

# MoDA magazine

A BENEFIT FOR MEMBERS OF THE MUSEUM OF DANISH AMERICA



**CERTIFICATE OF MARRIAGE**

THIS CERTIFIES, That on the 7th day of March, 1911, at Audubon in Audubon County, Iowa, according to law and by authority and license, under the seal of the District Court, I duly

**JOINED IN MARRIAGE**

Nels Bro and Miss Laura Park

Given under my hand this 7th day of March, 1911

MARRIAGE SOLEMNIZED IN PRESENCE OF

A. P. Andersen Witnesses.

Charles White Justice of the Peace

No. 140068

**THE UNITED STATES OF AMERICA**

**CERTIFICATE OF CITIZENSHIP**

Volume 2 page 15

Description of holder: Age 26 years, height 5 feet 7 1/2 inches, color, light eyes, light blue, color of hair, black, complexion, fair, eyes and places of residence of wife, not married, eyes and places of residence of minor children, none

Volume 6742 page 18

Light color of eyes, light blue, color of hair, black, complexion, fair, eyes and places of residence of wife, not married, eyes and places of residence of minor children, none

**ORIGINAL**

State of Iowa

Audubon County

It is remembered, that on a December 13th day of December, 1910, in the 13th day of December, 1910, at Audubon Iowa

Nels Bro and Christensen, Bro

of personal reading of statute

State of Iowa

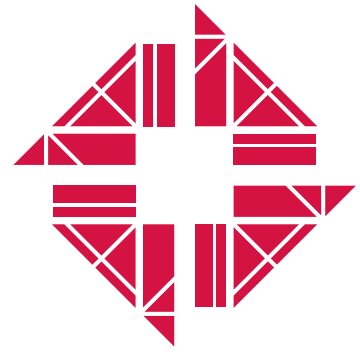
having applied for naturalization, and the court having found that he was a native born citizen of the United States, and that he was domiciled in it, and that it was therefore ordered by the United States of America

that he be and he is hereby admitted to the full rights and privileges of a citizen of the United States of America, on the 13th day of December, 1910, and of his jurisdiction the

L. C. Williams Clerk of District Court.

NAME	Born	Baptiz
Niels Christensen, Bro	Apr. 15 <sup>th</sup> 1889	June 1 <sup>st</sup> 1910
Laura Riggle, Bro	Oct. 13 <sup>th</sup> 1890	
Children:		
Niels Arnold Bro	Dec. 28 <sup>th</sup> 1911	May 26 <sup>th</sup> 1914
Arthur Kisten Bro	Dec. 28 <sup>th</sup> 1911	May 26 <sup>th</sup> 1914
Ingvare Christian Bro	June 21 <sup>st</sup> 1913	July 29 <sup>th</sup> 1916
Marius Howard Bro	Jan. 6 <sup>th</sup> 1916	May 28 <sup>th</sup> 1916
Harold Edwin Bro	Apr. 10 <sup>th</sup> 1918	June 23 <sup>rd</sup> 1918
Sigrid Christine Bro	Nov. 14 <sup>th</sup> 1919	Dec. 21 <sup>st</sup> 1919
Manville Jaeger Bro	Mar. 13 <sup>th</sup> 1923	Dec. 9 <sup>th</sup> 1923
Leona Marie Bro	Nov. 20 <sup>th</sup> 1924	Apr. 12 <sup>th</sup> 1925
Alma Singsborg Bro	Sep. 26 <sup>th</sup> 1926	Oct. 13 <sup>th</sup> 1926
Ervin Edward Bro	Apr. 26 <sup>th</sup> 1928	June 3 <sup>rd</sup> 1928
Franklin Wayne Bro	Nov. 2 <sup>nd</sup> 1931	
Waldemar Bro	May 25 <sup>th</sup> 1932	





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#### COVER

This edition of *MoDA Magazine* focuses heavily on familial relationships. Thus, the cover of this issue features documents and photos from the Niels and Laura Bro family that span generations. The scrapbook format of this cover is meant to suggest that future generations are sitting down with coffee and Danish butter cookies to pore over their family's history.

**Marriage Certificate.** 2006.024.002. **Naturalization Certificate.** 2006.024.001a.

**List.** 2006.024.004. Gifts of Bruce Bro "in memory of the Niels and Laura Bro Family."

**Photographic Print of Niels and Laura Bro.** Gift of Manville I. Bro, 1998.012.001

**Photographic Print of Family.** Gift of Mervin Bro, 1998.011.001

**Photographic Print of Ron and Mary Bro.** Image courtesy of Beth Bro-Roof.

This issue of *MoDA Magazine* is made possible in part by the Scan Design Foundation Legacy Grant.

Early this year, Danes and Danish Americans were surprised to hear Queen Margrethe II announce that she intended to step down from the throne.

Can a queen really retire like a “normal” person? In so many ways, this decision by Queen Margrethe continues her pattern of balancing the expectations of a royal lineage with her own individual expression and well-being. In that sense, it does seem so very Danish for Queen Margrethe to demonstrate a healthy work-life balance and a willingness to step back.

Even before her 52-year reign, Queen Margrethe was a positive symbol for the Danish people. She was born on April 16, 1940, exactly one week after Nazi Germany invaded and occupied Denmark. Her birth, so soon after the shock of occupation, was a rallying point for Danish pride. Her name, Margrethe, a name synonymous with the daisy, inspired Danish goldsmiths to create daisy-shaped earrings, necklaces, and brooches. Throughout the wartime occupation, wearing daisy jewelry was a sign of Danish pride and resistance. “Daisy” continues to be a fond nickname for Queen Margrethe, and the jewelry continues to be produced and worn with pride.

After her reign began in 1972, Queen Margrethe continued to pursue artistic activities while serving as queen. Initially creating under a pseudonym, Queen Margrethe eventually became publicly recognized for her work with film and theater set design, tapestry design, and other media. In doing so, she claimed the ability to express herself outside of the formal role demanded by the crown. This strikes me as very Danish—to embrace her individual identity alongside her public role.

Soon after The Danish Immigrant Museum, now known as the Museum of Danish America, was founded in 1983, Queen Margrethe agreed to



This pair of daisy-shaped earrings was donated to the museum’s collection “in memory of the Freedom Fighters in Denmark 1940-1945.” Gift of Ida Bryan, 2006.029.001-002.



In 2022, the museum in Jelling, Denmark issued an invitation for crocheted representations of the queen in honor of her 50 years on the Danish throne. Jonna Hansen created a “crocheted queen” that merged Queen Margrethe’s elegance and accessibility: gown, crown, glitzy handbag, a loyal dachshund, and a cigarette. Upon request from MoDA, Jonna made a second copy for our museum’s permanent collection. Gift of the artist, Jonna Hansen, 2022.007.001.

serve as the museum’s Protector. Although she never visited in person, her influence can be felt in many ways. Several items in our collection are linked to her, from various portraits and official photographs to a Hans Wegner-designed chair she presented to Dana College during her Bicentennial tour in 1976. In fact, earlier versions of our newsletters and stationery proudly stated “Her Majesty Queen Margrethe II of Denmark, Protector” under the museum’s logo.

Our museum has never before existed in a time when Queen Margrethe was not on the throne. Yet we know from the stories we preserve and share, artifacts from previous eras, and our own knowledge of history that people and institutions change, adapt, and make way for new generations. Queen Margrethe has led the Danish monarchy into the 21<sup>st</sup> century with skill and dignity and continues to be a role model as she carves a new path for herself.

On behalf of the Museum of Danish America, our members, supporters, and friends around the world, let me say *Mange tak* to “our” queen. May you continue to inspire us for many years to come.



TOVA BRANDT, M.A.  
Executive Director

## MUSEUM OF DANISH AMERICA EVENTS

All are welcome to attend events hosted by the Museum of Danish America.

### APRIL 2024

- 2 SPARK! – Quilts & Storycloths
- 18 Brown Bag Lunch – *A New Beginning: Life on the Front Lines* with Anna Eckhoff
- 21 Victor Borge Legacy Award Recital
- 25 Dinner and a Movie – *Passage to Sweden* | Lykke Center, Des Moines

### MAY 2024

- 7 SPARK! – Play with Preschoolers
- 16 Brown Bag Lunch – Runes and Runic Inscriptions with Loraine Jensen
- 24 & 25 Tivoli Fest | Elk Horn & Kimballton

### JUNE 2024

- 4 SPARK! – MoDA's Ford Model A
- 12 LEGOs & Bots Summer Camp
- 13 Storytime in the Prairie
- 13-15 MoDA Board of Directors Meeting | Danish American Center, Minneapolis
- 15 Yoga in the Prairie
- 17-22 Theater Camp
- 22 Sankt Hans Aften / Annual Children's Theater

### JULY 2024

- 2 SPARK! – Breakfast with the Birds
- 13 Yoga in the Prairie
- 18 Storytime in the Prairie
- 19 Viking Camp
- 27 Painting in the Prairie
- 30 Kids Run the Museum Day



### AUGUST 2024

- 3 Danish Plates Community Mosaic Project
- 6 SPARK! – Meet Lucy the Therapy Dog
- 8 Storytime in the Prairie
- 10 Yoga in the Prairie

### SEPTEMBER 2024

- 3 SPARK! – Gourd Painting

### OCTOBER 2024

- 1 SPARK! – V is for Viking
- 17-19 Annual Board Meeting

### NOVEMBER 2024

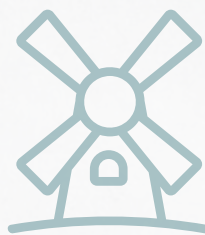
- 5 SPARK! – Veterans Day Program
- 15 Exhibit Opening for *Danish Ceramics: Beyond Blue and White*
- 16 Paint a Clay Ornament Workshop
- 29 & 30 Julefest | Elk Horn & Kimballton

### DECEMBER 2024

- 3 SPARK! – Holidays & Clay
- 12 Christmas Hygge Luncheon for Volunteers & Brown Bag Lunch

Individuals with disabilities are encouraged to attend events hosted by the Museum of Danish America. If you are an individual with a disability who requires accommodation, please email [info@danishmuseum.org](mailto:info@danishmuseum.org).

**ALL EVENTS AND PROGRAMS ARE HELD AT THE MUSEUM UNLESS OTHERWISE NOTED. ALL EVENTS ARE SUBJECT TO CHANGE. PLEASE CHECK THE MUSEUM'S WEBSITE AND SOCIAL MEDIA PLATFORMS FOR UP-TO-DATE INFORMATION.**



# NATURE / CULTURE

## NATUR • KULTUR

BY DIYA NAGARAJ

Former Albert Ravenholt Curator  
of Danish-American Culture

*For many years*, Denmark's strides in sustainability have been a source of pride for Danes and Danish-Americans alike. Many of the cultural values that pushed Denmark towards environmental protection and energy efficiency were brought across the ocean by immigrants who often maintained a similar set of values in their new homes, adapting them to the American system. The contemporary image of Denmark as an agricultural nation with a love for cycling has a long and fascinating history. In the following pages, explore two such stories: Danish bicycles in World War II and Chris L. Christensen, a Danish American who brought the Danish educational and agricultural system to the upper Midwest.

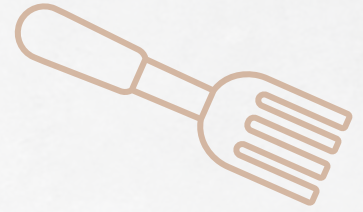
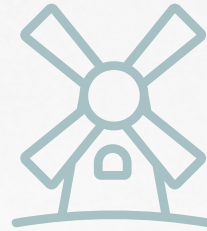
These articles are presented in conjunction with the exhibition *Nature-Culture / Natur-Kultur*. The exhibit explores the intersection of Danish cultural values and environmental action, both historically and in the present day. This exhibition will be open to the public until November 3, 2024.

### CYCLING

Denmark is often viewed as a cycling destination—a place where bicycles are given as much, if not more, importance than cars. Today, Copenhagen is recognized as one of the most bicycle-friendly cities in the world. The culture around bicycling that exists today was not necessarily intrinsic to the citizens but rather something that was built over several decades through public policy and urban planning.



Members of the extended Danish royal family at Fredensborg in 1895. From left to right: Prince Valdemar, Czar Nicholas II of Russia, Prince George, Prince Andreas, and Prince Carl, later King Haakon VII of Norway. Image courtesy of the National Museum of Denmark.



Danish soldiers returning to Haderslev after the battle on April 9, 1940. Image courtesy of the National Museum of Denmark.



During World War II blackouts, cycles were required to have white paint so that they could be seen more easily in the dark. Image courtesy of the National Museum of Denmark.

Although Danish cycling culture may not be innate, cycling is still historically important to the country. The lesser-known story of Danish cycling is the use of the bicycle during World War II. At the turn of the

20<sup>th</sup> century, the cycle began to increase in popularity, particularly in Copenhagen. The city had built a bicycle lane as early as 1892, and cyclists began to form organizations by 1905. During World War I, bicycles continued to be a popular mode of transportation, in part due to rising gas prices caused by the war.<sup>1</sup>

By 1887, the German military began to use bicycles as part of their army; bicycles allowed for easy movement, were less reliant on wide, accessible roads than vehicles were, and were also a cheaper alternative to horses that needed nourishment and rest. Other militaries took note, including the Canadians who brought bicycles overseas when they fought in World War I. Denmark had started to organize bicycle battalions by the late 1930s. When the German army began its invasion and eventual takeover of Denmark, the bicycle and motorcycle infantries met them at several different points to slow their advance. Facing German tanks, and with a minimal amount of communication from the central government, the soldiers did their best to use the mobility of the bikes to their advantage. Unfortunately, their efforts were unsuccessful, but their story was immortalized in the film *9. April*, highlighting the bike's military relevance for the Danish army.<sup>2</sup>

During the occupation, the general public continued to use bicycles to travel to their jobs or to school. Today, cycles in Denmark must follow many rules; some rules are written and required by law while others are unwritten and more socially agreed-upon codes of conduct. In the 1940s, some additional rules around cycles emerged for safety reasons. One major rule required all bicycles to have white paint. Whenever blackouts occurred, the paint would allow cyclists to be visible enough to avoid accidents.

Bicycles were also used by the Danish resistance. In 1943, the Holger Danske resistance group bombed Forum Copenhagen as Germans were in the process of converting it to barracks that could house 2,000 soldiers. While the real workmen were on their lunch break, one

## MoDA

of the resistance members dressed as a delivery boy, rode a Long John bicycle, an early version of the modern cargo bike, and took explosives disguised as a crate of beer to the building. Several others also cycled to the scene to assist in the scheme. The fuse was lit, and the building was destroyed, rendering it useless to the Germans. The cycles became a getaway vehicle.<sup>3</sup>

During the occupation, Germans began to apply an increasing amount of pressure on Denmark, cracking down much more severely on any signs of resistance. In 1944, the German Armed Forces High Command (OKW) drafted an order that was sent to commanders in Denmark, as well as the Netherlands and Italy, that ordered the seizure of all bicycles, except those of civilians who worked in industries that were needed to support the German war effort. This would give the German troops a cheaper mode of transportation as fuel costs surged, allow for greater mobility, and limit the mobility of Danish citizens.<sup>4</sup>



**Resistance fighters removing their bicycles from storage in Copenhagen in 1945.** Image courtesy of the National Museum of Denmark.

Because of political power struggles in Germany, another leading figure, Werner Best, who was the civil administrator of Denmark, argued that only new bicycles should be seized. He argued the seizure of all bicycles would hinder agricultural exports, and Germany benefitted greatly from Denmark's agriculture. The head of the

**Students at Horsens Technical School hid their bicycles on the roof to avoid possible confiscation.** Image courtesy of the National Museum of Denmark.

German Foreign Ministry's trade department agreed with Best, but, because the Minister of Foreign Affairs did not want to step on the OKW's toes, the final decision was granted to Adolf Hitler, marking one of the few times he personally intervened in Danish occupation policy.<sup>5</sup> Hitler's policy called for the confiscation of all new bicycles, which launched in October 1944.

Although the event was planned for October 26, Danish-American newspapers suggest that Germans had started taking bicycles earlier, during the dissolution of the Danish police force at the start of the month.<sup>6</sup> Interestingly, the wording of the announcement in the newspapers suggests that the Germans were "buying" the cycles from the warehouses and stores and that it was an isolated incident that would not go any further. While the latter was supposed to reassure citizens, it still caused a marked shift in people's relationships to their community and to their bikes. Cycles and cycle parts were already one of the most common forms of theft during occupation—leading to many people storing their bicycles at the stores and dealerships to protect them. Therefore, many of the bicycles that were seized were not necessarily new.

There was a lot of confusion about the order on both the German and the Danish sides—reports show that cyclists simply riding by were stopped and forced to hand over their bike; in Esbjerg, motorcycles were seized; some commanders were even unable to articulate the purpose of all the confiscations. Due to this confusion, the resistance newspaper *Dagbladet Information* poked fun at the situation,





This photograph was released by the Danish Council Information Office in London in November 1944 with the message “Germans steal Danish bicycles. In November 1944, the Germans confiscated bicycles all over Copenhagen. In some shops they took spare parts, tyres and tubes. Several women were compelled to hand over their bicycles.” The last sentence of the description served to show how desperate the Germans were to take women’s cycles as well. Image courtesy of the National Museum of Denmark.

calling it “Hitler’s Secret Weapon” and writing, “Man regner med, at Fæstningen Europa nu er saa lille, at al Færdsel indenfor dens Mure kan foregaa paa Cykle. Da Cyklerne menes at skulle benyttes til

den nye Folkestorm, maa man – siger Københavnerne – regne med, at ogsaa Rullestolsforretningerne beslaglægges, saaledes at Oldinge-Hæren kan gøres mobil.”<sup>8</sup> “It is assumed that Fortress Europe is now so small that all traffic within its walls can take place on bicycles. Since the bicycles are believed to be used for the new Folkestorm,<sup>9</sup> one must – say the Copenhageners – expect that the wheelchair shops will also be raided, so that the Old Army can be made mobile.”

This event marks the largest bicycle theft in Danish history and underscores the cultural relevance of the bicycle in the first half of the 20<sup>th</sup> century. Although the car would supplant the bicycle after the war, the role that the bicycle played in the war—from the usage by troops, to the resistance, to German occupation policy—shows how the bicycle has been intertwined with Danish history for many decades.



## CHRIS L. CHRISTENSEN

Danish immigrants and their descendants entered many different fields, but perhaps their most significant influence was in the world of farming; the impact of Danish immigrant communities on the development of the American dairy industry is considerable. Many of these Danes who helped to shape American agriculture were farmers or dairymen themselves. Others, like Chris L. Christensen, took positions of power in universities and government.

Chris Lauriths Christensen was born in Nebraska in 1894. His Danish heritage had an immense influence on him, and he attended the University of Nebraska before continuing his education in Denmark at

both the University of Copenhagen and the Royal Agricultural College. In Denmark, he learned about Danish agricultural practices as well as their folk school system—two things that would shape his views and career for the rest of his life.

He became an agricultural economist, eventually landing a job at the United States Department of Agriculture. He was the Principal Agricultural Economist in the Division of Cooperative Marketing in the Bureau of Agricultural Economics, a role designed to promote cooperative agriculture in America. In 1924, while working in that role, he wrote a 90-page Department Bulletin, *Agricultural*

*Cooperation in Denmark.* This text highlights the way in which Danish immigrants and their descendants promoted Danish systems of agriculture within America. While many agricultural systems were promoted on a local scale, Christensen's position allowed him to advocate for it on the federal level.

Christensen's work offers a valuable perspective on the way that the Danish cooperative system was viewed. Additionally, it presents an important overview of Danish history, including earlier attempts at land reform that set the stage for the cooperative movement—although Christensen employed slight exaggeration for effect. For example, the opening paragraph reads: “From a depressed state of peasant agriculture, which threatened the welfare and prosperity of the whole nation, Denmark stands to-day as the world's foremost agricultural country in the scientific organization of her production and marketing. Her people, rural as well as urban, appear contented and prosperous. Neither extreme wealth nor extreme poverty exists.”<sup>10</sup> Despite its energetic praise for the Danish system, the text does provide many finer details about the operations of these agricultural cooperatives, including both statistics and financial data.

Five years later, as Secretary of the Federal Farm Board, he followed that publication with *Farmers' Cooperative Associations in the United States, 1929*. Again, this work shows the strong influence of the Danish model on his professional interests and work in supporting and growing American agriculture. After his time at the USDA, Christensen went on to work at the University of Wisconsin–Madison, where he had an impact on their agriculture program that is still felt to this day. He became Dean of the College of Agriculture in 1930, remaining in that leadership position until 1943.

As a professor, he continued to write, authoring or co-authoring several texts, including the so-called “Schaars book” in 1936. The book, entitled *Cooperatives, Principles and Practices*, was written by several faculty members in the University of



**Chris L. Christensen as Dean of the College of Agriculture at the University of Wisconsin-Madison in a garden with two young children.** Collection of the University of Wisconsin-Madison Libraries.

**A map showing cooperative dairies in America, published by Chris L. Christensen in *Farmers' Cooperative Associations in the United States, 1929*.** Published by the U.S. Department of Agriculture.



**Chris L. Christensen in November 1929 after he was selected to become the Dean of the College of Agriculture at the University of Wisconsin-Madison.** Collection of the University of Wisconsin-Madison Libraries.

Wisconsin–Madison's Department of Agricultural Economics. Since then, the book has been updated and revised multiple times, with the latest edition being published in 2004. One section of the book is entitled “Cooperation in Denmark.” Although it is not clearly stated which section can be attributed to which co-author, the content, style, and only citation being Christensen's earlier USDA publication certainly suggest that one of his contributions to the book was the inclusion of this chapter.

In fact, that chapter's content has remained in subsequent editions, albeit significantly shorter. In the 2004 edition, the section "Early Agricultural Marketing and Farm Supply Cooperatives in Europe" focuses entirely on Denmark, describing it as "generally regarded as the most outstanding example of early and successful cooperative farm marketing and farm supply organization."<sup>11</sup> Although the original seven pages became a single column in the 2004 edition, the new editors continued to highlight Christensen's interest in the relationship between the folk school movement and the development of cooperatives. This demonstrates how Christensen's research on Danish cooperative systems has remained a significant part of the broader discussion on cooperative policy and practice.<sup>12</sup>

Perhaps Christensen's greatest impact was in the way that he shaped the programs at University of Wisconsin–Madison. His profound respect for the folk schools influenced the Farm and Industry Short Course, as well as the unique way that art and agriculture intersected during his tenure.

The Farm and Industry Short Course (FISC) at UW-Madison was first established in 1885. The University had started to establish



**Students testing butterfat in milk as part of the Farm Short Course program, 1938.** Collection of the University of Wisconsin-Madison Libraries.



**Three Short Course students in their dormitories, c. 1950-1959.** Collection of the University of Wisconsin-Madison Libraries.

a College of Agriculture in 1880, only to realize that young men—women were barred from accessing higher education at the time—were not particularly interested in a full college degree program, as it kept them away from their farm responsibilities for a long period of time. As a result, they created the "Farm Short Course," which was an intensive 12-week program that ran during the winter months, when farmers had a little more available time. It was a two-year program, allowing students to go home to spend the spring, summer, and fall on the farm before returning the following winter for more courses.<sup>13</sup>

During World War I, attendance dropped because of the war effort. Although it recovered, it dropped again when the Great Depression hit. When Christensen was hired as the Dean in 1930, he immediately began to make changes, partnering with Assistant Dean V.E. Kivlin. Knowing that farms were becoming increasingly mechanized and being mindful of new developments with both plant and animal breeding, the Short Course took on the tagline "Training for Farming." They also added scholarships to make the program more accessible to students who had been affected by the financial crises.

Christensen already saw the resemblance to the Danish folk schools, in that this program was not intended to replace primary or secondary education but rather for adults to learn useful skills that could improve them personally and professionally. He chose to add another



Vincent Kivlin, director of the Short Course, giving a lecture to students in Agriculture Hall. Collection of the University of Wisconsin-Madison Libraries.

folk school element in the form of dormitory housing for the FISC students; they lived and ate together to foster a stronger sense of community. Having room and board on-site helped to further boost the popularity of the program. At that time, a 15-week session would cost a student \$166 for room, board, and tuition—about \$3,200 today.

Under Christensen and Kivlin, the program focused on creating a curriculum that was both highly intensive and well-rounded. Christensen desired to “give young men an acquaintance with economics, history, sociology, and political science” while also making additional classes in music, public speaking, and other humanities available to them. Required classes included farm insects and pests, bacteriology, farm marketing, nutritional chemistry, and more.<sup>14</sup>

His career-long interest in cooperatives also shaped the course offerings for the program as he believed “farm youth must have the benefit of education in the principles and practices of cooperation. This is essential groundwork for the development of rural leadership capable of manning the affairs

of distribution.” The Short Course was already unique in America at the time, and the course’s focus on preparing students for cooperative agriculture showcases the uniqueness of Christensen’s Danish-American perspective.<sup>15</sup>

Another way in which the Danish system shaped the training for young farmers was the creation of evening discussions that explored a broad range of subjects outside of their classroom instruction: business, music, how to be a gentleman, and the Danish influence on the Short Course program.<sup>16</sup> These discussions were held multiple times a week with the goal to facilitate open, informal discussions that allowed the students to share personal views, learn from others, and become more open-minded to new ideas and experiences. The program gained such notoriety for its innovative approach to agricultural education that *Life* magazine came to take photographs and document it in 1940.

When writing about his desire to improve the program, Christensen noted, “I believe the Farm Short Course now truly provides an enlarged educational opportunity for rural young men who intend to farm and want to deal intelligently with the affairs of agriculture and rural citizenship. Alert, ambitious rural youth want to improve themselves. They desire intelligence, self-expression, understanding and appreciation of affairs of community, state and world. They want to be equipped to meet social as well as material needs in life.”<sup>17</sup>

The FISC program is still in place to this day. In 2022, UW-Madison tried to remove the residential element of the program, offering it as a combination of virtual and in-person training.<sup>18</sup> However, the backlash



Sketches by B.C. Jorns for *The Folk School Idea in Action: Training for Rural Organization, Rural Citizenship, Distribution, Farming* by Chris L. Christensen, 1935. Published by the University of Wisconsin-Madison, the sketches showcase some of the values and priorities of the Farm Short Course while Christensen served as Dean of the College of Agriculture.



**John Steuart Curry, *Chris L. Christensen*, 1941, oil on canvas.** Chazen Museum of Art, University of Wisconsin-Madison, on loan from the College of Agriculture and Life Sciences, University of Wisconsin-Madison, 3.1999.2.

was so strong that it returned in Fall 2023 as a residential program held on the UW-River Falls campus, in collaboration with UW-Madison and UW-Platteville.<sup>19</sup> The sense of community built among farmers and prospective farmers through the Danish-influenced residence program still remains an important element for students today, with one recent graduate saying, “Living and learning with others who are as passionate as you is a significant benefit of the residential short course program. The camaraderie and relationships I built as a student have stayed with me throughout my career.”<sup>20</sup>

Folk schools had imbued Christensen with a sense that culture and agriculture are intertwined. According to Jerry Apps, “Though it sounds a bit corny, Christensen

supposedly said that one of his goals upon becoming dean was to put some culture back in agriculture. He embraced the Danes’ philosophy that rural people should have the opportunity to study art and poetry as well as learn how to improve their cattle and field crops.”<sup>21</sup> With this perspective in mind, Christensen brought John Steuart Curry to Madison to be an artist-in-residence—the first time any American institution of higher education had ever created such a program. Curry’s residency in the College of Agriculture lasted from 1936 until he passed away in 1946 at the age of 48. He remains a highly regarded painter of American regionalism, alongside names like Thomas Hart Benton and Grant Wood. He created several murals, including *The Social Benefits of Biochemical Research* for the Biochemistry Building, as well as other significant paintings.<sup>22</sup>

Curry was given great freedom in Madison to explore beyond his studio walls, so he became involved with teaching students in the FISC program, as well as in other farming communities across the state that he visited during trips with other faculty and staff members. While many of his works told stories of the people and landscapes of the Midwest, he did not shy away from difficult topics. His oil and tempera on canvas painting *Freeing of the Slaves* showcases emancipation and is still on display at the University’s Law School.<sup>23</sup> The Wisconsin Regional Artist Association (WRAA), which brings together amateur artists from across the state, was the brainchild of Curry, who wanted to support artist’s development in the state and to encourage artistic exploration outside of the formal professional academy system. To this day, Christensen’s desire to ensure that rural Americans were given the same cultural opportunities as city dwellers is felt in the university’s ongoing commitment to public art as well as WRAA’s programs and exhibits.<sup>24</sup>

Chris L. Christensen's career is a testament to the way that Danish-Americans helped shape American agriculture. His publications at the USDA focused on sharing Danish cooperative structures with American audiences, and his work at the University of Wisconsin-Madison brought the Danish folk school tradition to agricultural education. In Denmark, he had seen and learned about the way in which new educational opportunities and the cooperative movement had given greater

power to rural populations and the former peasantry. He felt strongly that rural America had a lot to offer and that they should be equipped to not just grow American agriculture, but to grow *with* American agriculture, learning to be adaptable as new science and technology appeared. In his words, "an enlightened and informed rural people will do more to facilitate the great economic and social adjustments of rural as well as urban America than any other single movement."<sup>25</sup>

<sup>1</sup>. Jay Kassirer, "How Copenhagen Became a Cycling City," *Tools of Change*, February 2, 2023, <https://toolsofchange.com/en/case-studies/detail/752/>.

<sup>2</sup>. Robert Beckhusen, "Go to War Alongside Denmark in April 9th," *Medium*, March 18, 2016, <https://medium.com/war-is-boring/go-to-war-alongside-denmark-in-april-9th-d0076198b5d3>.

<sup>3</sup>. David Lampe, *Hitler's Savage Canary: A History of the Danish Resistance in World War II* (New York: Skyhorse Publishing, 2010), 34.

<sup>4</sup>. J.T. Lauridsen, "Hitler's hemmelige våben: Danmarks største cykeltyveri," *Historisk Tidsskrift* 58, no. 1 (2016): 77. <https://tidsskrift.dk/historisktidsskrift/article/view/56805>.

<sup>5</sup>. *Ibid.*, 78.

<sup>6</sup>. "Tyskernes Politi-Regimente," *Den Danske Pioneer*, v. 72, issue 40, October 5, 1944.

<sup>7</sup>. Lauridsen, 81-82.

<sup>8</sup>. Mikkel Andreas Beck, "Hitler godkendte personligt Danmarks største cykeltyveri," *Videnskab DK*, October 16, 2016, <https://videnskab.dk/kultur-samfund/hitler-godkendte-personligt-danmarks-stoerste-cykeltyveri/>. Calling it "Hitler's Secret Weapon" came straight from German propaganda. They had bragged about the factories creating incredible weapons that would help them to victory right at the same time as they were seizing bicycles. Given that the Danish public were not told what these weapons were, the "secret weapon" propaganda seemed like a not-impossible explanation for the bike seizures. As it turned out, the actual weapon that Goebbels was talking about was the V2 rocket.

<sup>9</sup>. The "Folkestorm" refers to the German "Volksturm," which was launched by the Nazis in September 1944 as part of Goebbels's idea of "total war," where the people rise up in a show of enthusiasm and strength in numbers. They conscripted men between 16 and 60 who had thus far avoided military service.

<sup>10</sup>. Chris L. Christensen, *Agricultural Cooperation in Denmark* (Washington, D.C.: U.S. Department of Agriculture, 1924), 1. Another really important part of Christensen's article, while not related to farming, is that it sheds light on land use in Denmark and shifting ideas of landscape. It discusses the way in which new forests of non-native conifers have been planted on heathlands and moorlands, which speaks to broader questions of landscape management policy and what constitutes "authentic landscapes."

<sup>11</sup>. Kimberly A. Zeuli and Robert Cropp, *Cooperatives: Principles and Practices in the 21st Century* (Madison, WI: University of Wisconsin Center for Cooperatives, 2004), 10.

<sup>12</sup>. *Ibid.*, 11. In the original text, the section reads, "The Folk Schools furnished rural Denmark with a home-grown trained leadership of open-minded disciples who have dared to try new methods. Rural people have discovered and developed their own capacities and strength. This education among the young people has helped farm people to recognize the opportunities before them. It has helped them to realize that they must help themselves, that they must trust each other and work together. It has helped them to realize that only a high grade product will continuously command a good market. .... There developed a mutual sentiment, which is nothing more nor less than a willingness to think together, work together, play together—in short, to cooperate. This philosophy toward rural life and the

educational process has been the greatest single factor in the development of the cooperative movement in Denmark." Chris L. Christensen, Asher Hobson, Henry H. Bakken, R.K. Froker, and Marvin A. Schaars, *Cooperation: Principles and Practices* (Madison, WI: University of Wisconsin College of Agriculture, 1936), 53. The new text condenses it slightly to read: "... created trained, rural leadership. They also established bonds of trust among those who came to live and study at the schools. The students developed a willingness to think together, work together, and play together—in short, to cooperate. Although not an intended outcome, the spirit of cooperation produced in these schools has been, without doubt, an important factor in the growth of Denmark's cooperative movement."

<sup>13</sup>. History of FISC – Farm & Industry Short Course (wisc.edu). The Babcock test was developed in 1890 by Professor Stephen M. Babcock—this helped to make UW-Madison a leader in the field of dairy research.

<sup>14</sup>. Chris L. Christensen, *The Folk School Idea in Action: Training for Rural Organization, Rural Citizenship, Distribution, Farming* (Madison, WI: University of Wisconsin, 1935), 12.

<sup>15</sup>. *Ibid.*, 12-13.

<sup>16</sup>. "History of FISC," Farm & Industry Short Course, College of Agricultural & Life Sciences, University of Wisconsin, accessed February 27, 2023, <https://fisc.cals.wisc.edu/history-of-fisc/>.

<sup>17</sup>. Christensen, *The Folk School Idea in Action*, 10.

<sup>18</sup>. Martha Daniels, "CALS cuts dorm-living, credits from 136-year-old agriculture program," *The Badger Herald* (Madison, WI), March 7, 2022, <https://badgerherald.com/news/2022/03/07/cals-cuts-dorm-living-credits-from-136-year-old-agriculture-program/>.

<sup>19</sup>. Lynn Grooms, "Farm Short Course has new home," *AgUpdate*, March 31, 2023, [https://agupdate.com/agriview/news/business/farm-short-course-has-new-home/article\\_df0d531b-f943-5daa-9f64-e46373736842.html](https://agupdate.com/agriview/news/business/farm-short-course-has-new-home/article_df0d531b-f943-5daa-9f64-e46373736842.html).

<sup>20</sup>. "UW Farm and Industry Short Course returns, other Short Course offerings expanded for 2023-24," University of Wisconsin – River Falls, March 7, 2023, <https://www.uwrf.edu/News/UW-Farm-and-Industry-Short-Course-returns-other-Short-Course-offerings-expanded-for-2023-24.cfm>.

<sup>21</sup>. Jennifer A. Smith, "The Culture of Ag," *Grow* (Summer 2012), <https://grow.cals.wisc.edu/deprecated/agriculture/the-culture-of-ag>. Curry was born in Kansas and is perhaps best known for his murals inside of Kansas's statehouse, particularly *Tragic Prelude* showcasing John Brown. These were completed during his time as artist-in-residence.

<sup>22</sup>. *Ibid.*

<sup>23</sup>. "John Steuart Curry – *Freeing of the Slaves*," Public Art at UW-Madison, University of Wisconsin – Madison, accessed July 20, 2023, <https://publicart.wisc.edu/john-steuart-curry-freeing-of-the-slaves/>. Originally, the mural was supposed to be for the Department of Justice, but it was thought to be "too racially and politically controversial." The Dean of UW-Madison's Law School at the time, who happened to be the grandson of an abolitionist, supported the painting of the mural on campus instead.

<sup>24</sup>. Kären Knutson, "Museum featuring works of UW's John Steuart Curry," *University of Wisconsin – Madison News*, September 8, 2014, <https://news.wisc.edu/museum-featuring-works-of-uws-john-steuart-curry/>.

<sup>25</sup>. Christensen, *The Folk School Idea in Action*, 16.



# A Family's Love of the Arts Emerges

BY HANS PETER JORGENSEN

**AUTHOR'S NOTE:** MoDA is showing several of my daughter Inger's sculptures and paintings in their summer 2024 exhibition *Nature as Sovereign: Paintings & Sculptures*. They learned from her that there have been many artists in my Danish family tree dating back to the early 1800s. They kindly asked me to tell a few stories and share a few photos of that history.

## INTRODUCTION

The year I turned twelve, a large trunk and a long tube arrived at our dairy farm home. Great excitement flooded the house as the bindings and wrappings were undone—it seemed like Christmas. The packages had arrived from my father's family in Denmark. By that age, I had begun to understand that my father, Svend, had emigrated from Denmark to Canada when he was approximately 30 years old with a degree in agriculture from the Royal Agricultural College in Copenhagen. After a few years, he came to the United States and

found a job testing cows on farms around Michigan for tuberculosis, hoping to find a farm manager's job. Before long, he secured a job managing Gannon's Dairy in St. Clair. He met my mother, Dorothy, a short time after his arrival, and they soon fell in love and got married. My brother was born in 1932; I came along in 1942, and my sister, Katherine Ellen, was born ten years later.

The trunk contained inheritances from grandparents I had never met, Hans Peter Jorgensen and Ane Katrine Jorgensen Aalund.

Grandfather had died in 1948, and Grandmother had recently passed. Dad's sisters had sent the trunk full of household items and the tube. With great anticipation, the items were unwrapped, and shiny silverware, a crystal goblet and decanter, and blue and white Bing & Grøndahl porcelain dishware emerged, as well as a painting of a vase of flowers painted by Dad's sister, Astrid Jorgensen Ruth. In the long tube was a very large landscape painting, about three by five feet, of a pond surrounded by trees with several deer hidden in the



**BIOGRAPHY:** Born in 1942, Hans Peter grew up on a dairy farm in Michigan. He graduated from Michigan State University in 1965 with a Bachelor of Fine Arts in Sculpture and minors in Chemistry and Education. His work has included fine leathercraft and cabinetry, architectural drafting and technical art, historic building restoration, heritage livestock breeding and conservation programs, and motorcoach farm tour creation. Throughout his life, he has created sculptures as an avocation. He lives in Decorah, Iowa with his wife, Mary.

hillside under the trees. Plans were made to frame it, and it soon hung over our couch in the living room.

We had quite a lot of art hanging in our home: three watercolors of details of Dad's birthplace painted by a friend of his, small prints and decorative items, and family photos. As a youngster, I didn't think too much about the newly arrived artwork, but I studied it many times as I went through my school years, often finding details I had missed before. I liked to draw in art class and received good grades in art, but farm chores prevented me from drawing at home.

After high school, I went off to Michigan State University with a National Merit Scholarship and \$300 from Mom and Dad. I likely would not have gone to college without the scholarship. Russia had recently launched Sputnik, the first man-made satellite, and high school counselors across the nation encouraged students to pursue careers in science. I liked kids, so I decided I would become a chemistry teacher. My studies went well, though I found mathematics for math majors to be challenging.

I needed a job to supplement the scholarship and found one illustrating a textbook on algae being published by a botany professor, Dr. G. W. Prescott. I



*Dyrehaven* by Hans Peter Iversen. Image courtesy of Charlie Langton.

learned an unusual skill: I could look into the microscope with my left eye, place a piece of paper on the right side of the microscope, and "project" the image onto the paper with my right eye. Then it was a simple matter of tracing the image from the microscope slide.

I was also drawing funny cartoons on fellow "dorm rats" T-shirts for \$5 during this time. One of the senior students suggested I take an art class as I seemed to have some talent, so in the third term of my sophomore year, I signed up for a beginner's art class. It was as if a bolt of lightning had struck me. I loved it and was hooked! Before I left that year, I changed my major to Bachelor of Fine Arts with a sculpture emphasis.

### THE FIRST THREE GENERATIONS

As I began to study art, I became curious about why I had suddenly decided to pursue art. I wondered about the art my ancestors had produced and wanted to learn more about them. We had a "family tree" dating back to 1700 using the patronymic naming system, so the first few generations were Soren Jorgensen, who had a son named Jorgen Sorensen, who had a son named Soren Jorgensen until 1834 when Hans Henning Jorgensen appeared. Thereafter, we were all Jorgensens. No record exists of the lives of the first three generations.

## THE FOURTH GENERATION

One notable relative of this generation was Jorgen Sorensen, who was born in 1799 and was mentioned in *The Evening Post* after his passing. He was lauded as a progressive farmer who embraced new technologies, whether he had an interest in the arts is unknown.

However, in this fourth generation was a man who married into the family who must have kicked the family's art genes into high gear. Hans Peter Iversen was the man who painted the large landscape that arrived at my parents' home in 1954. Hans' landscape is now displayed in my home.

The subject of the painting is the famous Dyrehavn, or "Deer Park," near Copenhagen. In 2015, my wife, Mary, and I were in Denmark, and with the help of one of the caretakers, we were able to find the spot where Iversen had painted the landscape. Iversen, I later learned, was a painter of some renown and was respected for his work on church altars, as well as landscapes and village scenes.

On the reverse of the painting, Iversen wrote the date, 1875, and "I wish this painting to go to my grandson, Hans Peter Jorgensen." Of course, the Hans Peter Jorgensen to which he referred was not me. I would not be born for another 67 years—he was referring to my father's father after whom I am named.

Also passed down was a gouache painting of the family manor Fuglsogaard in Udbyneder County, which Hans Henning had purchased and where Iversen had lived until his death.

A few years ago, Iversen's great-granddaughter, Marianne Jorgensen Bolgen, who was then



Gouache painting *Fuglso* by Hans Peter Iversen. Image courtesy of Charlie Langton.

in her 90s, gave me three more of Iversen's paintings: a self-portrait, a portrait of his wife, Laurine, and a portrait of Laurine's first husband who passed after only a year of marriage.

I also learned that there were eight writings by many of the subsequent ancestors in the family archive. I avidly read them and realized there were numerous artists—at least one in almost every generation. These writings are in the appendix of the book I recently donated to the Museum of Danish America's Genealogy & Education Center called *Vore Danske Familie*.

## FIFTH GENERATION

Hans Henning Jorgensen, 1834-1931, married Christiane Iversen, the daughter of Hans Peter and Laurine Iversen.

Hans Henning's autobiography makes no mention of the arts, though he was well known for his creative work in agricultural drainage systems on one of the larger manor farms he managed. In his autobiography, he wrote,



A self-portrait of Hans Peter Iversen and his portrait of his wife, Laurine. Images courtesy of Charlie Langton.



**Doodles from Dr. Mogens Borch Jorgensen.**  
Images courtesy of Hans Peter Jorgensen.

“As an especially sweet ending to my many years’ activity in farming, it pleased me immensely to receive the recognition of His Majesty the King by accepting the honor of ‘Knight of [the order of the] Dannebrog.’” On his 95th birthday, he received the Knight’s Cross for his work.

**SIXTH GENERATION**

Hans Henning Jorgensen and Christiane Iversen had five children, including my grandfather, H.P. One of the children, Henning Christian, was steeped in the arts, though he himself was not an artist. We know of his interest in the arts because of an article in the Copenhagen newspaper *Berlingske Tidende* about an auction of his large book

collection. Employed by the railroad, Henning Christian could travel outside the country on his employee pass and acquired many books during his travels. The article reads, “Then comes almost five hundred volumes about art, which also was Henning Jorgensen’s great love and interest,” as well as many books in the “humanistic area.”

**SEVENTH GENERATION**

Henning Christian had a son, Mogens, and daughter, Marianne, with his wife, Flora Borch Jorgensen. Mogens became a doctor but showed some artistic talent, oddly during meetings at the hospital in Roskilde. He doodled sketches that showed real talent. I suspect he might have pursued some form of artistic work had he not been so busy as a doctor.

My father’s sister, Astrid, painted many pictures of flower vases, one of which came to our home in St. Clair. She also created skilled embroideries; in 1944, as WWII was winding down, she sent the family an embroidered map of Denmark.



**Astrid Jorgensen Ruth’s oil painting.**  
Image courtesy of Hans Peter Jorgensen.



**Astrid Jorgensen Ruth's needlepoint.**  
Image courtesy of Charlie Langton.

Astrid was also a quick-thinking woman. During the war, her pastor husband, Carl Viggo Ruth, fought for the Resistance. He was responsible for receiving and arranging showings of newsreels from the British which were delivered by parachute. He also assisted in the sabotage of at least one Danish factory taken over by Nazis. One night, a Gestapo lieutenant and two soldiers banged on the door suspecting the pastor was involved, though they had no idea what he looked like. Carl Viggo fled out the back door, and Astrid opened the door for the Gestapo officer. They looked around and asked where her husband was. "He's not here," was her reply. Then the officer walked to the mantelpiece and took a photo down. "Who is this?" the officer demanded. "*Der er min mand!* That is my husband!" Astrid said quickly. The photo was of my father, Svend, who had already emigrated in 1928. Svend was six feet tall with dark hair and blue eyes while Carl Viggo was short with brown hair. They never caught him.

**Karen Borch Jorgensen's painting.**  
Image courtesy of Hans Peter Jorgensen.

## EIGHTH GENERATION

Mogens and his wife, Birgit, had two daughters, both of whom are excellent painters. Tove Sheth is a painter, and her sister, Karen, produces children's books and was recently nominated for Best Children's Book by the Danish Children's Library. Her watercolors are delicate and very skilled. My wife and I, as well as Inger and her husband, have visited them in Denmark and have become very close.

My mom and dad had three children: my elder brother, Erik, Katherine Ellen, and I. My sister and I are both artists. Katherine is a painter and craftsperson, and I have pursued sculpture since my college days, though never as a way of making a living. I realized early on that, were I to try to make a living at sculpture, I would need to live on one of the coasts. As a small-town boy, big city life did not appeal to me. I pursued various skilled crafts from cabinetry to leatherwork, but I have always loved making art.

**Katherine Ellen's painting of her son and his wife.** Image courtesy of Hans Peter Jorgensen.



**Spring by Tove Jorgensen Sheth.** Image courtesy of Hans Peter Jorgensen.





The Jorgensen family in 1905 at Fuglsø, the family estate purchased by Hans Henning. Pictured from left to right, Else, wife of Lauritz, Jorgen, Lauritz, Hans Peter, Henning Christian, Hans Henning, and Ane Katrina. Image courtesy of Hans Peter Jorgensen.

### NINTH & TENTH GENERATIONS

I knew my daughter Inger was going to love art from an early age. At three years old, she was already drawing pictures in perspective, with objects in the foreground being large and receding in size in the background. She is skilled both in painting and sculpture, as anyone attending her exhibition at MoDA can see.

It is no surprise that she became a multi-talented artist as her mother, Alixandra Summit, is also an accomplished artist. Inger is

a fine vocalist and performs with her husband, Jeff Pevar, a master guitarist who has performed with many well-known artists including Ray Charles and David Crosby.

Her son, Soren, is already showing talent as well.

The "art gene" runs deep and has offered much satisfaction to not only our family, but to those who find art inspiring and worthwhile. The profound legacy of the "art gene" extends through numerous generations, bringing immense

satisfaction to our family and those who derive inspiration and value from the world of art.

I'll leave you with this, when I went home from college at Christmastime in 1963, I told my parents that I had changed my major from Chemistry to a Bachelor of Fine Arts. I looked at my father to get his reaction. He didn't say a word. He just looked down and shook his head as if in disbelief. But...I detected a slight smile on his lips.



**Leather sculpture  
crafted by the author.**  
Image courtesy of  
Hans Peter Jorgensen.

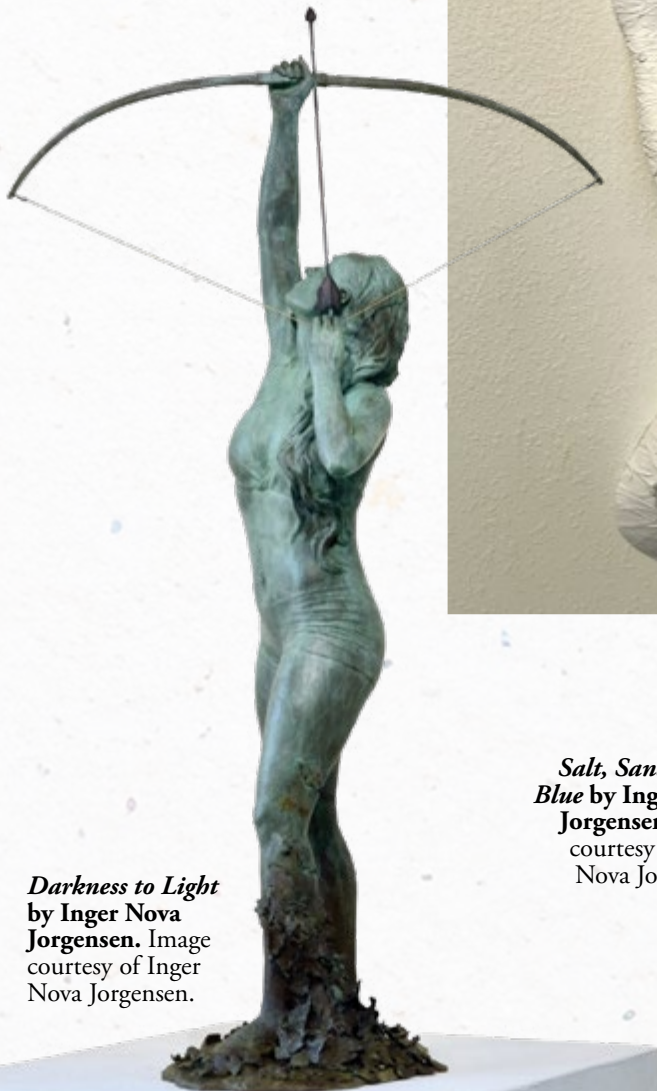


**Bronze sculpture  
created by the author.**  
Image courtesy of Hans  
Peter Jorgensen.

***Meadow Overtakes Me*  
by Inger Nova Jorgensen.**  
Image courtesy of Inger  
Nova Jorgensen.



GUEST AUTHOR | HANS PETER JORGENSEN



***Darkness to Light*  
by Inger Nova  
Jorgensen.** Image  
courtesy of Inger  
Nova Jorgensen.

***Salt, Sand & Sky  
Blue* by Inger Nova  
Jorgensen.** Image  
courtesy of Inger  
Nova Jorgensen.



# Nature as Sovereign: PAINTINGS & SCULPTURES

BY INGER NOVA JORGENSEN

**In my sculptural practice**, I meticulously craft figurative archetypes, aiming to breathe life into bronze with refined techniques. Each sculpture is a fusion of tradition and contemporary innovation, integrating modern surfaces to imbue the metal with vitality and movement. Often delving into allegorical themes, I intend for my figures to evoke a deep response from the viewer, intertwining poetic and mystical elements to inspire wonder and contemplation. My goal is to explore the boundless potential of human existence through the lens of sculptural storytelling.

Over time, my oil and acrylic paintings have evolved from figurative to abstract, now merging landscapes with elements that speak to our connection with nature. Living amidst nature in Oregon, I observe the growing distraction of our digital age pulling us away from our connection to the Earth. Through my work, I strive to gently nudge viewers towards remembering our cosmic origins and the vital significance of staying grounded in nature for our holistic well-being.

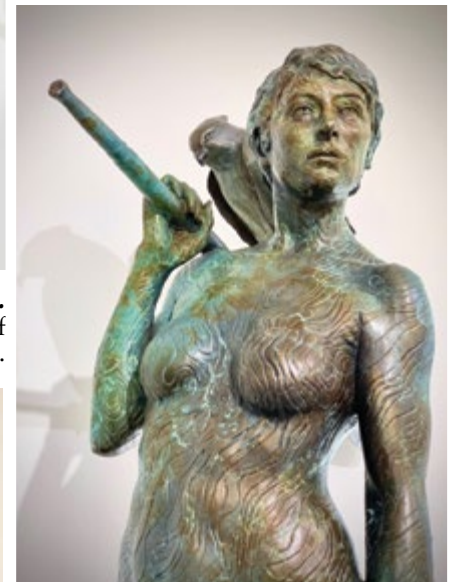
The concept of "nature as sovereign" emerges from philosophical and ecological viewpoints that highlight the inherent autonomy of the natural world, independent of human intervention. My work encourages contemplation, underscoring our role as custodians of nature. By acknowledging nature's inherent sovereignty and respecting its rights, we foster an environment where it can thrive independently, in harmony with humanity.

As I prepare for this exhibition, I am reminded of my profound connection to Denmark, a heritage deeply rooted on my father's side. Reflecting the essence of Danish culture and design, aspects of my artwork inherently mirror the aesthetic inclinations of my Danish lineage. Having had the privilege of visiting Denmark on numerous occasions, I have been struck by the country's unparalleled relationship with nature—a connection that surpasses anything I have encountered in the U.S. There's an intrinsic harmony between the Danish people and their surroundings, evident even within urban landscapes where architectural endeavors seamlessly blend with the natural world. My visits



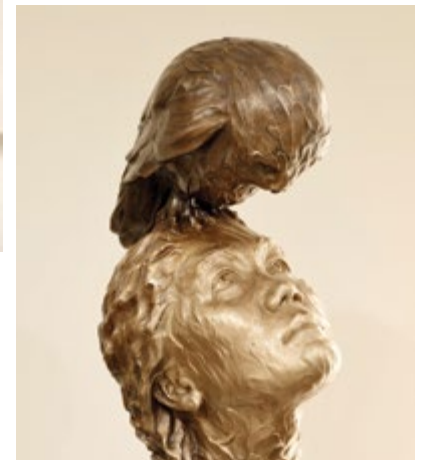
*Oar and the Osprey.*

Images courtesy of  
Inger Nova Jorgensen.



*Inner Compass.*

Image courtesy of  
Inger Nova Jorgensen.



*Wisdom Beyond Mind.*

Image courtesy of  
Inger Nova Jorgensen.

to Denmark leave me rejuvenated and inspired, particularly by the sight of both of my cousins in Nivå & Humlebaek embracing the icy Øresund strait each morning—a ritual that embodies a profound dedication to being part of the natural world. In Denmark, this symbiotic relationship with the environment is not a conscious effort; it is woven into the fabric of everyday life, a fundamental aspect of existence rather than a mere activity. I believe that this fusion of heritage and experience has infused my artwork with a reverence for nature, and I invite viewers to explore their own connection to the natural world through the lens of my work, enriched with a bit of Danish sensibility.

You can find more of Inger's artwork and her music at [www.ingernovajorgensen.com](http://www.ingernovajorgensen.com)

# The Denmark - Russia - America Journey

BY ANNETTE ANDERSEN

Growing up in Kimballton, Iowa, my six siblings and I first became aware of our mother's parents, our Bedstemor and Bedstefar, when I was ten years old. In 1944, they came to visit our family driving their Model T Ford from where they were living near Guthrie Center, Iowa. Since our father, Niels Overgaard, had left Denmark when he was 24 years old and never saw his parents again, we had only known his side of the family from pictures. But now we had a Bedstemor and Bedstefar to create many wonderful memories with together at their acreage, and we fell in love with our grandparents.

My father, Niels, lived in the small town of Dyngby, close to Odder, Denmark, with his mother and father, Peder and Petra Jensen, and his three siblings. The children were given the Overgaard name when they were baptized as that was the name of the farm where the family lived. Against his mother's wishes, Niels wanted to join the Merchant Marine at the age of 16. At the same time, T.G. Muller of Kimballton was visiting Denmark. He asked Niels



Peder & Petra Jensen in 1901. Image courtesy of Annette Andersen.

if he wanted to come back to the states with him, and Niels promised his mother he would return home after two years. While in Kimballton, Niels learned English and worked as a hired man on local farms. He returned to Denmark in 1922. Back home in Denmark, at the age of 18, Niels fulfilled his obligation to the military service and then attended folk school. In 1929, Niels obtained an immigration permit to enter the U.S. He was never to see his mother

and father again. Niels sailed on the *SS Frederik VIII* steamship to New York, settled in Kimballton, and fell in love with a teacher there, Nadjeschda Lyngge.

Nadjeschda's father, Karl Frederick Andersen, was born in 1874 to an unwed mother in the town of Slagelse, Denmark and was raised by foster parents. He was baptized, confirmed, and educated at the church in Ørslev. When Karl turned

## MoDA

20, he chose to go to the island of Samsø where he worked as a butter maker's apprentice at a major dairy for four years. Here, young men were trained in business, and Karl learned Russian and German. At the time, Denmark was sending butter makers to other countries to introduce Denmark's well known Burmeister & Wain separator. In 1898, Karl was sent to Tara, Siberia by the Danish government to start up creameries there. Prior to this time, circa 1894, Anna Schjødt took a ferry to the island of Samsø to attend a folk school to learn homemaking. Here, she met and fell in love with Karl.

Anna was born in Kattrup, Denmark in 1887 and was baptized, confirmed, and educated there. Karl and Anna were engaged before he left for Siberia, and Anna returned to Kattrup to work on the family farm for six years. In 1903, Karl came back to Kattrup to marry Anna, and he changed his name to Carl Lynge as Lynge was the name of a town close to Slagelse where he was born. The married pair left shortly after in 1904, taking the train through Europe to Russia where they transferred to the Trans-Siberian Railway in Moscow, which was the longest single rail system in Russia at the time. Due to the ongoing war between Russia and Japan, the honeymooners were put off the train several times by the troops. The story goes that Anna had a lovely singing voice and was heard by the officers. When the officers learned that it was their honeymoon, they were told to

go on their way. They finally arrived in Omsk, Siberia and traveled by horse and sleigh another hundred miles to Tara. Carl and Anna arrived at the home he built before he left Russia to marry her.

Their first daughter, Nadjeschda, was born on their first wedding anniversary, December 23, 1905. Nadjeschda learned the language quite easily and had playmates and a nursemaid. Due to political unrest and the state of education in Russia, the decision was made to return to their homeland. They left Tara in 1910, ahead of the Russian Revolution of 1917.

The family came back to Denmark and rented the farm "Pederslund" in Hovedgård for three years. There, their son, Carl Jr., and daughter, Eva, were born. Farming was not Carl's forte, and times were hard. The family moved to Copenhagen and bought a small shop where they sold dairy products. During this time, their daughter Erna was born.

The year was now 1914; World War I was breaking out, and Carl was expected to report to the Army and fulfill his obligation to serve. Since he had been in Siberia for 11 years, he spoke to army personnel about his desire to go to America. He was told to go but was not to mention that he had spoken to them. His son had suffered a broken and crushed leg in a farm accident, so Carl was forced to leave his wife and four children behind as he traveled to America. Carl sailed on the steamship *SS Frederik VIII* from Copenhagen, arriving at Ellis Island in New



Niels & Nadjeschda Overgaard posing for their wedding portrait in 1933. Image courtesy of Annette Andersen.

York on March 31, 1915. Anna and the family stayed with her brother, Niels Schjødt, on his farm in Denmark.

Anna also had two brothers, Emil and John Schjødt, who had immigrated to America in 1910 and settled in Ringsted, Iowa. Carl visited the brothers and learned of a creamery in Brayton. Here, Carl found work and was later hired as the manager. The following year, he sent for his family, and they sailed from Copenhagen in 1916. The trip took 12 days and, as they traveled during the war, was quite a frightening journey—the ship had to watch for

mines in the water as they sailed. When they arrived, the family moved around the area for several years while Carl managed different creameries. Around 1928, Carl went back to farming north of Kimballton and then returned to Guthrie County where they lived for over 10 years. This small acreage was where the Overgaard children got to know their Bedstemor and Bedstefar and make many happy memories together.

Niels and Nadjeschda were married in 1933 at the Immanuel Lutheran Church in Kimballton, Iowa. They raised their family in and around the area and, in 1947, bought Roxy Clay Works, a brick-making plant in Kimballton. This was our family's home, which I purchased in 2001 and still live in today.



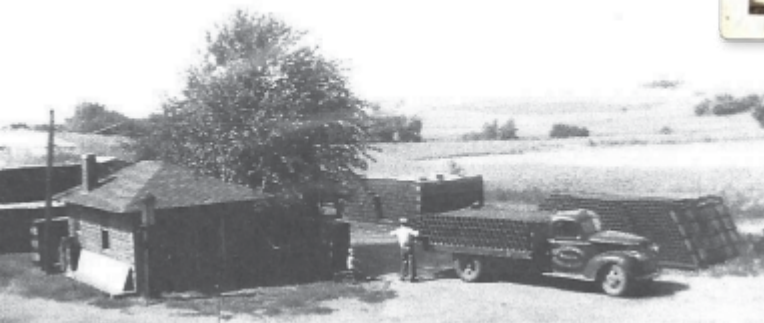
**Niels & Nadjeschda with their children.**  
Image courtesy of Annette Andersen.



**Carl and Anna in front of the West Hamlin Creamery in Exira in 1916.** Image courtesy of Annette Andersen.



**The Lynge children pose in front of the West Hamlin Creamery.** Image courtesy of Annette Andersen.



**Roxy Clay Works in Kimballton, Iowa.**  
Image courtesy of Annette Andersen.



**Elsa, Karma, Ardis, and Annette Overgaard with their Bedstemor and Bedstefar.** Image courtesy of Annette Andersen.



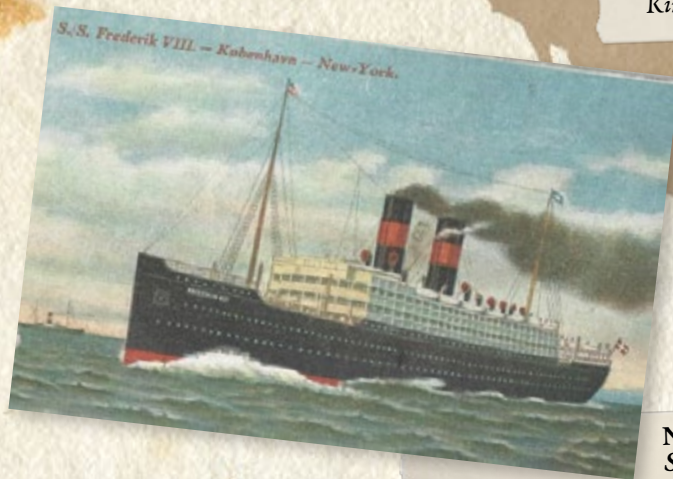
**ANNETTE'S NOTE**

In the 1980s, I became interested in our family's genealogy. I was aware of a 1922 scroll from Denmark where my father's family tree goes back to 1710. From this scroll, I gleaned the information I needed to start our story on my Underwood typewriter. The Overgaard scrapbook is the result of that research. I then began to work on my mother's genealogy, which I took from a piece of cardboard my aunt in Denmark had written the Schjødt lineage down on for me. The Schjødt-Lynge scrapbook is the result.

**George Jensen, T.G. Muller, Niels J. Overgaard, and Oswald Justsen on their trip to America.** Image courtesy of Annette Andersen.



Kimballton, Iowa



**Niels sailed to America on the S.S. Frederik VIII in 1915.** Image courtesy of Annette Andersen.



**The home beside the West Hamlin Creamery where the Lynge family lived.** Image courtesy of Annette Andersen.

# The Denmark - Russia - America Journey



**Karl & Anna  
Lynge in 1904.**  
Image courtesy of  
Annette Andersen.



**Carl & Anna Lynge,  
Uncle Emil Schjødt,  
and their workers.**  
Image courtesy of  
Annette Andersen.



**Carl Lynge in Tara, Siberia.** Image  
courtesy of Annette Andersen.

*He writes on the back of the picture:  
This fine picture shows when I drive to  
my creameries. The one thing missing  
are the wolves at my heels. The wolves  
come out when I'm out of town and no  
photographers are around!*



Kattrup, Denmark



Tara, Siberia

EXHIBITIONS | THE DENMARK - RUSSIA - AMERICA JOURNEY



genealogy &  
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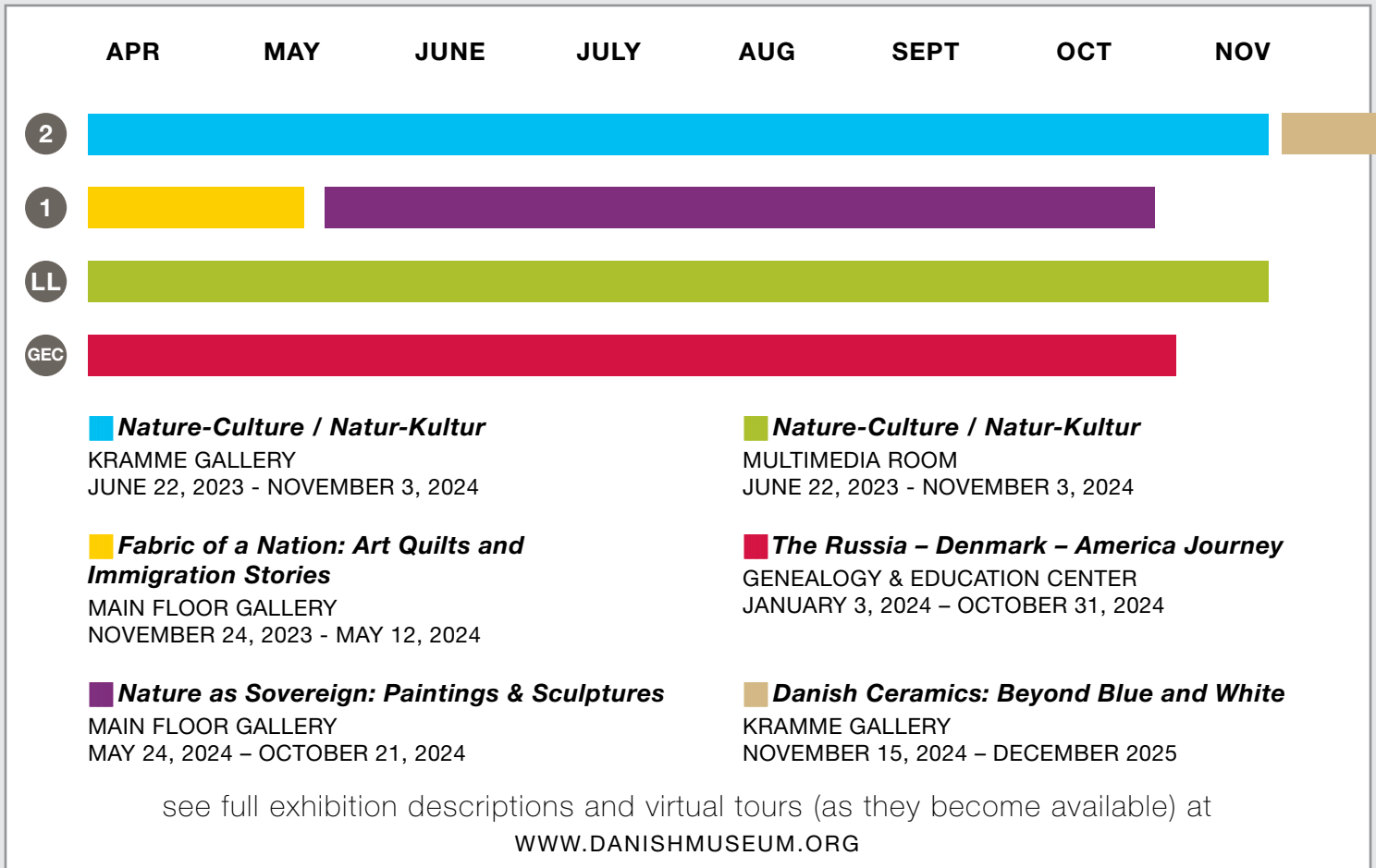
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# exhibitions

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# Ron & Mary Bro

BY BETH BRO-ROOF

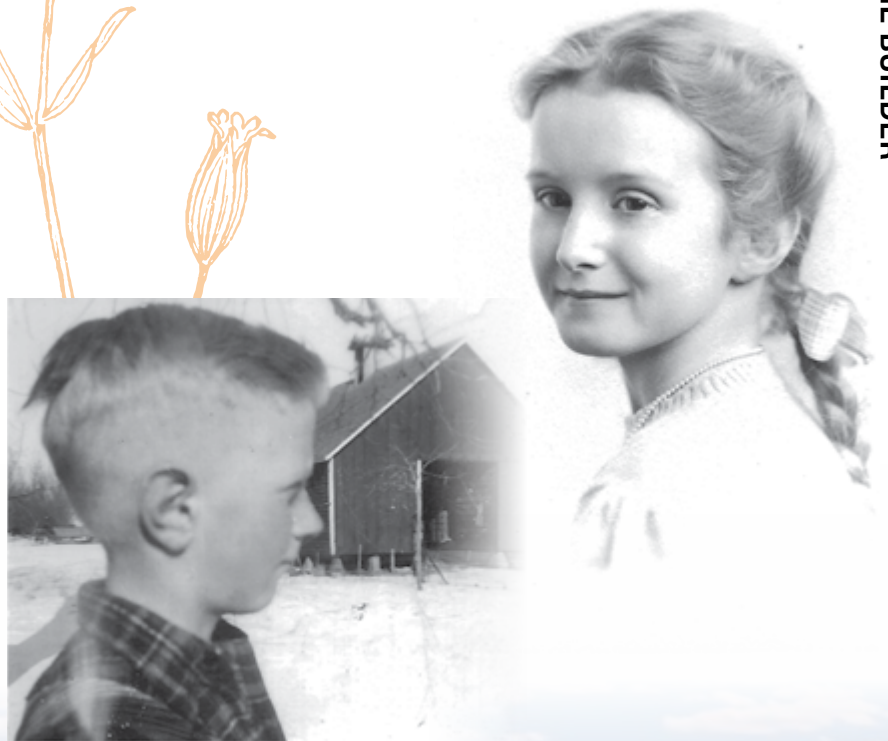
How do you begin to tell the story of two people who valued the beauty of nature and the precious biodiversity that surrounds us—who were hopeful for tomorrow’s landscape while working to preserve the past of yesterday’s prairies? A Danish-American country boy from Iowa, Ron Bro, and a city girl, Mary (Reed) Bro, who grew to love Danish American ways, were long-time volunteers and supporters of the Museum of Danish America. It is easiest to tell this story in their own words.

Ron had a passion for genealogy, documenting the Bro family in two autobiographies and a conversational book about his parents. “I was born in Audubon County, Iowa near the town of Brayton, on a rental farm my parents referred to as the Kease Halleck place. My mother, Laura Birgitte Bork, was 43 years old when I was born. My father, Niels Christian Bro, was 49. He emigrated from Denmark in 1904. Laura came in 1909. I was the last born in their family of 12 children. They met here and were married in Audubon, IA in 1911. After marriage, Niels became a tenant farmer—first in Guthrie County, later in Audubon County. In 1919, he bought a farm, only to lose it in 1926 during the Great Depression. He returned to tenant farming until 23 years later when he was able to buy a farm again. Altogether, he and Laura lived and raised their large family on ten different farms. According to today’s standards, the family was poor, but we children didn’t know we were poor. We took life to be as it was and were a proud and happy family.”



Ron and Mary Bro at their wedding on August 14, 1955. Image courtesy of Beth Bro-Roof.

HERITAGE BUILDER



Portraits of Ron and Mary Bro as children. Images courtesy of Beth Bro-Roof.



Niels and Laura Bro pictured on their wedding day on March 7, 1911. Image courtesy of Beth Bro-Roof.

When Niels passed away, Ron and his elder brother Frank were the last children living at home. They moved to Exira, Iowa with their mother, becoming “townies” as they referred to themselves. The boys played football for Exira High—Frank at left tackle, Ron at right. Team members referred to them as “Big Bro and Little Bro.” The team had the first undefeated season in the school’s history! For three of the years they played, Exira went undefeated.

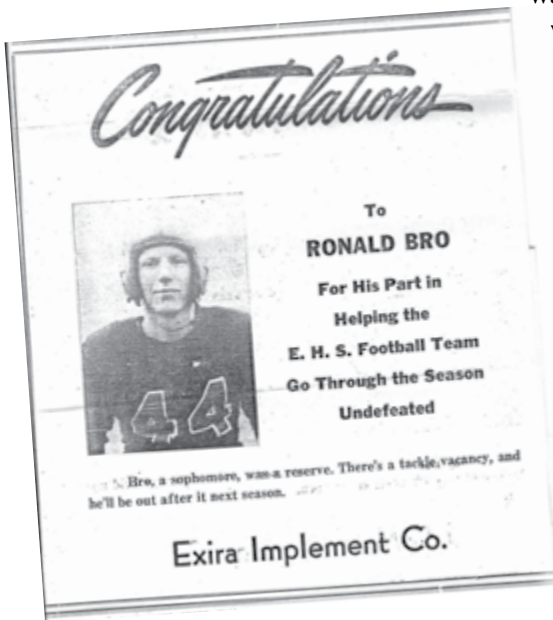
Upon graduation in 1951, Ron left home to attend Iowa State Teachers College in Cedar Falls, now known as the University of Northern Iowa. There, a fraternity brother, who already had a steady girlfriend, told him of a girl he said Ron should meet. “She has sparkling eyes and a great personality.” “I told him I wasn’t interested,” Ron said. “He was always coming up with descriptions of girls he thought I should date.”

“Several days later, I was walking through the Commons and met a group of girls, some of whom I knew. We stopped and chatted for a few

minutes. I was introduced to the two girls that I had not known. Upon leaving, I thought that one sure had pretty eyes and was so jovial. The next day, I phoned and got a date with her. When I saw my fraternity brother after class, I told him that I took his advice and got a date with the girl with the sparkling eyes and great personality—Mary Reed. ‘That’s not her!’ he explained, ‘I meant Bobby Sigler!’”

Ron and Mary were married on August 14, 1955. After teaching in Iowa, Nebraska, and Oregon, Ron and Mary returned to Cedar Falls, Iowa. Ron became a professor at UNI, and Mary taught pre-school.

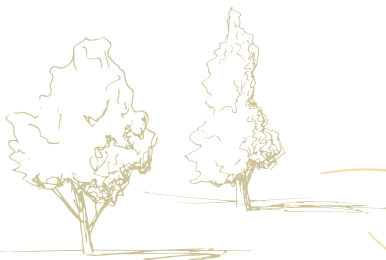
In 1986, a Danish Immigrant Museum board member, Dennis Larson, met with a group in Cedar Falls to see if there was any interest in forming a support group for the new museum built in Elk Horn. Many were interested in offering their support. Thus, the Cedar Valley Danes were born. The group held regular meetings, and Ron edited the quarterly newsletter. One of the first projects the Cedar Valley Danes undertook was moving the Morning Star



Ron is congratulated for his help in leading the Exira football team to an undefeated season. Image courtesy of Beth Bro-Roof.



Ron is pictured posing in front of the Jens Dixen House after it was transported to museum grounds. Image courtesy of the Museum of Danish America.





1.



2.

Chapel from Waterloo to the museum grounds. The chapel was built by Charles Johann Walensky, a Danish immigrant who settled in Waterloo and helped build many churches during his career.

In 1999, the group took on another project, a larger project, the Jens Dixen House, a small, dilapidated homesteader's shanty on a farm in Kenmore, North Dakota. Jens Dixen, a Danish lay minister and teacher moved into the house in 1901. There, he taught boys from the area who were known as "shanty" boys. The focus of his teaching was on spiritual training. The Cedar Valley Danes facilitated the move of the house to the museum where it would be restored. Ron worked with Bert Schou, whose father bought the farm directly from Jens Dixen, to develop a plan for the move and restoration. The project took four years from funding to completion. Ron was one of four Cedar Valley

Danes who spent over 600 hours restoring the house.

Ron and Mary became museum members in 1994. Ron served his first six-year term on the board from 2001-2007 and his second from 2011-2017. Mary was a regular attendee at board spouse activities and proudly claimed herself to be Danish by marriage.

During Ron's time on the board, use of the museum grounds continued to expand; outdoor fitness equipment was added, and the Jens Jensen Prairie Landscape was designed and installed. These projects further captured their love for the museum. Ron and Mary had traveled extensively, including many trips to Denmark. They often focused on the landscapes of these destinations, and hiking and walking tours were often a part of their itineraries. They journaled the identity of trees, wildflowers, and birds surrounding their northern Wisconsin cabin.

Becoming Heritage Builders was natural for them. They thoughtfully intended to provide for the museum in their estate, and when the opportunity to further support the Jens Jensen Prairie Landscape Park and its internship arose, the decision to direct their Heritage Builder gift to this project was a perfect match. The Jens Jensen Prairie Landscape Park Internship was renamed the Ronald D. and Mary L. Bro Prairie Internship in their honor.

Ron and Mary believed in sowing the seeds of today for a hopeful tomorrow, whether it be within the museum walls or amongst the beauty of the museum's grounds. It is a legacy which any museum supporter can do to make a lasting impact. Ron and Mary's gift has left a legacy of love for all to enjoy and a way to connect with the meaning of our Danish heritage.

**1. The Jens Dixen house prior to its restoration.** Image courtesy of the Museum of Danish America.

**2. With the assistance of Ron Bro and the Cedar Valley Danes, the Jens Dixen House was lovingly and painstakingly restored over the course of four years. Jens Dixen House.** Gift of Bertal Schou, UER.1999.001.001. Image courtesy of the Museum of Danish America.



# The Danish Community in Argentina

BY SVEND BUUS

*Scan Design Foundation Intern*

## INTRODUCTION

Through the work of the Museum of Danish America, many people have become familiar with the history and story of Danish heritage in the United States. Far fewer people know of the story of the Danish immigrants who journeyed to Argentina in search of a better life.

As a fourth-generation Danish Argentinian and an intern at the Museum of Danish America in Elk Horn, Iowa, I am delving into Danish culture and traditions while exploring the Danish-Argentinian and Danish-American communities. The more I learn about Danish-American history, the more I recognize myself in the story—albeit from a completely different continent.

The Danish community in Argentina is situated in the heart of the Pampas in an area known as “the Danish triangle.” Much like the Danish Villages dotting the Iowa prairie, the Danish triangle is an agricultural enclave, characterized by its flat, humid landscape. The main settlements include Tres Arroyos, Tandil, and the coastal city of Necochea, though Danish communities also exist in other regions. Today, Argentina is home to nearly 100,000 people of Danish descent.

Between 1860 and 1930, approximately 15,000 Danes immigrated, predominantly drawn to the fertile soils of the Pampas which mirrored the landscapes of their homeland. Their reasons for emigrating are similar to those that brought people to the American Midwest during the late 1800s. Individual progress was difficult in Denmark—people in lower classes had almost no upward mobility. Additionally,





**My name is Svend Buus**, and I worked at the Museum of Danish America as a Curatorial intern from October to December 2023. I am of Danish descent, but I was born in Argentina in a town very similar to the Danish Villages. During my internship, I worked tirelessly to build connections between the Danish-American and Danish-Argentinian communities while retracing my great-grandfather's steps. One day, I hope to establish a museum for Danish immigrants in Argentina.

a growing population meant many young people could not rely upon inheriting land to make a living for their future. Another key turning point in Danish immigration history was the loss of the Second Schleswig War to Prussia. This loss was a major blow to Danish pride and sparked a movement to create a new national identity.

In 1866, Argentina opened its borders to global immigrants, promising them free land if they made their home there. Like Denmark, Argentina wanted to create their own national identity, and the country felt that promoting European immigration was the best way to achieve its goals. Many Danes were enticed by these promises, envisioning newfound prosperity and a chance to prove skeptics wrong. The idea of available land pushed Danish immigrants to settle further and further south, reaching the fringe between the fertile region of the Pampas and the arid region of Patagonia

by the 1880s. This period of settlement coincided with that of colonial westward expansion in the United States.

In exploring Danish immigration to Argentina, it is important to acknowledge the broader social and political environment in Argentina at that time. Although the government advertised available land, skilled migratory horsemen known as *gauchos* were already utilizing the land for cattle herding. This led to many conflicts between the *gauchos* and new immigrants. Furthermore, Argentina had shifted from a policy of treaty-making with Indigenous people to a policy of forced removal. Often violent, this policy of removal forced Indigenous people further south into more desolate landscapes. This policy had been in place for several years by the time of Danish immigration. As such, there was little interaction between the Danish immigrants and the Indigenous people of Argentina.

Another aspect to consider when examining Danish immigration is the impact of Social Darwinism on Argentine leaders, especially during the 1880s. After the Spanish rule and the abolition of the slave trade, Argentina had a sizable population of free Black individuals. Consequently, the influx of European immigrants was seen as a means to “dilute” the Black population. This racial political backdrop influenced the migration of many Danish immigrants to Argentina.



**Buenos Aires c. 1850.** Image courtesy of Svend Buus.

## THE BEGINNING

King Christian VIII sent a ship to Argentina to establish political and commercial relations with South America. The frigate *Bellona* arrived in December 1841 in Buenos Aires, marking the start of a relationship between the Danish monarchy and the republican country. This story was turned into a romantic ballet by the composer August Bourneville in 1863 entitled *Fjernt fra Danmark, Afar from Denmark*. Two journals survive from *Bellona's* trip to South America—the journal of a priest who had a more conservative view of the journey and the journal of Dr. Jørgen Henrich Lorch, who penned a more entertaining tale of their travels.

**Knud and Alfrida Buus.**  
Image courtesy of Svend Buus.



## DANISH STORIES

The most intriguing part of the Danish community is not where they settled but the individual stories of their immigration. One of these stories is that of my great-grandfather, Knud Christian Buus, who brought the family name “Buus” to Argentina.

Knud was born in Rodsted Kirkegaard, and his parents passed away when he was 17. As the eldest brother, he was responsible for his younger siblings, though he could not afford to care for them. Thus, he sold the farm, sent his siblings to different family members, and immigrated to the U.S. in 1892. He traveled with Pastor Østergaard to Daneville, South Dakota, near Viborg. He, along with three Danish friends, purchased 160 acres of land for \$1,100, and he worked the land for three years. His comrades managed to last two years, but Knud wanted to recover his costly investment and only barely succeeded.

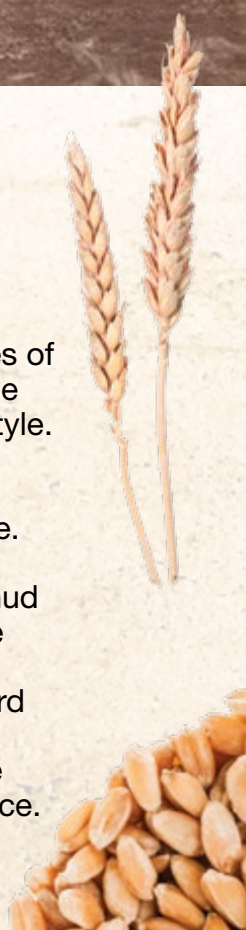
By 1899, he had sold the farm and moved to Minneapolis and then Chicago, where he worked at an agricultural machinery factory named Plano, later known as the McCormick Agricultural Factory. Following this venture, he found employment as a salesman throughout Scandinavia. One day, he was sent to Argentina; there, he discovered how fertile and arable the land was. He returned to Denmark, married



**A *chacra*, or typical farmhouse in Argentina.** Image courtesy of the Danish Emigration Archives.

a Danish woman, and returned to the Argentinian Pampas in 1904.

By 1907, Knud has acquired 1,5000 acres of land in the Pampas. Here, he built a home and cultivated a thriving agricultural lifestyle. I often imagine Knud Christian ploughing the land and working all day long while his wife, Alfrida, worked to create a home. Amidst the vastness of the Pampas with no knowledge of the native language, Knud and Alfrida displayed unwavering resolve and resilience. Today, seven generations later, the Buus family continues to steward the land Knud so diligently acquired, a testament to his enduring legacy and the enduring spirit of the immigrant experience.



## JUAN FUGL

Hans Fugl, later Juan Fugl, was an early Danish immigrant to Argentina who became a prominent member of society. He arrived as early as 1847, before Argentina had a constitution. Today, his memoirs are preserved in the collection of the Royal Library in Copenhagen. They share his life story and shed light on broader historical events and trends, including the impact of European immigration on the remaining Indigenous people in the area. By 1849, he made his way to a small fort named Tandil, about 150 miles south of Buenos Aires. The general of Tandil offered tracts of land to anyone willing to work it. Fugl received a portion of land where he began to cultivate wheat and barley. Today, this area is considered one of the most productive farming areas in the country.

Fugl constructed a watermill, established the first bakery in town, built a Danish school in 1853, created the first Lutheran church in Tandil in 1877, and was elected mayor. Today, some pieces of the mill remain, and there is a statue on a hill to commemorate his life and impact on the Danish settlement. He returned to Denmark in the late 1870s, passing away in 1900. His poncho and trousers, or *chiripa*, are in the collection of the National Museum of Denmark, showing the ways in which Juan Fugl brought Danish culture to Argentina while also influencing Argentinian society and culture.

## FARMING IN ARGENTINA

Danes found it difficult to convert the Pampas to farmland as it had never been cultivated in such a way before. The arduous work left almost no free time for anything else. During harvest, it sometimes took 100 workers to manage the horses, sew corn bags, fill the bags, and carry and organize the bags. When steam-powered machines were introduced around 1930, the work became significantly easier.

Collaboration helped Danes make their fortunes. Many new immigrants “worked in half” — an established landowner would give uncultivated land to a recent arrival who would work the land and share half of the profits with the landowner. After a few years, the new farmer could afford to buy the land or “work in half” for another landowner. This allowed Danes to prosper and build important social connections with others who faced similar issues. Corn prices plummeted at the start of the 20<sup>th</sup> century but rose significantly in the 1920s. This decade was a period of economic exceptionalism known as the *belle époque*, or the glorious era, and signified a period of prosperity for Danish farmers and all of Argentina.

Many Danes held vast tracts of land and built large households. The Ambrosius family was one example of a prominent and successful Danish settlement; they provided land to many of their countrymen who, in turn, purchased their own. One of the Ambrosius family’s main farms was named “*La Jutlandia*,” and the 1916 Danish-style house still stands today. The family owned more than 30,000 acres that were divided between their sons. Today, the sixth generation still manages the family’s land.

Often relegated to the margins of history, women also played an important role on Danish settlements and farms. They were often responsible for managing the household and ensuring all employees were fed, and due to their role as primary caregivers and educators, women helped preserve the Danish language and traditions by passing them on to future generations.



Men collaborating to harvest crops in Argentina. Image courtesy of Svend Buus.



## ROLE OF INSTITUTIONS

Similar to many immigrant groups of the past and present, Danish immigrants formed communities and created institutions to preserve their ties to one another, their language, their culture, and their homeland. They established their own church congregations, schools, clubs, newspapers, bars, and restaurants.

The church often served as both a place for worship and gathering. In Argentina, the church was a place for singing, dining, talking, facilitating the sharing of news from Denmark, and uniting all Danish immigrants and their descendants. Church committees were responsible for organizing other cultural activities such as Sommerfest, Fastelavn, Jul, etc. Today, the church is affiliated with the Danish Church in Denmark, Dansk Kirke i Udlandet.

The Danes also used newspapers to promote and preserve their Danish heritage. One of the first papers was *Tandil Tidende*, published in 1889. Compared to the United States, there were relatively few papers dedicated to the growing Danish-Argentinian community. However, these newspapers took on an important role during World War II; they raised money to send to Denmark during the Nazi occupation. These papers showcased Danish culture and boosted the visibility of Danish émigré communities abroad. After the war, the newspapers no longer needed to fundraise and chose to stop publishing content. With their remaining money, they created an elementary school in Gowland, a town close to Buenos Aires, so students and teachers could have more opportunities to visit the important buildings and institutions of the nation. Although the school closed in the 1950s,

a new school, the Danish-Argentinian “Alta Mira” Elementary School, was opened in Necochea in 1964. It is the only remaining Danish school in Argentina, and I attended it from age 8-14. The school followed Danish traditions—folk dancing, handball, Danish classes, etc. We also sang the Danish National Anthem, despite not understanding the lyrics or being able to pronounce the words at that age! To this day, people sing both the Danish and Argentinian national anthems, but the Danish language is no longer taught in schools.

The traditions of the Højskole movement in Denmark were incorporated into the primary schools and colleges that the Danish-Argentinian community established. However, there were also rural teachers who traveled from farm to farm to teach Danish children about their heritage and give lessons on local history and Spanish. Charles Hald is one such example; he dedicated his life to traveling and teaching Danish kids. He did so upon his arrival to Argentina in 1914 and until his death in 1943. Like Jens Dixen, Hald focused on rural education, but unlike Dixen, he moved across the Pampas rather than remaining in one location. I discovered Hald’s story through the archeological artifacts he sent to the National Museum of Denmark which he had collected on his many journeys.

The first Højskole in Argentina was founded in 1917, near the town of Cascallares. It began as a primary school, later becoming a college and sports club. Kids living nearby in the countryside could stay for months before returning home. Since 2017, it has been used as an agricultural school run by the Argentinian government.



**The Danish Folk school near the town of Cascallares.** Image courtesy of Svend Buus.

Even though farming is a time-consuming and labor-intensive endeavor, Danish settlers made time to participate in different events at Danish clubs in the region, many related to sports. At the start of the last century, soccer was the main sport that gathered people from all over the region. However, gymnastics was also an important regional activity that is still practiced today. Handball became an important sport for the Danish community, but no such organization existed at a national level. Instead, the Danes had many teams that each represented a Danish settlement. When handball became more popular internationally, many Danish Argentinians participated in competitions.

I serve on the Board of the Club Dannevirke, and we are preparing to celebrate its 100<sup>th</sup> anniversary. It served as a major gathering place from the 1950s to 1990s when many weekend-long handball competitions were held. Many people would camp out for the event, and at the end of the weekend, people would celebrate with live music and a large dinner. Many couples met at Dannevirke, including my parents. By 2010, facing declining attendance and adverse economic conditions, the Club was about to close its doors. Though several new ideas were met with concern, new approaches and events have allowed the Club to thrive once more. For example, a new rock music festival draws a large audience of Argentinians and Danish Argentinians alike.

It is a difficult task to ensure the Danish language and traditions are preserved within a society that has integrated into Argentinian culture, a similar struggle faced by Danes in America. The school at Dannevirke helps to celebrate Danish heritage, connecting people's interest in modern Denmark to history. Ironically, from the Argentinian point of view, Denmark is seen as the perfect country to live and prosper in both culturally and economically—the same view Danish immigrants had of Argentina 100 years ago.



**My mother as goalkeeper in handball at the Club Dannevirke.**  
Image courtesy of Svend Buus.



**An older generation of handball player at Club Dannevirke.**  
Image courtesy of Svend Buus.

## DANISH TRADITIONS IN ARGENTINA

Three generations ago, many of the Danish Clubs held festivals and events. However, the only big traditional event that is held today is the so-called *Fugleskydning*, or bird-shooting. Held in the town of La Dulce during a weekend in November since the 1960s, *Fugleskydning* is a shooting sport where wooden birds act as targets. This practice gained favor among the Danish aristocracy during the 1800s. The best shooter was announced as the bird king, or *fuglkonge*. By the end of the 1800s, farmers had adopted the shooting competition, and those who immigrated to Argentina brought the tradition with them. After 127 years, it is still celebrated during the annual Sommerfest. The Mikkelsen-Jensen family holds it on their farm, hosting around 500 people every year. People camp, enjoy group meals, participate in the competition, folk dance, and share a final meal. One of the other main events is the evening “Revy,” a humorous play that draws attention to some of the year’s highlights within the community.

The *fuglkonge* is no longer based on the winner of the shooting competition—it is an elected position responsible for leading the committee for the next year’s celebration. In 2022, there was a *fugldronning* as a woman was elected to the role.

## BEING DANISH IN ARGENTINA TODAY

I was born in a Danish-Argentinian community and raised with Danish traditions—I attended Danish-Argentinian school, learned how to folk dance, and learned a few words in Danish. When I was 14, my parents decided to experience life in Denmark, and I have lived in Copenhagen ever since. I had believed I was 100% Danish until I arrived in Denmark where I realized that, in contrast to modern Denmark, I was more Argentinian. However, I have since become more familiar with contemporary Danishness, so I have a broad view of the culture of both nationalities.

One of the major differences between the Danish community in Argentina and the Danish community in America is that most Danish immigrants in Argentina settled in a concentrated area within the province of Buenos Aires, and in America, the Danes settled across the country. Though there were 350,000 Danes who emigrated to the U.S., they formed smaller communities while close to 75% of Danish immigrants in Argentina lived within the Buenos Aires region.

Another difference is that the Danish language is still spoken widely in Argentina while the same cannot be said for America. The Danish language was beginning to fade as early as the 1920s in many Danish-American communities, and the transition from Danish to English was often easier than from Danish to Spanish. In the 1920s, more Danes emigrated to Argentina which imbued new life into the language and culture of the Danish community.

There was strong opposition to assimilation in Argentina as many immigrant groups worked to preserve their unique identities. In addition, many immigrants disapproved of what they viewed as *gaucho* culture.

Often depicted as a lazy vagabond, the *gaucho* was thought to wander without any desire of settling or developing the land. Because of this, Danish immigrants were wary of the *gaucho* lifestyle and looked down upon marrying outside of the community. Since the 1980s, more Danish Argentinians have accepted local Argentinian culture and become more open to mixing traditions and marrying outside of the culture.

In my experience, being a Dane in Argentina has its advantages. Danish Argentinians are trusted members of the community and have a reputation for keeping their word. The Danes continue to interact with one another through Danish institutions like churches and clubs. There is also an avid interest in genealogy and building cross-Atlantic connections—many Danish Argentinians try to reconnect with their distant family in Denmark. These connections have become much easier to facilitate with social media and our advancing technology.

In 2019, Queen Margrethe II visited the city of Tandil and granted Danish Argentinians



**An asado in Argentina. An asado is a method of barbecuing meat, but it can also be a social event. These barbecues are still common in Argentina today.** Image courtesy of the National Museum of Denmark.





A *gaucho*, or cowboy of the South American pampas, usually of mixed Spanish and Indigenous ancestry. In this photo from 1868, Niels H. Feilberg, a Danish gaucho, poses for the camera. Image courtesy of Svend Buus.



Costumed folk dancers at an event in Tandil. Image courtesy of Svend Buus.

ethnic minority status. This status makes it easier to pursue Danish citizenship which has resulted in a growing interest in Danish culture and history.

Throughout the region, there have been many celebrations for the 100<sup>th</sup> anniversaries of different Danish institutions. Therefore, it is the perfect time to promote a place where Danish heritage and the stories of immigrants are preserved in Argentina. That is why I strive to establish and build a Museum of Danish Immigration in Argentina, a project that is well underway.

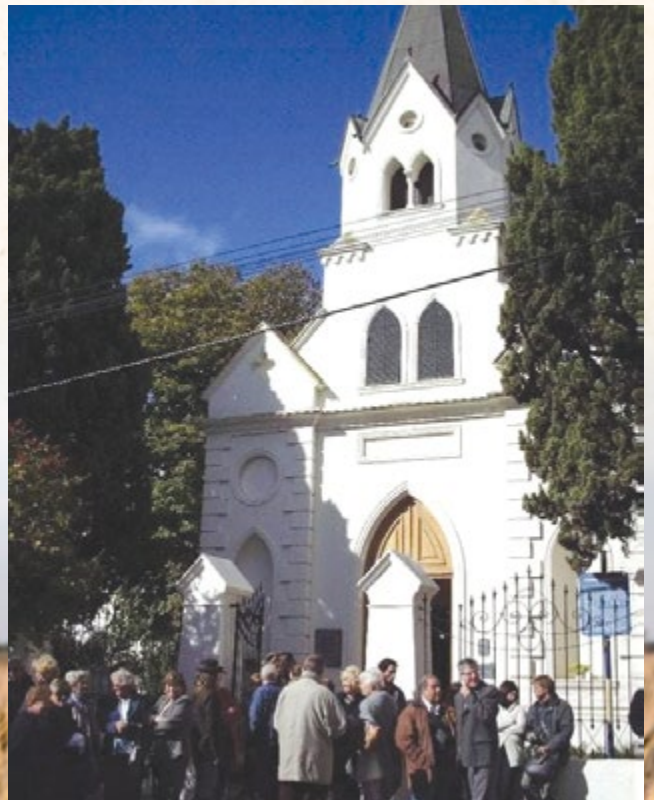
When the Danish Museum in Argentina opens its doors, we hope to have close communication with the Museum of Danish America as we work to celebrate and preserve Danish culture within our two distinct countries. When we gather, surely everyone will sing along to the “bravo-bravissimo” melody, raise a toast, and *skål!* I find myself looking forward to the day when our two Danish communities may do so together.

INTERN FEATURE | SVEND BUUS

A Danish church in Tandil. Image courtesy of Svend Buus.



Queen Margrethe II during her visit to Tandil in 2019. Image courtesy of Svend Buus.



# A Chinese American Journey in Denmark

BY YVONNE WOLF



Yvonne Wolf is an intercultural consultant and the founder of Chinese Intercultural, LLC. She speaks on a variety of topics that clarify elements of Chinese and East Asian cultures in an accessible and relatable context and teaches business executives how to make lasting impressions while working with their East Asian partners.

Yvonne was born in Taiwan, immigrated to the U.S. as a child, and was educated in the U.S. and Europe. During the 1992-1993 school year, Yvonne was an exchange student at The University of Copenhagen at Amager. After marrying a Dane in 1994, she continued to pursue her studies and worked various jobs in Denmark—she worked as hotel staff, a tour guide for the City of Copenhagen and North Zealand castles, an English instructor, a Chinese cooking instructor, and a bilingual secretary. While living in Denmark, she formed connections with Chinese individuals, Danes, and expats from a multitude of other countries. After leaving Denmark, she has continued to develop friendships with Danish speakers in the U.S. and maintained her Danish language competency. She is based in the Chicago metropolitan area.

The following is her story about her life as a Chinese American living in Denmark during the 1990s....

**One of the decorative crowns adorning the streets of Denmark during Queen Margrethe II's 25<sup>th</sup> wedding anniversary.**

Image courtesy of Yvonne Wolf.



When I arrived in Copenhagen in 1992 as an exchange student, I remember seeing the decorative crowns on the streets dedicated to Queen Margarethe II's 25<sup>th</sup> wedding anniversary. The crowns truly made me realize that I'd arrived in the Kingdom of Denmark.

Since I had studied at the University of California at Irvine (UCI) where Asian students made up more than a third of the student population, I was unaccustomed to living within such a tiny Chinese community in Denmark. According to a study, "Chinese in Denmark" by Mette Thunø, the population of Chinese immigrants was a sparse 3,300 in 1995. The Chinese student population at UCI alone greatly outnumbered the number of Chinese immigrants in Denmark. At UCI, the Chinese students were enveloped in a culture of urban anonymity—nobody knew one another, and nobody had any reason to form friendships. Meanwhile, the Chinese community in Copenhagen was nestled in a small-town atmosphere where almost everyone knew one another, and their lives were often intimately intertwined. I was welcomed into this familial Chinese community. At that time, Chinatown was located behind the Copenhagen Central Train Station, Hovedbanegården, and consisted of a few shops, grocers, and a couple of dim sum restaurants.

Thunø stated, "Even before the recruitment of 'guest-workers' in the 1960s, the Chinese had established a monopoly in the ethnic catering trade." This explained why most of my Chinese friends in Denmark came from families that owned diners and restaurants, known locally as "kinesisk griller" or "kina grills."



A kina grill in Denmark. Image courtesy of danskhistorien.dk.

My Chinese friends spent a majority of their time after school working at their family businesses, making spring rolls, *forårulle*, and waiting tables. It was common for hamburgers and combination fried rice to appear on the same menu. What surprised me was that the typical singular Danish spring roll was as big as a burrito.

When Danes asked me where I was from, "Chinese American" wasn't a term with which they were familiar. They formed their opinions while watching American TV which rarely depicted urban American society beyond Black and white Americans. Whether I was from Communist China or was a Chinese American, whether I was from Taiwan or Thailand, was often lost on the average Dane.

As I looked for something familiar, I sought out the American hamburger. This American staple tasted very different indeed! At that time, the only available winter green was Chinese cabbage, or napa. Butter lettuce and iceberg lettuce were too expensive and seldom found in the winter, which seemed to last half a year. That meant that the hamburger served with chopped, raw Chinese cabbage had a sharp and spicy flavor. The Danish standard of

baked goods was superior to the American version, so the bun was always firmer and more voluminous than the average American burger bun. No American burger ever tasted like that, and the fusion of cultures created a uniquely Chinese Danish American burger experience.

Danish Chinese immigrants had very little contact with mainstream Danish society. They were mostly non-Christians who socialized amongst themselves and worked late hours as restaurant owners and workers. For young Danish college students, social activities included family events and drinking with friends on the weekend. Since a majority of Chinese people have an overactive alcohol dehydrogenase, they rarely participated in social drinking to the extent that Danes did. Danes didn't consider three beers within 30 minutes to be particularly fast. Most Chinese individuals, myself included, were not aware of this genetic make-up. The Danish Chinese population refrained from drinking on Confucian moral grounds and associated drinking with debauchery and poor financial decisions. Meanwhile, the Danes thought the Chinese to be aloof and uptight. Unlike typical American family events where friends may attend, the typical



**Yvonne poses with her then-husband and his family.** Image courtesy of Yvonne Wolf.

Danish family events involved only the nuclear family—even weddings were small and often kept under 20 people. Just as Thunø observed, “in Danish eyes, they [the Chinese] exist only in relation to food; they are invisible as an immigrant community.”

In May 1994, Mr. Yu-Chu Chen, a career diplomat, arrived in Denmark as the Taipei Representative. Like many countries, Denmark had no formal diplomatic ties with Taiwan. The Taipei Representative Office performed functions to support and encourage trade development, economic ties, and cultural exchange without the official status as a sovereign country.

In the following new year, February 1995, Mr. Chen promoted Chinese culture in the hopes of connecting the Danish Chinese population to its ancient traditions by hosting a Chinese New Year event.

Mr. Chen ordered special, traditional costumes to be worn during the celebration. These costumes of historical figures arrived without anyone to model them. This allowed the younger generation of Chinese individuals from overseas to become involved and bring history to life. Since the costumes were ordered beforehand, my friends and I took the roles of the costumes that fit us. I wore the Imperial Consort Pearl’s outfit, essentially the equivalent of a princess with an

extravagant peony headdress. That was my most memorable Chinese New Year! Chinese youths, many raised mainly abroad, depicted famous Chinese figures that they knew little about.

The male roles were Emperor, pictured in the beaded headdress, Magistrate, and Warrior of the Han Dynasty. These figures were in ancient 206 BC to pre-220 AD attire.

The female roles were based upon four legendary beauties who were considered princesses from four time periods:

Her hair fashioned into two buns, Xi Shi (c. 7<sup>th</sup> to 6<sup>th</sup> century BC) is depicted with a basket because she was known to process and wash silk by the river.

Adorned with a pink phoenix headdress, Queen Zhao Feiyan of Han Dynasty (45-1 BC) was known to be a charming dancer with delicate steps.

Concubine Yang Guifei of Tang Dynasty (719-756 AD), pictured with a golden phoenix

**Yvonne modeling her costume during Chinese New Year.** Image courtesy of Yvonne Wolf.



**Yvonne’s parents pictured with her in-laws at their home in Northern Jutland.** Image courtesy of Yvonne Wolf.



**Men dressed as the Emperor, Magistrate, and Warrior.** Image courtesy of Yvonne Wolf.





**The four legendary beauties from four disparate time periods.** Image courtesy of Yvonne Wolf.



**Yvonne with Mrs. Chen, dressed in black, and Mr. Chen, wearing a gray tie.** Image courtesy of Yvonne Wolf.



**Yvonne, dressed as the Imperial Consort Pearl, pictured with friends and acquaintances who were also chosen to participate in Mr. Chen's Chinese New Year celebration.** Image courtesy of Yvonne Wolf.

headdress, was admired for her dancing and musical talents and was known as a full-figured beauty during a time of unique beauty standards in China.

Wearing a peony headdress, Imperial Consort Pearl (Zhen Fei) of Qing Dynasty (1876-1900) was known for her interest in

advancing China into the 20<sup>th</sup> century and freeing China from isolation.

Each woman had a fascinating life story and played an important role in history. This fashion show was held to add some glamor to the festive event and demonstrate different periods of Chinese clothing.



In May 1995, my parents traveled from Los Angeles to Copenhagen to visit me. At that time, my then husband and I lived in a newly renovated 19<sup>th</sup> century attic apartment with insulated windows and energy efficient heating. When my mother arrived, she told us that she had lived in a similar 19<sup>th</sup> century multi-level home of German design as a child. This was surprising to me as my father had grown up in a traditional Chinese courtyard house. My mother explained that she grew up in Qingdao, alternatively spelled Tsingtao, a German territory in China in the early 20<sup>th</sup> century. My parents were quickly introduced to my Danish Chinese friends, and my Danish in-laws received my parents in their Northern Jutland home in Skørping.



**Yvonne smiles broadly for a photograph with her parents in the streets of Copenhagen.** Image courtesy of Yvonne Wolf.

In November 1995, I participated in welcoming the newly married Prince Joachim and Princess Alexandra outside of Frederiksborg. I remember the excitement as I stood in slushy snow and cheered with others in the night as the celebratory procession passed by. Princess Alexandra's arrival in Denmark brought on significant changes to Danish society. First, there was an increased interest in China, Asia, and this Chinese princess, as she was referred to in Danish media. Although I have no study to validate this, I believe her ability to speak Danish well affected Denmark's perception of the Chinese population living in Denmark. If the Chinese seemed incongruent in the Danish landscape, after Princess Alexandra's arrival, the idea was no longer so absurd.

In December 1997, I separated from my Danish husband and returned to Los Angeles. During my years in Denmark, I earned the Danish Level II Language Certification, Dansk Prøve II, worked as a bilingual secretary for an international firm, and made close friendships that I still maintain. My mother has also kept up friendships with the parents of my Danish Chinese friends. After returning to the U.S., I no longer saw myself as

a mere Chinese American. My experience in Denmark broadened my American immigrant identity—I became part of an overseas Chinese consciousness and a part of the greater narrative of the Chinese diaspora.

In recent years, I have attended Danish Christmas parties, *julefrokost*, and exchanged homemade Danish cookies with my Danish speaking friends in the Chicago area. My years in Denmark expanded my ability to make friends with Danes and people of Danish descent everywhere I've traveled. I look forward to reconnecting with Danish friends in Denmark when I visit in May 2024, and I am forever grateful for the warmth and kindness I experienced in Denmark.

*If you are interested in learning more about Yvonne's experience and about the Chinese population in Denmark, scan the QR code to visit the museum's YouTube channel.*



**Yvonne's parents posing in front of Edvard Eriksen's bronze sculpture, *The Little Mermaid*.** Image courtesy of Yvonne Wolf.



**Yvonne's parents pose with Yvonne's husband at her apartment in Denmark.** Image courtesy of Yvonne Wolf.



**Yvonne and her father during their visit to Kronborg Castle.** Image courtesy of Yvonne Wolf.

# My Internship

AT THE MUSEUM OF DANISH AMERICA

BY MARIUS BO POULSEN

*Scan Design Intern*



My name is Marius Bo Poulsen, and I was the Genealogy & Education Center's intern in the fall and winter of 2023. I am from Roskilde, Denmark, and I spent my time at the museum translating letters, reviewing the Center's resources, and assisting with the *Fabric of a Nation: Art Quilts & Immigration Stories* exhibition. I have returned to Denmark where I am currently pursuing a master's degree in International Security and Law.



**On August 21, 2023,** I left my parents' house early in the morning with butterflies in my stomach.

I was about to embark on a journey that would take me 4,500 miles across the Atlantic to a place that supposedly resembled a mini-Denmark in the Midwest. The flight from Denmark to Denver was nearly 12 hours long, and after nearly missing my connecting flight to Omaha, I was on my way to Elk Horn and the Museum of Danish America. Upon exiting the airport, I spotted the red MoDA van, and I was met with a big smile by Youth & Community Educator Alissa LaCanne and her husband, Jody. When we arrived in Elk Horn, I was very tired—the big introductions would have to wait until the following day. After unpacking and exploring the intern house, I quickly fell asleep knowing that I had so much to see and do in the coming months.

I spent the first few days in Elk Horn getting to know everyone at the museum. Within my first week, I was told that a big group of Danes were coming to Elk Horn and visiting us at the Genealogy & Education Center. I was very excited to meet other Danes, and they were really nice, even showing interest in my life in Elk Horn. I was invited to dine at the town hall with the Danes and Elk Horn and Kimballton residents. Frikadeller was on the menu, and even though I did not know what to expect, I found myself pleasantly surprised.

A few days later, I decided to put a few miles on the intern car and headed towards Chicago on Labor Day Weekend. Though it was quite a drive for a Dane, Chicago absolutely blew my mind.



Interacting with guests at the Joslyn Castle during a museum event. Image courtesy of Marius Bo Poulsen.

INTERNSHIP FEATURE | MARIUS BO POULSEN



From the infamous Chicago deep dish pizza to the amazing Chicago River and the Al Capone guided tours, everything was phenomenal. I had heard many rumors about Chicago, but my experience in this historic city was epic. Even though I had only booked two nights, I ended up staying a third night because I felt like I could not leave just yet.



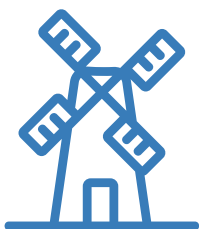
Rosa and I on Rosa Wednesday. Image courtesy of Marius Bo Poulsen.

When I returned to Elk Horn, I began to feel at home in the little intern house on Elm Street and at the Genealogy & Education Center on Main Street. I began to become more comfortable with my work at the Genealogy & Education Center and made fast friends with volunteers and staff. Researching family history for patrons, assisting with Danish translations, crafting educational Danish history displays, and greeting patrons at the Center was very fulfilling work that I looked forward to doing each day.



In late September, the museum held a celebration for its 40<sup>th</sup> anniversary at the beautiful Joslyn Castle in Omaha, and I was fortunate enough to attend. I found myself surrounded by individuals who believed in the museum's mission and who dedicated themselves to furthering it. It was nice to meet some of the benefactors of the museum and discuss Danish culture with those in attendance.

Another event I always enjoyed was Rosa Wednesday, held at 3p.m. every Wednesday. It was a wonderful gathering, and every staff member at the museum, myself included, absolutely loved interacting with Rosa, whether it was eating her cake or just listening to her many wonderful stories.



In October, my family flew from Denmark to visit me. While in Elk Horn, we visited the Windmill, the Egg Krate, and, of course, the museum. We ended our day of exploration at The Norse Horse Tavern where we indulged in tacos.

With a belly full of great food, we were ready for an early morning the next day.

The following morning, we were up at 6:30 a.m. We set our GPS to Keystone, South Dakota, 575



miles away. My mom found a great cabin that we could rent in the middle of the Black Hills National Forest, and we set off in our rented Toyota Highlander. After entering South Dakota and driving for a couple of hours, we took a bit of a detour. By chance, my mom saw a sign that said that Laura Ingalls Wilder had lived in De Smet. We decided to visit since it was just a small detour, a mere 50 miles off the interstate. Arriving in De Smet, we quickly realized that we were truly on the prairie now, and it was fascinating to see the different attractions related to Laura Ingalls Wilder.

After a quick lunch, we were back on the road, and after three to four hours through rugged prairie landscape, the next stop lay just ahead of us, the beautiful Badlands. After arriving in Keystone and resting for the night, we were ready to see some of the attractions in the area, especially Mount Rushmore. Although I did not know what to expect, knowing it was designed and built under the supervision of Danish-American Gutzon Borglum only elevated the experience. In the following days, we visited Custer State Park where we saw buffaloes, mule deer, and prairie dogs. We drove to Devils Tower in eastern Wyoming where we saw the beautiful stone formation.



Having spent four days in Keystone, we headed south towards Estes Park, Colorado where we would stay for

six days. After a long drive, we finally reached Estes Park, nestled between the mighty Rocky Mountains. My mom had rented a cozy cabin halfway up a mountain, and we were more than ready to rest and ready ourselves for an adventure in Rocky Mountain National Park when we arrived. The following day, we visited Rocky Mountain National Park. Even though it was quite crowded, we had an amazing time and hiked many beautiful trails.

Our last 24 hours together were spent in Boulder, Colorado. Here, we experienced a great food scene



## American Road Trip 2023



My mom and I at the Museum of Danish America.  
Image courtesy of Marius Bo Poulsen.



My sister, dad, and I at the Continental Divide.  
Image courtesy of Marius Bo Poulsen.



My parents posing in front of Devils Tower.  
Image courtesy of Marius Bo Poulsen.

INTERN FEATURE | MARIUS BO POUlsen

and visited the University of Colorado Boulder campus. The next day, I drove my family to Denver International Airport, and after a teary-eyed goodbye, I set the GPS to Omaha. After the longest solo drive of my life through endless

Nebraska, I was finally in Omaha. My family was so impressed with Elk Horn, Midwestern hospitality, and nature, so this will not be our last family trip to these parts of the states.

When I arrived back home at the little intern house, I was not alone. While I was away, Svend had arrived from Copenhagen, and in true Danish fashion, he had a cold beer ready for me when I came home. Svend and I clicked right away, and it was quite nice to have someone to watch the Danish news with. The next week, Svend and I went on a truly American adventure when Mayor Stan Jens invited us to the gun range. Even though I am not fully sold on the idea, it is something to try at least once in your life. Thank you, Stan!

Svend and I at the gun range.  
Image courtesy of Marius Bo Poulsen.





**Cheyenne, David, and I at the Kolde Bord.** Image courtesy of Marius Bo Poulsen.

The next month was really exciting—it was my birthday, and the staff at MoDA were invited to attend Danish Brotherhood Lodge #15’s annual Kolde Bord charity dinner. Svend and I had the honor of saying the dinner prayer in Danish. Everyone in attendance did their part in keeping the Danish-American tradition alive. There was no shortage of aquavit and Danish beer, and this certainly made it even more jovial.

On my birthday, the lovely volunteers and staff at the Genealogy & Education Center celebrated with cake, and we went down to The Norse Horse Tavern for delicious burgers and a couple of beers—just how I had envisioned spending my birthday in the U.S.

The next day, Svend and I woke up at 4:30a.m., since I had a plane to catch in Des Moines at 7:00. I was heading to New York City to visit some of my friends who were interning at the Danish Mission to the United Nations. While landing at LaGuardia, I was fortunate enough to catch a glimpse of the famed Manhattan skyline.



My journey led me to the heart of American diplomacy in Washington, D.C. There, I had the distinct honor of visiting the Royal Danish Embassy, where a good friend of mine, Pranavan Mahandirajam, served as the defense intern. As a defense intern at the Royal Danish Embassy, his daily tasks included participating in international defense conferences, writing briefings on developments within weapons technology with a special focus on AI, and keeping track of developments in conflict zones around the world.



**My friends and I at the General Assembly.** Image courtesy of Marius Bo Poulsen.

The embassy itself is located in a beautiful neighborhood in the Northwestern part of D.C. It was built from 1958-1960. As a tribute to the autonomous territories of the Danish Realm, the white marble is from Greenland, and the black slate is from the Faroe Islands. The embassy was built to showcase the architectural traditions of Denmark, with a special focus on natural light and functionality.

Pranavan invited me to tour the embassy in Washington, D.C., learn about Danish diplomacy in the U.S., and showcase the great work of the Museum of Danish America. Pranavan gave me a tour of the different sections of the embassy and introduced me to diplomats and staff. We saw the defense department of the embassy where Pranavan worked as a defense intern. As such, he worked directly under His Royal Highness Prince Joachim of Denmark, who is serving as the defense industry attaché. Through Pranavan, I was able to meet briefly with Prince Joachim. Meeting a member of the Danish royal family was not only a privilege, but also a highlight of my time in the United States. Prince Joachim graciously took a moment to engage in a conversation with me. We discussed my experiences in the U.S., the cultural nuances I encountered during my internship, and the invaluable insights gained from my time at the Museum of Danish America. He had a genuine interest in what I had to share and for that I will always be grateful.



**Pranavan and I during my trip to Washington, D.C.**  
Image courtesy of Marius Bo Poulsen.

After meeting the Prince, Pranavan took me to his go-to lunch place, the Embassy of Italy's restaurant. Every ingredient was sourced directly from Italy, and it felt as though I were eating a pizza at a restaurant in Naples. Pranavan showed me around D.C., and he took me to an NBA game between the Washington Wizards and the Milwaukee Bucks. It was a once-in-a-lifetime experience. Over the next few days, I visited eight different museums

in the city. I found the National Museum of African American History and Culture, the Smithsonian National Museum of American History, and the United States Holocaust Memorial Museum to be the most impactful. I also visited the U.S. Capitol Building and was overcome by the sheer size of the building. However, I cannot say the same for the White House as I had imagined it to be much bigger.

On Thanksgiving, Svend and I drove to Des Moines where we had been invited to celebrate Thanksgiving together with Bill and Marilyn Gift, their family, and another Dane, Kasper. Neither Svend nor I had ever celebrated Thanksgiving, so we very much looked forward to it. Once we arrived, we were greeted by their ever-welcoming faces and the aromatic smell of turkey. Once we sat down and ate together, we experienced the true meaning of American Thanksgiving. After a great day of eating, laughing, and talking, Svend and I started our little intern car and headed back towards Elk Horn with our bellies full of great food and our hearts full of memories. A testament to the welcoming nature of Elk Horn residents, I was invited to another Thanksgiving dinner at Brenda Nelson's home with her whole family. Once again, I was welcomed with great food and stories. I headed home feeling truly thankful.



I spent my last month in Elk Horn experiencing conflicting feelings; although I very much looked forward to seeing my family and my homeland again, I knew how much I would miss the people and places that had made my stay so enjoyable. In the end, I left having learned that

there is a mini-Denmark in the Midwest—a mini-Denmark with a museum dedicated to the Danish-American experience. Thank you for making my time in Elk Horn so memorable. I hope to see you all again soon!



**My first Thanksgiving with the Gift family.** Image courtesy of Marius Bo Poulsen.



# Summers Spent at MoDA

**ALISSA LACANNE**

*Youth & Community Educator*

I find it difficult to believe that summer is fast approaching. MoDA is already planning another full season of activities for all ages. We are thankful to the Iowa West Foundation and the Shelby County Community Foundation for the funding to host four camps last year. We are also grateful for the valuable feedback we received from participating families through end-of-summer surveys. Having taken this feedback into consideration, we have an even more wonderful summer of camps and programming in store.


## SUMMER 2023

Even in the middle of a drought, we experienced rain on our scheduled camp days, but that did not stop us! We kicked off last June with a LEGO Camp for grades 5 and up. This all-day camp was filled with Mindstorm robotics, STEM activities, and a LEGO-themed lunch, but the highlight for attendees was the mini science lesson where we made parachutes from coffee filters and attached them to LEGO minifigures to test the force of gravity. It soon became a heated competition to see whose build would take the longest to reach the ground from the museum's upper level balcony!

Theater Camp was a week-long experience of learning and rehearsing for actors

from grades 6 and up. They performed Hans Christian Andersen's *The Ugly Duckling* at MoDA's 40<sup>th</sup> anniversary celebration during Sankt Hans Aften in front of a crowd of 400. Our young actors did an amazing job, and local directors, Brandon Baggett and Cody Parmley, as well as MoDA staff, continue to receive compliments about this performance. Plans are underway to hold a similar camp again in June.


Dane for a Day Camp and Summer on the Prairie were our last two camps of the summer, geared for grades 2 and up. A former Danish intern, Helle Hovmand-Rasmussen, and her family happened to be visiting during the week of Dane for a Day camp, and we were excited



Campers launch their coffee filter parachutes as they test the force of gravity!

that she reached out to us to play a part in teaching the attendees more about the food and culture in Denmark. We thoroughly enjoyed a smørrebrød lunch and cooked snobrød together over a campfire all while learning a few Danish words and games.

We began the Summer in the Prairie Camp by walking with local naturalist Christina Roelefs and talking about plant identification and animal habitats. After a lunch of Danish hotdogs roasted over the fire, we discussed Danish artist Thomas Dambo and his use of recycled materials. In turn, we created our own animals using cardboard, plastic, plaster strips, and paint. This may have been my favorite part of the camps as I love to watch children be creative when given the permission to use their imagination and get a little messy.




Theater Camp performers take their final bow in front of a crowd of hundreds.

## SUMMER 2024

We are excited to be preparing for the many upcoming summer activities at MoDA. As previously mentioned, we will be holding another Theater Camp as well as a LEGO & Bots Camp in collaboration with the Shelby County ISU Extension office in June. We are also implementing two new day camps for grades 4 and up in July. The first is called Kids Run the Museum Day; attendees will have the opportunity to work with several different staff members to see what goes on behind the scenes. From learning the proper way to handle museum objects to assisting with social media, this camp offers a unique opportunity in our community. The second is Viking Camp which will include Viking history, culture, games,

crafts, cooking, a visit to the VikingHjem at the Danish Windmill, and ax throwing.

We are also trying a couple of new monthly opportunities this summer with Yoga in the Prairie as well as a collaboration with the Elk Horn Public Library called Storytime in the Prairie. We will wrap up the summer with a Danish Plates Community Mosaic Project in August where attendees will be able to leave their creative mark at MoDA by creating stepping stones using recycled blue and white Bing & Grøndahl plates donated by the Danish Windmill. It's a full and exciting summer schedule, and we look forward to spending this summer with you!



**Naturalist Christina Roelefs leads Summer in the Prairie Camp attendees through the Jens Jensen Prairie Landscape Park.**

We would also like to thank the families who bring their kids to MoDA camps. Our goal is to provide a safe space for them to gain new experiences, explore the outdoors, and grow in their appreciation of art and culture, all while having fun and making memories with others.

EDUCATION & OUTREACH



**Theater Camp attendees perform at Sankt Hans Aften.**



**Two campers pose with their sculptures made from recycled materials.**

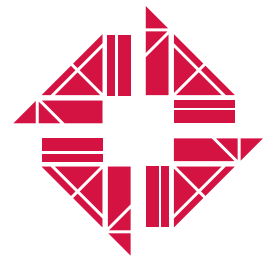
We would like to take this opportunity to thank the Iowa West Foundation and Elly Jorgensen and Jon Frega of Prairie Village, Kansas for funding a portion of our summer camps in 2024. If you would like to support these summer opportunities at MoDA by sponsoring a camp, please email [info@danishmuseum.org](mailto:info@danishmuseum.org).



**One Summer in the Prairie Camp attendee uses papier mâché to craft his sculpture.**

**Former Danish intern Helle Hovmand-Rasmussen teaches campers how to play Danish school yard games.**





# FAQ: What keeps the Museum of Danish America going?

As a private, 501(c)3 non-profit institution, our most critical source of financial support comes from members and contributors throughout the U.S. and other countries.

## OPERATING SUPPORT

Annual giving to the Museum of Danish America, member contributions, memorials, and special donations are the primary source of funding for the annual operating budget. This unrestricted support pays for the day-to-day expenses of utilities, payroll, building maintenance, and many other necessary costs.

## SPECIAL PROJECTS

Gifts designated to special projects can support programs, exhibitions, outreach events or specific departments within the museum. These funds are held in a separate account and used only as relevant expenses are paid. If you are interested in supporting a special activity at the Museum of Danish America, please contact [development@danishmuseum.org](mailto:development@danishmuseum.org) to discuss your wishes.

## ENDOWMENT

The Museum of Danish America endowment represents gifts by individuals, organizations, and corporations that wish to ensure the long-term financial stability of the museum. The endowment is invested by fund managers with oversight by the Endowment Committee and the museum's Board of Directors. Because only a designated portion of the earnings may be distributed each year, gifts to the endowment continue to grow and provide a permanent source of income for the museum.

Contact [director@danishmuseum.org](mailto:director@danishmuseum.org) to learn how you can make a gift to the Museum of Danish America endowment. Gifting to the endowment gives you the satisfaction of knowing that you have created a legacy that will allow future generations to celebrate the Danish and Danish-American story.

## Okay, you know you'd like to support MoDA. Now how do you make that happen?

### MEMBERSHIP

Membership is the most direct way to support the museum's programs, collections, and the preservation of Danish heritage in America. The museum's membership structure boasts five levels that allow you to experience the best of MoDA. Explore our website at [www.danishmuseum.org/get-involved/membership](http://www.danishmuseum.org/get-involved/membership) to find the level that's right for you and learn about benefits and new offerings.

*Business (for-profit) memberships have transitioned to sponsorships.*

### SPONSORSHIPS

Promote your business while supporting the museum. MoDA offers large and small businesses the opportunity to support special projects such as exhibitions, programs, events, and publications. In turn, businesses receive visibility and recognition—these benefits increase with the level of sponsorship. For information about upcoming sponsorship opportunities, contact [development@danishmuseum.org](mailto:development@danishmuseum.org).

### DIRECT GIFT

Donating cash, whether by cash, check, or credit card, is the quickest, most convenient way to give. The Museum of Danish America website can accept online donations via credit card in seconds.

### RECURRING GIFTS

Spreading your contribution out over time rather than in one lump sum can help with monthly budgeting. The Museum of Danish America offers Automatic Monthly Payment Plans for both **memberships and donations**. The monthly installments are automatically withdrawn from your personal bank account. If this commitment

fits your needs, provide an Automatic Monthly Payment Authorization form to the museum for filing with our bank, Shelby County State Bank of Harlan, Iowa. For more information, contact [development@danishmuseum.org](mailto:development@danishmuseum.org).

### MATCHING GIFT

How can you increase the amount of your gift? Some employers offer gift-matching programs for qualified charities. Employees can effectively increase their contribution to the Museum of Danish America and make more of an impact on the causes that matter to them. Please inquire with your Human Resources office and submit a matching gift form with your donation.

### DONOR ADVISED FUND

A donor advised fund (DAF), which is similar to a charitable savings account, gives donors the flexibility to recommend how much and how often money is granted to the Museum of Danish America. You can recommend a grant or recurring grants now to make an immediate impact or use your fund as a tool for future charitable gifts.

### PLANNED GIVING

Planned gifts are a way for special friends and members to provide for the museum and support its mission. Estate provisions can be made through a will or trust, gifts of securities, annuities, or by naming the museum as a beneficiary of a life insurance policy or retirement plan.

Members who inform the museum of a designated planned gift will be named on the Heritage Builders Plaque. A Confidential Bequest Intention form is available for download on our website. If you would like more information, please email [development@danishmuseum.org](mailto:development@danishmuseum.org). *All inquiries will be treated confidentially.*

### CHARITABLE GIFT ANNUITIES

A charitable gift annuity is an arrangement between a donor and a non-profit organization in which the donor receives a regular payment for life based on the value of assets transferred to the organization. Upon the donor's passing, the assets are retained by the organization. Charitable gift annuities are a form of planned giving. The Museum of Danish America is pleased to offer charitable gift annuities through a partnership with the National Gift Annuity Foundation. For more information, contact [director@danishmuseum.org](mailto:director@danishmuseum.org).

#### Current single annuity rates for 2024:

Age at the time of gift	Annual payment based on gift
55	4.8%
60	5.2%
70	6.3%
80	8.1%
90+	10.1%

\*Minimum age for payout is 55. Minimum contract amount is \$20,000.

Contributions are tax deductible to the extent provided by the law.

Contributions to "The Danish Immigrant Museum" and/or the "Museum of Danish America" both support museum services. The museum's EIN is 42-1204613.



# staff introductions



**ADAM**

*Albert Ravenholt Curator  
of Danish-American Culture*

My name is Adam Bierstedt, and I'm very pleased to join the Museum of Danish America as the new Albert Ravenholt Curator of Danish-American Culture.

I'm originally from Minnesota and South Dakota, but I've lived all over the place. I have an M.A. in Viking and Medieval Norse Studies from the University of Iceland and Aarhus University and an M.L.I.S. in Cultural Heritage from Simmons University. A lot of my research has focused on the ways we remember the Vikings—from films and books to statues to our local sports teams—so expect those stories to show up in future exhibitions.

I've been working in and around museums for nearly a decade, and I've been visiting museums for much, much longer. According to my parents, I used to wander off without them to go look at the dioramas at the ripe old age of four. Some things never change!

As I've learned more about how museums work, I've started to understand why they were so compelling to me; no other place else can make history "real" in the way that museums can. The physicality of the objects conjures images of how people used to interact with them. The marks of a painter, a blacksmith, a soldier, a farmer, etc., remind us how similar we are to our ancestors. That's a really exciting space to work in, and I'm looking forward to creating delightful and challenging experiences using these objects.

When I'm not doing history work for the museum or online for fun, you can find me outside hiking and biking, playing one of my many musical instruments, or playing games around the table with friends.



**ADDISON**

*Digital Archives Assistant Intern*

My name is Addison Marsengill, and I am thrilled to introduce myself as the Digital Archives Assistant Intern at the Museum of Danish America. Hailing from Riverside, Iowa, famously known as the future birthplace of Captain James Tiberius Kirk, I bring a passion for preserving and celebrating cultural heritage.

Over the next year, I have the privilege of assisting the museum in digitizing our archive collections and contributing to the upcoming Danish Ceramics exhibition. With a background in Anthropology from the University of Iowa and years of experience as an Archaeologist, I've recently finished a journey of further education in Museum Studies at Western Illinois University. My journey here isn't merely a professional endeavor, it's a profound exploration of Danish culture and history. Each day presents new experiences and insights that deepen my connection to the museum and its mission of cultural preservation and education.

Outside of work, I find joy in the great outdoors—whether hiking, gardening, or fishing. When I'm not exploring nature, you might find me indulging in my hobbies of baking or diving into the immersive worlds of video games.

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**To email a staff member,** use the format [firstname.lastname@danishmuseum.org](mailto:firstname.lastname@danishmuseum.org)

# notes of thanks:



## **DIYA NAGARAJ**

*Albert Ravenholt Curator  
of Danish-American Culture*

Diya Nagaraj, who joined staff as the Albert Ravenholt Curator of Danish-American Culture in June 2020, left the museum in November 2023 to pursue new opportunities as the Museum Assessment Program Officer for the American Alliance of Museums.

During her time on staff, Diya worked diligently to further the museum's diversity, equity, accessibility, and inclusion policies and practices. Her unique perspective and insight led to many wonderful and original exhibitions that challenged boundaries and expectations of who and what is Danish. Diya's witty sense of humor, immeasurable intelligence, and inventive baked goods are deeply missed. We wish her all the best at her new position.

## New Additions to the Wall of Honor

SEPTEMBER 1, 2023 – FEBRUARY 29, 2024

The Danish Immigrant Wall of Honor provides families and friends with a means of preserving the memories of those who emigrated from Denmark to America. Over 4,600 immigrants are currently recognized on the Wall. Their stories and the stories of their families contribute to the growing repository of personal histories at the museum's Genealogy and Education Center. You may find a list of the immigrants on the Wall of Honor at [www.danishmuseum.org](http://www.danishmuseum.org).

The information below includes the immigrant's name, year of immigration, location where he/she settled, and the name, city, and state of the donor.

**HANNAH NELSON & ANDREW MADSEN** (1888) (1878)  
Oregon, WI – Donor: Betty Cahoon, Iowa City, IA

**CHRISTIAN O. NIELSEN** (1888)  
Sheffield, Illinois – Donor: Susan M. Kern, Morton, IL

**CHRISTIAN PETER OLSON** (1885)  
Oregon, WI – Donor: Betty Cahoon, Iowa City, IA

**ELSE MARIE JAKOBSEN PETERSON** (1950)  
Muskegon, Mi – Donor: Jenny Mackenzie, Fargo, ND



Else Marie Jakobsen Peterson (center) poses with her brother and sister in Denmark before immigrating in 1950.

THANKS

## New Members

SEPTEMBER 1, 2023 – FEBRUARY 29, 2024

The Museum of Danish America is pleased to identify the following **102** households as its newest members:

Mimi Agvald, Ellicott City, MD  
Taylor Ahrens, Eldridge, IA  
Jim & Lorna Albright, Atlantic, IA  
Kenneth & Betsy Andersen, Urbandale, IA  
Philip & DeEtta Andersen, Center Point, IA  
Mary Ann Barnedo, Hanford, CA  
Peter & Judy Benda, Raleigh, NC  
Karel & Steve Bingner, Rochester, MN  
Cathy Booth, Atlantic, IA  
Diane & Jeff Brown, Lincoln, NE  
Ronda Brown, Saint Cloud, MN  
Svend A. Buus, Necochea, Buenos Aires, Argentina  
Stephanie & Clint Calli, Colorado Springs, CO  
Mary Lou & Poul T. Carstensen, Brant Lake, NY  
Klare Chapman, Elk Horn, IA  
Alan & Roseann Christensen, Lincoln, NE  
Eunice Christensen, Clive, IA  
Karin Christensen, Layton, UT  
Torben Christi, Caledonia, WI  
Gary Christiansen, Denison, IA  
Christine & Larry Cooper, Arlington, VA  
Wendie & Kevin Cooper, Ames, IA  
Ann Crawford, Cedar Falls, IA  
Lisa & Jeff Culbertson, Lincoln, NE  
Don & Mary Diehl, Storm Lake, IA  
Marcy Jensen Dill & Robert Dill, Englewood, CO  
R. Scott Johnson & Ever Dominguez, San Francisco, CA  
Marilyn Mosher Dore, Greenwich, NY  
Cade & Amanda Drake, Tyler, MN  
Becky & Jack Edmondson, Walnut, IA  
John & Lene Eriksen, Copenhagen, Denmark  
Rebecca & Gary Feser, Irwin, IA  
Edith Fulton, La Belle, MO  
Kathy Fulton, Keokuk, IA  
Jytte & Robert Gibson, Falls Church, VA  
Jennifer Frost & Robert Gilson, Phoenix, AZ  
Holly Andersen & Pat Grady, Center Point, IA  
Jennifer Granger, Valley Village, CA  
William & Lisa Greco, Oshkosh, WI  
W. Lee Hansen, Madison, WI  
Kevin Henry, Fort Collins, CO  
Ciara Hoegh, Atlantic, IA  
Gurli Hoffmeier, Omaha, NE  
Jon Alan Holland, Ames, IA  
Kathleen Hones, Ripon, WI  
Andy & Sherry Hove, Franklin, MI  
David & Jill Jensen, Boystown, NE  
Sharan Jensen, Tempe, AZ  
Erik & Meg Johansen, Des Moines, IA  
Patricia Johnson, Cedar Falls, IA  
Elle Jorgensen, Overland Park, KS  
Jim & Adrienne Karr, Treynor, IA  
Kimberley Keller, Folsom, LA  
James & Barbara Kinsey, New Lenox, IL  
Sherry & Doug Knudtsen, Storm Lake, IA  
Haley Krubert, College Grove, TN  
Karen Larsen, New York, NY  
Janice Rasmussen & Chris Laumaker, Vancouver, WA  
Peter & Jessica Lillehoj, Houston, TX  
Paula & Brian Mann, Moro, IL  
Mary & Mike Manning, Edmond, OK  
Karen Marcussen, Indianapolis, IN  
Jim & Shirley Marquette, Omaha, NE  
Steve & Peg Matter, Decorah, IA  
Soren & Tiffany Mattick, Saint Paul, MN  
Tess & Kevin McFarland-Porter, Rochester, NY  
Kari Meyer & Adam Sanderson, Laurel, NE  
Michelle Mikkelsen-Oster, Conway, SC  
Emily Mitchell, Pensacola, FL  
Stacy Mitchell, Ankeny, IA  
Sandie & Chris Mullin, Los Olivos, CA  
Diya Nagaraj, Alexandria, VA  
Kellie Nath, Atlantic, IA  
Peter & Kimberly Olesen, Franksville, WI  
Kaye & Roger Peters, Latimer, IA  
Gerald Petersen, Albany, OR  
Mike & Peggy Petersen, Saint Charles, IA  
Niels Rasmussen & Catrina Remster-Rasmussen,  
Vancouver, WA  
Linda & Ron Rickard, Littleton, CO  
Catharina Santasilia, Riverside, CA  
Tom & Karen Scheele, Conroe, TX  
Michelle Schroeder & Peter Gaylord, Seattle, WA  
Laura Meldrum & David Shepard, Brownfield, ME  
Glenn & Dorie Shunnesen, Fairfield Bay, AR  
Roger Sinram, Decatur, IL  
Karen Sites, Santa Rosa, CA  
Deborah Soike, Jonesborough, TN  
Starla Sorensen Sweda, Selma, TX  
Lone Sorensen, Covina, CA  
Siri Rolvaab Sorensen, Minneapolis, MN  
Edie & John Stavinoha, Bellaire, TX  
Lynn & Carolyn Thorson, Coon Rapids, MN  
Amy & Andy Tibbs, Earlham, IA  
Maria Turner, Omaha, NE  
Danton & Jean Tuve, West Hartford, CT  
Courtney Weatherbee, Jenison, MI  
Sue & Dave Weatherbee, Jenison, MI  
Jan Weber, Cedarburg, WI  
Elizabeth A. Wilson, Elk Horn, IA  
Kim Jensen Wojack, Oak Park, IL  
Thomas C. Wylie, Centennial, CO  
Mary Yungeberg, Valley Springs, SD

## In Honor

SEPTEMBER 1, 2023 – FEBRUARY 29, 2024

Through various funds, donors have provided gifts received in honor of people or special events.

*Rosa Wednesday* (Rosa Clemsen)

Charles Frederiksen

All my Grand View friends from Marilyn Kramme

Jim and Marge Iversen, my grandpa and grandma

Clifford & Orpha Jensen, my grandparents

Karry Jensen

Lowell Kramme, in recognition of his years of service

Lowell Kramme, for his service to the museum

MoDA staff

John Mark Nielsen, with thanks for all you have

done for MoDA

Lori and Mark Nussle

Benedikte Ehlers Olesen for her book *Live Your Life*

Niels M. Pedersen

Sonja Switzer

## Jens Jensen Heritage Path

SEPTEMBER 1, 2023 – FEBRUARY 29, 2024

The Jens Jensen Heritage Path is a place to celebrate an occasion or achievement, recognize an individual or organization, or honor the memory of a loved one. Twice a year, the pavers are engraved and placed within the Flag Plaza: May and October.

These individuals have contributed a paver in the sizes of small or medium.

Mike and Amy Sand, Watertown, WI



Small paver with a personalized Danish message.

## Thank You, Charitable Organizations

SEPTEMBER 1, 2023 – FEBRUARY 29, 2024

These 38 'charitable' organizations have contributed memberships or have received complimentary or reciprocal memberships in recognition of exemplary service to the museum. We acknowledge their generosity in each edition of the *MoDA Magazine* during their membership.

American Swedish Historical Museum,

Philadelphia, PA

Atlantic Friends of The Danish Immigrant Museum,

Atlantic, IA

Danebod Lutheran Church, Tyler, MN

The Danish American Archive and Library, Blair, NE

Danish American Athletic Club of 1922, Chicago, IL

Danish American Center, Minneapolis, MN

Danish American Heritage Society, Junction City, OR

Danish Brotherhood Lodges, Heartland District,

IA & MN

Danish Brotherhood Lodge #15, Des Moines, IA

Danish Brotherhood Lodge #29, Mercer Island, WA

Danish Brotherhood Lodge #35, Chicago, IL

Danish Brotherhood Polarstjernen Lodge #283,

Dagmar, MT

The Danish Canadian National Museum, Spruce

View, Alberta, Canada

Danish Club of Tucson, Tucson, AZ

Danish Heritage Preservation Society, Danevang, TX

The Danish Home Foundation, Chicago, IL

Danish Sisterhood of America, USA

Danish Sisterhood Lodge #3, Davenport, IA

Danish Sisterhood Dagmar Lodge #4, Chicago, IL

Danish Sisterhood Freden Lodge #12, New Haven, CT

Danish Sisterhood Dronning Margrethe Lodge #15,

Milwaukee, WI

Danish Sisterhood Ellen Lodge #21, Denver, CO

Danish Sisterhood Lodge #102, Des Moines, IA

Danish Sisterhood Flora Danica Lodge #177,

Solvang, CA

Danish Sisterhood Heartland District, Iowa &

Minnesota

Danish Sisterhood Pacific Northwest District,

Oregon & Washington

Elk Horn Lutheran Church, Elk Horn, IA

Elverhoj Museum of History and Art, Solvang, CA

Federation of Danish Associations in Canada,

Gloucester, Canada

Knudsen Old Timers, Glendale, CA

Kofoed Foundation, West Branch, IA

Nordic Culture Clubs, Moorhead, MN

Northwest Danish Association, Seattle, WA

Red River Danes, Fargo, ND

Ringsted Danish American Fellowship, Ringsted, IA

Scan Design Foundation, Seattle, WA

Shelby County Historical Society & Museum,

Harlan, IA

Shelby County State Bank, Harlan & Elk Horn, IA

## Memorials

SEPTEMBER 1, 2023 – FEBRUARY 29, 2024

Through various funds, donors have provided gifts received in memory of:

James & Elsie Andersen  
Martin & Else Andersen  
Brigit Beaudette  
Signe Betsinger  
Signe Nielsen Betsinger  
Signe Nielsen Betsinger, who furthered the work  
of the museum  
Agneto & Alford Borg  
Harold E. Bro  
Ron Bro, classmate (1951)  
Ron & Mary Bro  
Robert W. Brown  
Meta Kristensen Brylle  
Paul Cash  
Paul M. Cash  
Jens Otto Christensen  
Joanne H. Christensen  
Jorgen & Gerda Christensen  
Virgil & Joyce Christensen  
Arthur Lloyd Christensen, my father  
Ejnar Dissing  
Paul W. Emanuelson  
Albert, Millie, Melvin & Wilfred Eskov, from Jan  
Nielsen & Family - Scott, Shanna & Sara  
Bent & Lydia Hansen  
Cleo & Esther Hansen  
Clifford K. & A. Veola Hansen  
Kent Hanson  
Hans Christian Have  
Debora J. Hunter  
Dr. Deborah Jean Hunter  
John L. Jacobsen  
Marjory & Inge Jacobson  
Elsie Jante  
Elsie Jante, my mother  
Hartvig & Lillie Jensen  
Howard & Pearl Jensen  
Maynard & Rose Marie Jensen  
Anna Marie Jensen (Ruthton, MN)  
Arne & Irene Jensen, my parents  
Marius Jeppesen  
Alice Jorgensen, my cousin  
Tage Ketelsen  
Aase Vibeke Kiehn  
Otto & Valborg Kiertzner  
Pedar Kjolhede  
our parents: Chris & Gladys Knudsen and  
Clinton & Lyria Jensen, our parents  
Phyllis Kosky  
Marilyn Kramme

Dick Kramme, my husband  
Harold, Elise & Marius Larsen  
Paul & Johanne Larsen  
Svend Godske Alexander Marckmann  
Valborg Grace Henriksen McKinzie  
Juel & Martha Miller  
Laina Molbak, my wife  
Richard Nelson  
Marilyn Nielsen  
Hans T. Nielsen, original Board Member  
J. Brent Norlem  
Paul Marinus Paulsen  
Anna Pedersen & Niels Pedersen  
Esra & Christine Petersen  
Lyle Petersen  
Herbert & Mabel Petersen, Arlene Grover's  
parents who were 100% Danish  
Elsie Marie Peterson  
Scott Pettit  
Karen Valborg Sofie Rasmussen  
Rev. Emil Sorensen Rosenberg, my maternal  
grandfather who built Bethel Lutheran Church,  
Fresno, CA, as well as served pastorates in  
NE, IA, WI (1912-1928)  
Ane Kristina Nielsen Rosenquist  
Geraldine Nash Schubeck  
Betty Hoegh Schukei  
Betty Sievers  
Eva Sindberg  
Axel & Rose Skelbeck  
Laura S. Steffensen  
Erik Struckman, my son  
Dick Switzer  
Neva Marie (Jensen) Theeds  
Tage Topp  
Norma (Christensen) Wall



**A vibrant Elsie Jante lived the Danish spirit of giving and sharing for 95 years.**

# rabarbergrød "RHUBARB PUDDING"

PREP TIME: 5 MINS | COOK TIME: 15 MINS | TOTAL TIME: 20 MINS

## INGREDIENTS:

- 2 cups of rhubarb, cut into chunks
- 2 cups of water
- 2 cups of sugar, more to taste if needed
- ¼ cup of water mixed with 6 tsp. cornstarch
- Crème Fraîche or heavy whipping cream to serve
- Pistachios and/or granola to garnish

## INSTRUCTIONS:

Wash the rhubarb and cut it into equal pieces. Place those pieces into a pot and cover with water, about 2 cups or so. Cook until tender, about 15 minutes.

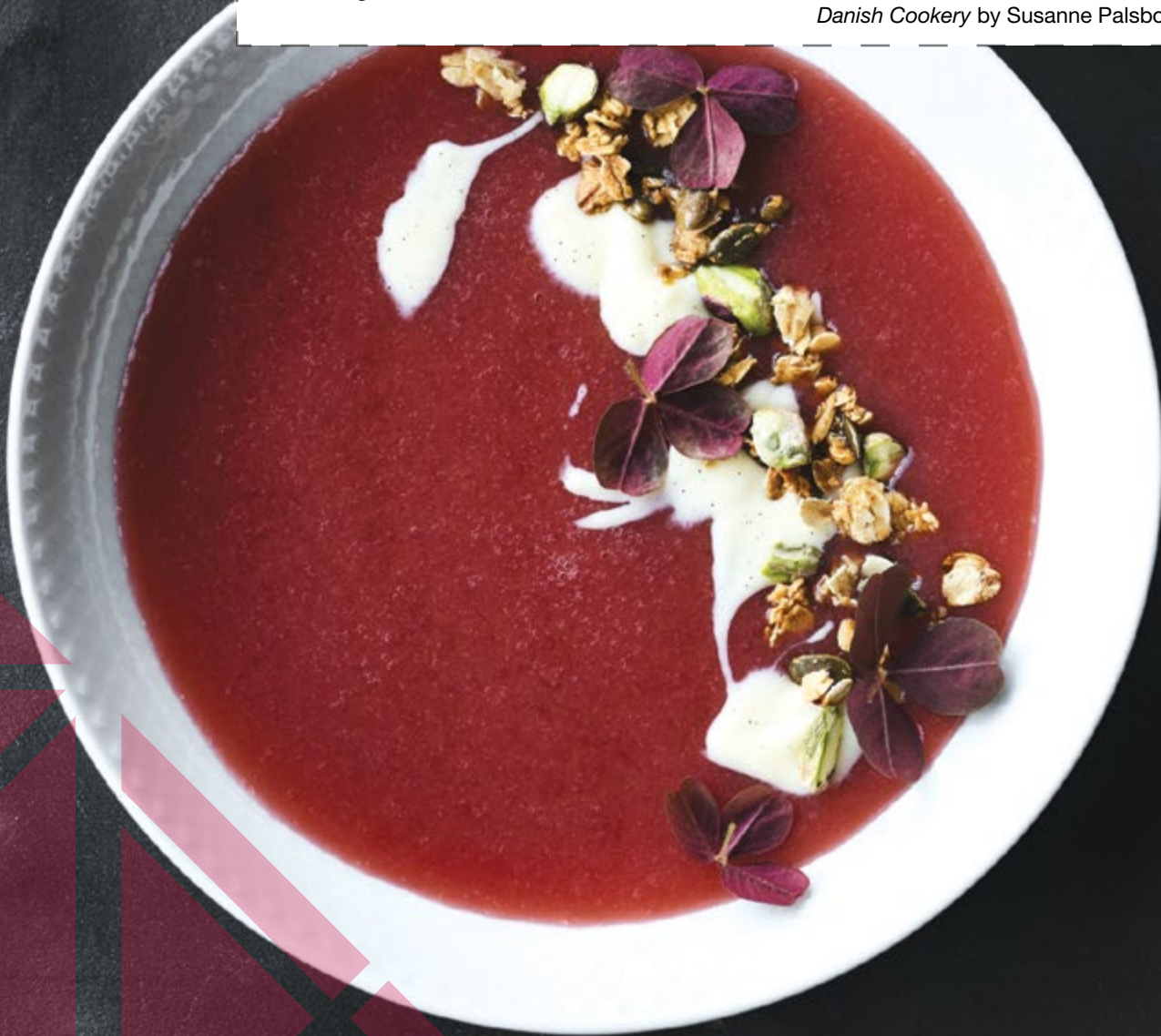
Take the rhubarb off the heat and put it into a sieve. Press the fruit through the sieve to get the juice out. Ideally, 4 cups of juice should be produced.

Add two cups of sugar and let it come to a boil. Taste to see if it's sweet enough. Add more sugar if needed.

Make a slurry of ¼ cup water and 6 tsp. of cornstarch and stir it into the juice. Let it come to a boil. The juice will become clear. Set aside until it has cooled, then chill.

Serve with a drizzle of Crème Fraîche or heavy cream on top. Garnish with pistachios and/or granola.

*Danish Cookery by Susanne Palsbo, 1957*





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