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XXVII

«L’ERMA» di BRETSCHNEIDER
ROMAE MMI
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Four Autograph Poems
by Jacobus Jasparus Danus (fl. 1529-1549)
Discovered in the Vatican Library

by PERNILLE HARSTING *

In connection with my studies of the dissemination of Danish Neo-Latin poetry of the Renaissance, I examined a series of Danica in the Vatican Library. Among these, the composite volume "Vat. Pal. V. 1547" which forms part of the Palatine collection of the library, turned out to offer new material to the bibliography and literary history of 16th century Denmark.

First of all, two of the three printed books that are bound together in the volume were written by the Danish Neo-Latin poet Jacobus Jasparus, and the third work, the major part of which was composed by the Flemish parish priest and schoolmaster Levinus Crucius, also contains several writings by Jacobus Jasparus. All three books are rare, and every new copy therefore does not only add to the number of extant copies listed in the standard bibliographies, but contributes substantially to our knowledge of the fortuna of Jasparus' work.

(1) Anactobiblion et Heroope Jacobi Jasperi Dani Arrhustiensis professoris Graecolatini (Antwerp: Jean vander Loe, 1544). The book was formerly known in two other copies, one at the University Library in Ghent, the other at the Royal Library in Brussels. I have recently come across yet another (i.e., fourth) copy of the book in the collections of the British Library. The Anactobiblion contains poems and letters by Jasparus addressed to first and foremost the Archduke Ferdinand of Austria, his brother Maximilian, and their father, King Ferdinand of Bohemia and Hungary.

(2) Genethliacon filiae Mariae primogenitae D. D. Renati Principis Orangiae et Comitis a Nassau ex Anna Ducis Lotharingiae filia uxor charissima. Per Jacobum Jasparum Danum Arrhustensem publicum literarum Graecarum professorem (Antwerp: Jean vander Loe, 1544). This early printed version of the Genethliacon is known in only one other copy which belongs to the University Library in Ghent. The book contains two poems on the birth and early death of Maria, the daughter of René de Chalon and Anne of Lorraine, along with three consolatory poems addressed to René de Chalon.

(3) Paraenesis Levini Crucii Curionis Boscopani ad potentatus Christianos (Antwerp: Gilles Coppens de Diest, 1543). Hitherto known in only one copy belonging to the University Library of Utrecht. The first and main part of the book consists of Levinus Crucii's call for Charles V, Henry VIII, and Francis I to join their forces and crush the Turks and Luther, and Crucius' exposition of theological questions pertinent to this subject. The second part (pp. F1-F4) contains a series of short poems and epigrams by Jacobus Jasparus as well as two letters (of June and September 1543) between Crucius and Jasparus concerning the proof-reading and printing of the book.

In addition to this, at the beginning of the composite volume, on the first three pages of a folio that was inserted after the front endpaper and bound together with the printed books, are found four handwritten poems and epigrams. They are all composed by Jacobus Jasparus and addressed to the Count Palatine and Imperial Elector Frederick II of Bavaria (poems I and II), to all the seven Imperial Electors (poem III), and to the Emperor Charles V (poem IV), respectively. None of the poems are found among the extant printed works by Jasparus, but appear to exist in this manuscript version only.

In the following, after (I) a brief account of Jasparus' life and work, I discuss (II) the relationship between Jasparus and the main addressee of the manuscript poems, Frederick II, as well as (III) the identity of the copyist. Finally (IV) I examine the contents of the poems and (V) their main classical sources and parallels as an introduction to this editio princeps and English translation of the four hitherto unknown Latin poems by Jasparus.
I

Jacobus Jasparus (Jacob Jespersen) was born in Århus on the Danish peninsula of Jutland around the beginning of the 16th century. Jasparus is known to have studied abroad; thus, in 1529, he was matriculated at the Collegium Trilingue in Louvain. However, in contrast to other Danes who pursued their education abroad in this period, Jasparus did not subsequently return to Denmark, but appears to have spent the rest of his life in the Netherlands. Jasparus’ expatriation may well have been related to the dethronement of the Danish King Christian II, who, in April 1523, was forced to leave Denmark with his family and a retinue of loyal supporters, and sought help in the Netherlands. When Christian II, after nine years of involuntary exile in the Netherlands, made an attempt at recovering the Danish crown – an attempt that led to his life-long imprisonment – he left his wife, Queen Elisabeth, and their children in the care of his powerful family-by-marriage: Elisabeth was the niece of the Regent of the Netherlands, Margaret of Austria, and the sister of Margaret’s successor, Mary of Hungary.

As appears from Jasparus’ extant writings, he had by that time already established himself in his new homeland. Thus, at the period of the diet of Augsburg, 1530-1531, Jasparus was the secretary of Jacobus Canta, the Great Chamberlain of Cardinal Lorenzo Campeggio. In the subsequent ten years he worked as a teacher of Greek in the service of Nicolaus Olaus, the secretary of Mary of Hungary. From 1541 through 1549 Jasparus appears to have divided his time between teaching, studying, and writing: Jasparus’ extant printed work, which he often signs as “publicus professor Graecus, ac trium linguarum studiosus” or “professor Graecolatinus”, all dates from this period.

The major part of Jasparus’ work consists of occasional compositions (letters, poems, and epigrams), addressed to potential benefactors in the Netherlands and abroad, many of whom were influential members of the European nobility and royalty. An example is the dedicatory letter and the series of encomiastic poems which form Jasparus’ Encomium Angliae (1546), a work that was probably meant to be used on an otherwise undocumented journey to England as an introduction to King Henry VIII and his court.

The exiled Danish royal family, and their relatives in the Habsburg dynasty and among the German princes, represented particularly attractive patrons to whom Jasparus could direct his literary efforts. This “Danish perspective” is also the one from which we must approach an examination of the manuscript poems discovered in the Vatican Library: The first two (and the longest) of the four manuscript poems are addressed to the Imperial Elector and Duke Palatine Frederick II of Bavaria, from 1535 the husband of the former King Christian II’s oldest daughter, Princess Dorothea of Denmark.

II

On the front cover of the composite volume in the Vatican Library are painted in gold relief the year “1558” and the initials “O H P C”. This indicates the year of the binding and the fact that the book belonged to the library of “Otto Hoenricus Palatinus Comes”. The Duke Palatine Otto Heinrich (1502-1559) was the nephew of the above mentioned Frederick II of Bavaria (1482-1556). As the successor of Frederick II, Otto Heinrich apparently inherited not only the title of Imperial Elector, but also his uncle’s contributions to the Palatine Library, which was later incorporated into the collections of the Vatican Library.

The four manuscript poems found at the beginning of the volume are prefaced by a dedication to Frederick II in which Jasparus speaks of himself as “subjectissimus cliens eius” (“the Duke’s humble servant”, cf. edition and translation below). In poem I, Jasparus further states that he had already on earlier occasions received support from Frederick II (I,29-30). In fact, Levinus Crucius’ Paraenesis of 1543 and Jasparus’ own Anactobilbion of 1544, both of which form part of the composite volume in the Vatican Library, each contain a poem by Jasparus to Frederick II. Thus, in a short epigram in the Paraenesis Jasparus addresses both Frederick II and his brother Louis, and describes the former as his “fautor et benefactor” (Par., F3), whereas in the Anactobilbion Frederick II is addressed as Imperial Elector and Jasparus’ “patronus” (Anact., C5v).
There is no doubt that Jasparus’ access to Frederick II was furthered by the Duke’s Danish marriage. In the same way, Jasparus had already seized the opportunity to express his loyalty to Princess Christine of Denmark, the younger sister of Frederick II’s wife, Princess Dorothea; for example, in 1541, when he composed a collection of wedding poems in celebration of the Princess’ second marriage to the Duke of Bar, Francis of Lorraine.  

To Jasparus, these approaches to his Danish connections were above all a means of earning himself a living. As appears from the above mentioned poem in the Anacotbiblion, Frederick II had by 1544, after the death of his brother, become Imperial Elector. As the only heir to his brother’s great fortune, Frederick II had also become an ever more promising patron. Jasparus does not hide this fact; on the contrary, in the first of the newly discovered manuscript poems he explicitly underlines the mythological proportion of Frederick II’s inherited fortune (I,3-6, cf. edition below).

III

Several handwritten corrections are added both in the copies of Jasparus’ Anacotbiblion and Genethliacon, and in the copy of Levinus Cruciæs’ Paraenesis which are bound together in the Vatican volume. The corrections have all been made by one and the same hand. Moreover, the hand is identical to that of the copyist of the four manuscript poems at the beginning of the composite volume. I would like to suggest that the corrector of the three printed books and the copyist of the four manuscript poems is none other than Jacobus Jasparus himself.

Certainly Jasparus would be the logical person to correct the remaining errors in his own printed works. This would account for the corrections in the first two books of the composite volume. Yet, Jasparus also had a great stake in Levinus Cruciæs’ Paraenesis, not only as the writer of the last part of the book, but also — as appears from the correspondence between Cruciæs and Jasparus which is printed in Jasparus’ part of the Paraenesis16 — as the supervisor of the printing and the proof-reading of the whole book. The handwritten addenda et corrigenda in the Vatican copies of the three printed books can thus all be seen as an expression of the punctilious author’s concern for the appearance of his work.

This hypothesis is further supported by the existence of similar corrections in the Ghent copy of the Anacotbiblion. The corrections are all written in the same hand as those in the Vatican copy, and for the great part concern the same letters and words. However, even if we accept that the manuscript poems are copied by the same hand that introduced the corrections into the printed books, we still need external evidence in order to prove that this hand is indeed Jasparus’.

Of all the (few) preserved copies of Jasparus’ printed books, only a single one contains what can with certainty be determined as a specimen of the author’s own handwriting. The text in question is a fragment of a dedication on the title page of the first edition, of July 1541, of Jasparus’ above mentioned wedding poem to Princess Christina of Denmark and Francis of Lorraine: “D. Antonio suo priori in Betleem / Jacobus Danus [grecu..."] (Fig. 1, p. 154).17

A comparison of Jasparus’ dedication to the unidentified “Master Antonius” with the manuscript poems in the Vatican Library shows that the hands are indeed identical, cf. the following list of examples, in which (Ded.) refers to Fig. 1, whereas (Vat.) refers to Fig. 2, p. 154 (i.e. the first of the manuscript pages in the composite volume):

| Capital letter “D”: | Ded., lines 1 & 2 ↔ Vat., line 2 |
| Capital letter “A”: | Ded., l. 1 ↔ Vat., l. 5 |
| Letter combination “su”: | Ded., l. 1 ↔ Vat., l. 6 |
| Letter combination “in”: | Ded., l. 1 ↔ Vat., l. 18 & 19 |
| Capital letter “B”: | Ded., l. 1 ↔ Vat., l. 10 |
| Letter combination “et”: | Ded., l. 1 ↔ Vat., l. 2, 4, 18 & 19 |
| Small letter “I”: | Ded., l. 1 ↔ Vat., l. 4, 9, 13, 17 etc. |

Moreover, the handwriting is characterized by a distinct dot above the letter “i” and a curved line (which is often prolonged towards the right) over the letter “u”.

The four manuscript poems found in the composite volume in the Vatican Library are in other words autographs, and, as such, a rarity, not only as regards the study of Jacobus Jas-
Fig. 1. Detail of title page from Jacobus Jasparus, *Epithalamium Francisci a Lotharingia ac Christinae a Dania* (Antwerp: Johannes Grapheus, July 1541), with the author's handwritten dedication: "D. Antonio suo priori in Betleem / Jacobus Danus [grecu...]." Royal Library, Copenhagen (LN 101b, A1r).

Fig. 2. Jacobus Jasparus, *Gratulatio elegiaca ad illustrissimum Principem et Dominum, D. Fredericum*; dedication and poem I. vv. 1-18. Copyright © Biblioteca Apostolica Vaticana (Vat. Pal. V. 1547, 1r).
parus' work, but within the field of Danish Neo-Latin poetry of the 16th century in general.

IV

Jasparus probably wrote and made the transcription of the four poems in late 1544. This is the terminus post quem for both (a): the succession of the Count Palatine Frederick II, the addressee of the first two manuscript poems, to the title of Imperial Elector, and (b): the Peace of Crépy between Francis I of France and the Roman Emperor Charles V which is most likely what Jasparus is referring to when mentioning the settlement of "the troubles of the Holy Empire" ("decisa negotia", cf. IV,1 in the edition below).

The following notes are meant as a key to the persons and the principal political and religious events to whom and to which Jasparus refers in his four poems.

Poem I celebrates Frederick II's newly acquired dignity of Imperial Elector, after the death of his brother Louis V (on March 16, 1544). The "clara gesta" that Jasparus alludes to (I,10), are Frederick II's role in the defense of Vienna against the Ottoman army in 1529 (I,11-12), and his leadership against the Turks in the struggle for Hungary in 1532 (I,13-18).

In poem II, Jasparus exhorts Frederick II to use his fortune and troops against the Turks. Although, by 1541 the greater part of Hungary had fallen to the Turks, a new development gave hope that the losses could be recovered: In the autumn of 1544, the Peace of Crépy put an end to the dangerous collaboration of France and the Ottomans against the Holy Roman Empire. This also meant a temporary stop to the French attempt to challenge the Roman Emperor's power monopoly in Europe. 18

In Poem III,1-5 Jasparus addresses all the seven Electors. The following list gives the names of those who were the Electors in 1544 as well as the years they held their title:

1. The Archbishop of Cologne: Hermann von Wied (1515-1546)
2. The Archbishop of Mainz: Albrecht of Mainz (1514-1545)
3. The Archbishop of Trier: Johann IV = Johann Ludwig von Hagen (1540-1547)
4. The King of Bohemia and Hungary: Ferdinand I of Habsburg (1526-1556; from 1531 King of the Romans; Holy Roman Emperor, 1556-1564)
5. The Count of Saxony: Johann Frederick of Saxony (1532-1547)
6. The Count Palatine of the Rhine: Frederick II of Bavaria (1544-1556)
7. The Margrave of Brandenburg: Joachim II of Brandenburg (1535-1571)

Jasparus hereafter appeals to the Electors to set aside their internal strife (III,6), i.e. their different positions in the religious conflicts associated with the Lutheran Reformation, in favour of a concerted action against the enemy of Christianity (III,7), i.e. the Ottoman empire. Several of the Imperial Electors were favorable to Lutheranism, for example Hermann von Wied who was excommunicated by the Pope in 1546 and, in 1547, forced to withdraw from his position in the church, on account of his support of the Reformation. Frederick II's attitude to the religious strife was first and foremost pragmatic: He appears to have supported Lutheranism in so far as it was of benefit to his and Princess Dorothea's lifelong aspirations to the Danish crown. Whereas by 1545 Dorothea openly professed Lutheranism, in 1546 Frederick II was forced by the Roman Emperor (and Dorothea's uncle), Charles V to renounce his allegiance to the Reformation cause. 19

Poem IV is an appeal to Charles V to join his forces with those of the seven Electors (IV, 3) and combat the Turkish threat (IV, 4). This had become a possibility, according to Jasparus, thanks to the Emperor's settlement of the great problems of the Holy Empire (IV, 1) - as mentioned above, Jasparus is probably referring to the Crépy peace of September 1544 with Francis I of France - and thanks to the Emperor's continued efforts to put an end to the religious and political disagreement among the Electors (IV, 2).

V

Jasparus' Latin text is embellished with a variety of expressions and motives that can be identified as direct or indirect loans from classical Roman poetry, first and foremost from the works of Vergil and Ovid.
An example are the apostrophes in poems I and II to Frederick II, the wordings of which "si te vir memorande canat" (I,24) and "venerande Pales" (II,1) appear to be "loans by association" from Vergil, Georgics 3,1: "Te quoque, magna Pales, et te memorande canemus". Note, however, that the associative link between Jasparus’ "Pales" (= Palatine Duke) and Vergil’s "Pales" (= "tutelary deity of shepherds and cattle") is merely based on homonymy.

In the description of Frederick II's resistance against the Turks and his successful defence of Vienna (I,11-14), Jasparus employs a famous motive from Ovid's Metamorphoses (1,151-155). Thus, the action of Frederick II is compared to Jupiter’s expulsion of the giants from the top of Mount Ossa, while the destiny of the Turks is paralleled to the mythological trespassers’ subsequent burial under the weight of toppled Mount Pelion.

Furthermore, the mural crown ("muralis corona", I,19-20) and the civic crown ("civica corona", ibid.), which in Jasparus’ poem are offered to Frederick II in reward for his protection of Vienna and its citizens, are described in Aulus Gellius, Noctes Atticae 5,6,16 and 5,6,11.

In III,5 Jasparus writes about the Margrave that he is "renowned for Jupiter’s red bird" ("et rubra Jovis alite Marchio clare", cf. edition below). A similar description of Jupiter’s eagle is found in Vergil, Aeneid 12,247 (cf. also Horace, Carmen 4,4,1).

Finally, Jasparus’ wording "decisa negotia" (IV,1) may be a loan from Horace, Epistula 1,7,59.

The main theme of Jasparus’ four manuscript poems is the call for a united front against the Turkish enemy. This is also, as we have seen, the overall concern of Levinus Cruciis’ Paraeisis of 1543.

Jasparus had already employed the theme in his Anactobiblion of 1544, in a long poem addressed to the Elector King Ferdinand of Hungary (Anact., B4-C1). Moreover, Jasparus deals in this work in detail with some of the issues that are merely understood in the four manuscript poems, e.g., "the peace settlement with the King of France.'"

In both the Anactobiblion and in the four newly discovered manuscript poems, Jasparus shows his preference for the epideictic genre. Thus, the greater part of the Anactobiblion contains Jasparus’ praise of the prominent members of the Habsburg family, while the first and longest of Jasparus’ newly discovered manuscript poems is an encomium of the Duke Palatine Frederick II.

As appears clearly from the above analysis of the four manuscript poems, Jasparus’ art is the ability to make use of his wide knowledge of the classical languages and literatures in the context of the current political, religious, cultural (...) events – and in the service of an appreciative and generous patron.

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EDITIO PRINCEPS OF JACOBUS JASPARUS’ FOUR AUTOGRAPH POEMS
IN THE COMPOSITE VOLUME "VAR. PAL. V. 1547"24

I. Gratulatio elegiaca ad illustrissimum Principem et Dominum, D<ominum> Fredericium divina gratia Comitem Palatinum et Imperii Electorem, authore Jacobo Jasparo Dano Arrhusiensi subjectissimo cliente eius.

1 Gratulor, o Frederice Comes fauste atque beate, Has tibi fortunas gratulor ipse tuas. Qui locuples Lodovici haeres post funera fratris Es Bavari factus iam, Frederice, Ducis.

5 Tu superas picos opibus Croesusque Mydasque Et Persas, Arabes Attalicosque viros. Gratulor Imperii merito qui Elector honore Lectus es et tantis anumeratus heris. Scilicet hos fasces, summa haec fastigia virtus
10 Et peperit vita haec claraque gesta tibi.  
Septa etenim Turcis dum clara Vienna cruentis  
Moenia et irrueret Turcica in alta cohoris,  
Hungaria et magno posita in discrimine, contra  
Restiteras hostem praecipitando ferum.

15 Haud secus ac trifindo dejectit fulmine summus  
Juppiter Enceladum terrigenumque gregem,  
Quos simul obvoluti mons Pelion, Ossa protervos,  
Ut luorent poenas quas meruere graves.

P. 1v

Muralis, muros tutantii,  
Servanti, haec gemina est danda corona tibi.  
Non equidem minus est tutari moenia, civis,  
Quam vicisse; eadem gloria utrumque manet.

Non igitur temere est, lepido si carmine Danus  
Arrhusius, si te vir memorande canat,

25 Hercole tam magnum, fortrem, ditem atque potentem  
Et Meconiatem praesidiumque suum.

Turpe foret nimium suspeript non meminisse  
Officii, gratae quod meminere ferae.

Quando igitur gratus tibi Danus dignus erat quem  
Saepe juves, qui te versibus ornat, amat.

30 O fortunatos, nostis bona si modo vestra,  
O Electores, o decora Imperii,  
Qui talem tantumque virum vestro ordine habetis,  
Sumnum ornamentum perpetuumque decus,

35 Nempe Palatinum Comitem, tam stemmate claro  
Illustrum, gestis tam celebremque suis.

Principe vos tali donati plaudite, plaudat  
Ille etiam vobis connumeratus, ovet.

Foelices illo, foelix vobis: maneate  
Vivite, Nestoreos usque valete dies.

P. 2

II. Aliud ejusdem.

1 Canicie venerande Pales, quem dia beavit  
Sors, opibus Turcas atque ope27 funde tua.

III. Aliud ad septem simul sacri Imperii Electores,  
septem quoque versibus inclusum ab eodem.

1 1. Romani Imperii proceres, lectissima turba,  
2. Pontificum o capita, o Cruciger, Moguncie, Trevir;  
3. Rex Romanorum et Boium, Fernande; propinquum  
4. Inde locum retinens, Saxo; venerandeque canis  
5. Tu Comes; et rubra Jovis alite Marchio clare:  
6. Mittite privatias lites concorditer omnes  
7. Irruite in Christi confertis viribus hostem.

IV. Ad sacram Caesarem Maiestatem.

1 Imperii postquam decisa negocia sacri,  
Decisae et lites te duce Caesar erunt.
I. Congratulations in elegiac couplets to the illustrious Prince and Lord, Lord Frederick, by the grace of God Count Palatine and Imperial Elector, written by the Dane Jacob Jespersen from Århus, his humble servant.

1 I congratulate you, Frederick, you prosperous and blessed Count,
   I congratulate you with your fortune.
   You, Frederick, who after the death of your brother Louis,
   the Duke of Bavaria, now have become a wealthy heir.

5 You surpass the griffins in wealth, as well as every Croesus and Midas,
   the Persians, the Arabs, and the kings of Pergamum.
   I congratulate you on your having become Imperial Elector –
   a well-deserved honour – and being numbered among such great lords.
   Certainly your virtue, your career, and your illustrious deeds

10 have procured you this high office, this most exalted dignity.
   For when renowned Vienna was surrounded by the blood-thirsty Turks
   and the Turkish troops attacked the high city walls
   and Hungary was in great danger, you stood firm against
   the fierce enemy and crushed them.

15 Just as Jupiter on High with his three-forked thunderbolt
   cast down Enceladus and his earthborn flock, the shameless ones,
   whom at the same time Mount Pelion and Mount Ossa completely covered up,
   so that they underwent the severe punishment they deserved.
   This double crown must be given to you: The mural crown for having defended

20 the city walls, and the civic crown for having saved the citizens.
   For it is certainly no less a deed to protect the city walls and the citizens
   than to have conquered them; the same glory awaits both deeds.
   It is therefore not for nothing that this Dane from Århus
   celebrates you with a pleasant poem, you memorable man,

25 who is, by Hercules, so great, so strong, rich, and powerful
   – and his Mecenas and protection.
   It would be very unseemly not to bear in mind a favour
   received, which wild beasts gratefully remember.
   Because this grateful Dane was often found worthy of your support,

30 therefore he loves you who honours you with his verses.
   Oh, you happy Electors, oh, you glory of the Empire,
   if only you know your blessings.
   You who have such a great man among you,
   a great pride and everlasting glory.

35 Indeed he is a Count Palatine, so illustrious because of his renowned
   noble family, so famous, too, for his own deeds.
   Applaud for being given such a prince. May he applaud, too,
   may he rejoice at being numbered amongst you.
   You are fortunate because of him, he because of you: May he stay well.

40 May you all live long and stay strong.
II. Another poem by the same author.

1 You venerable, white-haired Count Palatine who are blessed by divine fate, overthrow the Turks with your fortune and your military force.

III. Another poem to all the seven Electors of the Holy Empire, written – in seven verses as well – by the same author.

1 You chosen number, you princes of the Roman Empire, Oh, you heads of the bishops: Oh, you cross-bearer; oh, you from Mainz; oh, you from Trier! And you Ferdinand, King of the Romans and of Bohemia; and you Saxon, who holds the land next to this; and you, venerable, white-haired Duke; and you, Margrave, renowned for Jupiter’s red bird: Agree, all of you, to put aside internal strife, and attack the enemy of Christ with unified forces.

IV. To His Holy Imperial Majesty.

1 After the troubles of the Holy Empire have been settled, strife shall also be settled under your leadership, Emperor. Together with the amicably chosen order of the Seven Electors you must crush the Turks and the barbarian heathens with forces in alliance.

BIBLIOGRAPHICAL ABBREVIATIONS


NOTES

* The Bibliotheca Apostolica Vaticana kindly gave me access to the material presented in this article, and permission to publish a photo of the Jaspars manuscript. Support from the Danish Research Council for the Humanities and the Danish Academy in Rome made it possible for me to work at the Vatican Library in the winter of 1998-1999. In Copenhagen I was able to continue my studies of Jaspars’ printed books at the Royal Library’s new Center for Manuscripts and Rare Books. I wish to extend my thanks to all of these institutions. – I am grateful to Fritz S. Pedersen for his comments on an earlier draft of my edition and English translation of Jaspars’ Latin text, and to Russell L. Friedman for correcting my English.

1. Jacobus Jaspars’ works are registered in BB: 593-601; in LN: 47-50; and in the updated supplement to LN: 60-64. – The Vatican copies were first reported in Harsting 1994, and were subsequently registered in E. Dal’s 1996 supplement to LN.
3. The shelfmark of the London copy is: 11409.a.a.50.
1986: 234-235 (to be read with caution); and Harsting 1994.


10. Cf. LN and BB (n. 1 above). – I would like to call attention to a contribution by Jaspars in Gilbert Cousin, Brevis ac dilucidae Burgundiae superioris, quae comitatus nomine censetur, descriptio, Basle: Johannes Operinus, 1552, cf. the description of Cousin’s book in JD 16 4 (Carm.-Crl.), ed. by I. Bezel, Stuttgart: Hiersemann, 1985, no. C 5004. An examination of this hitherto unnoticed work by Jaspars will be included in my further research on him.

11. LN and BB list a single copy only of the Encomium Angliae which belongs to the University Library of Ghent = LN, no. 97; BB, no. J 30. – I have recently traced another copy of the book to the British Library (shelfmark: 837.g.5). The existence of the London copy does not prove that Jaspars actually carried through the journey, but at least points to the possibility that he sent the book ahead in order to pave the way.


15. "Epithalamium illustrissimi Dominii / Francisci a Lotharingia Marchionis Pontis Montionis, Duci Barriæ, ac inclytæ Domineæ Christianæ a Donia Ducis Mediolanensis Caesaris Caroli Quinti Optimi / Maximi ex sorore nepitis, ac Christierni eius nominis secundæ, Danoræ, Suecoræ, et Norvegoræ regis filiae, per Jacobum Jasparsm Danum Gulhusiensen, publicum professorum Graecæm, ac trium linguarum studiosum" (Antwerp: Johannes Gaphenus, 1541). The book is found in two original editions, one of July and one of August 1541. Only one copy of each is known: both belong to the Royal Library in Copenhagen, cf. LN, no. 101b and 102. BB only lists the August version: no. J 25. – On this collection of poems and its fortuna, see Harsting 1994.

16. Cf. the description of the contents of the Paräneseis in the introduction to this article.

17. The photograph was kindly supplied by the Royal Library, Copenhagen.


21. Cf. also Vergil, Georgics 1.281-283 and Aeneid 6.581. – Note that in Jaspars’ Latin text “Ossa” (I,17) is rendered in the nominative as "monas Pelion" (ibid.). In Jaspars’ version of the story (contrary to that of Ovid, Met. 1,151-155, which again alludes to Homer, Odyssey 11,314-316), Mount Ossa thus gets thrown down along with Mount Pelion in order to cover up the ignoble giants (I,17).


24. In the following edition of Jaspars’ Latin text, the orthography and the punctuation are normalised, and all abbreviations are expanded.

25. The Vatican manuscript has "tantanti" which is a clear mistake and must be read as "tantantii" ("attacked"). Yet, this latter reading is unsatisfactory in the context of the poem. My correction "tutantii" ("defended") is based upon the fact, which Jaspars underlines in vv. 21-22, that Frederick II did not openly attack and conquer the Turks in his defence of Vienna.

26. The Vatican manuscript has "manet", i.e. present indicative ("he remains"), which does not correspond to the two imperative "vivite" and "valet" in the following verse. I therefore correct to the optative subjunctive "maneat" ("may he stay well"). A scanion of the verse supports this correction: the dactyl "maneat(s)" satisfies the fifth foot of the hexameter (I man-ea l til-e l) in contrast to the trochee "mane(f)" (I mane l til-e l).

27. In the Vatican manuscript "ope" is added s.l.