [A dinner for twelve at Café Anglais was ten thousand Francs] <= カフェ・アン・グレの12人分は1万フランです。	

			<p>Philippa.: Jamen kære Babette, du skulle ikke have givet alt hvad du ejer og har for vores skyld [Oh, but dear Babette, you should not have spend your everything for our sake.] 私たちのために全部使ってしまうなんて [You should not have spend everything for our sake.]</p> <p>B: (pauses a bit, then laughs through her nose) Det var ikke alene for deres skyld = It was not for your sake only. 理由はほかもあります = There are other reasons as well.</p>		
55	<p>81:5 "For deres skyld?" sagde hun. "Nej. For min egen skyld." Hun rejste sig fra huggeblokken og stod op foran de to søstre, det forekom den begge at hun var vokset og at hendes skikkelse i køkkenet tog sig uvanst stor ud. Hendes ord var da hun talte i samme format.</p> <p>"Jeg er en stor kunstner" ... (to both of them, she appeared to have grown, and her body looked unusually big in the kitchen. When she spoke, her words were of the same size.)</p>	<p>130 S 421 BABETTE: For Deres skyld? Nej, for min egen. [B: For your sake? No, for my own.]</p> <p>S 422 SC Hun rejser sig op og står foran de to søstre. [She rise nd stands in front of the two sisters]Jeg er en stor kunstner, mesdames. [I am a great artist, mesdames.]</p>			
56	<p>82:5 Hun rejste sig fra den træbenede køkkenstol hun sad på, og tog et skridt frem mod sin kokkepige. Dette skridt var meget langt fra én verden ind i en anden.</p> <p>"Men alle disse mennesker ..." (It was a very large stride, from one world into another.)</p>	<p>131 S 425 SC (Filippa) rejser sig – går rundt om bordet og hen til Babette [(Filippa) rises walks around the table toward and to Babette]</p> <p>FILIPPA: Jamen, alle disse mennesker, (...) [F: But, all those people (...)]</p>	<p>1:39:34 FILIPPA Var det sådanne middage du lavede til dem på Café Anglais あれがパリーで出したお料理なの？ [F: Was this the kind of dinners you made for them at Café Anglais?]</p> <p>BABETTE: Jeg kunne gøre dem lykkelige når jeg gav dem mit ypperste. Papin vidste det. お客様と幸せにしました 力の限りを尽くして・・・ババン氏が存じます [I could make the happy when I did my very best. Papin knew it.]</p>		
57	<p>83:2 Babettes øjne mødte Philippas som et par svære kanoner kørt i stilling - til forsvar, til angreb? (like a couple of heavy cannons moved into position – to defend? To attack?)</p>	(No parallel)		(No parallel. Babette looks very happy and peaceful, not threatening at all.	
58	<p>83:3 Priset være Herren og Den Hellige Jomfrue, jeg har stæet på en barrikade. Jeg har ladet geværet for mine mandfolk, mine arme var sorte, som nu, af krudtslam. Jeg trådte i blod, mine strømpefødder var gennemsvædede af det.</p> <p>Og dog, mesdames," forsatte hun, (I loaded the gun for my menfolk; my arms were blacken, as now, by fouling. I stepped in blood; my stockings were steeped</p>	<p>132 S 426 BABETTE: (...) Priset være Herren. Jeg har stæet på en barrikade. Mine arme var lige så sorte som de er i aften ...</p> <p>SC Hun løfter armeneaf slam og krudt. Jeg ladede geværene for mine mandfolk.</p> <p>IB: (...) Blessed be the Lord. I have stood on a barricade. My arms were as black then as they are tonight ... SC She</p>	(Not included)		

<u>in.it.)</u>	raises her arms ...blackened by dirt and gunpowder. I loaded the guns of my menfolk.) Then follows a sequence of the fighting in Paris in 1871, pp. 133-136, scenes 427-442. 137 S 443 BAbETTE: Men alligevel, Mesdames, (...) [B: And yet, medames, (...)]
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Gastronomical advisor: Jan Pedersen, Restaurant La Cocotte. Limoges-stel.
Stephane Audran's dress designed by Karl Lagerfeld, Paris.
Garderhusar regimentets hesteeskorte, Næstved, Vendsyssels Egnsteater og beboerne i Vigsø og omegn

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