VOLUME I

THE COLLECTED WORKS

OF

J.M. FALCKENBURG

BY

MARK CARAWAN
THE COLLECTED WORKS

OF

J.M. FALCKENBURG

DECLARATION

(a) I Mark John Carawan hereby certify that this thesis which is approximately one hundred and fifty thousand words in length has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

(b) I was admitted as a research student under Ordinance No. 12 in October 1979 and as a candidate for the degree of Doctor of Philosophy in October 1979; the higher study of which this is a record was carried out in the University of St. Andrews between 1979 and 1988.

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(c) I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate to the degree of Doctor of Philosophy of the University of St. Andrews and that he is qualified to submit this thesis in application for that degree.

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Jacob Milich Falckenburg has on rare occasions in the twentieth century received recognition in notes and scholarly afterthoughts for his Latin verse retelling of the *Apollonius of Tyre* romance and dedicatory poem to Queen Elizabeth in 1578. In his own time Falckenburg, as a member of a wide circle of Central European humanists, served as a courtier and agent for the Holy Roman Empire and composed a range of verse which saw print in cities from Gdansk to London between 1564 and 1579. Prior to this study, the known facts of Falckenburg's life and works have been restricted to information gleaned from a limited number of the poet's printed works. Collected here are Jacob of Falckenburg's known works, together with a biographical sketch and a brief survey of his printed works. The biography of Jacob of Falckenburg traces the poet's movements from his early years in Wittenberg and Breslau, as a member of an important humanist family, through Vienna, Paris and Antwerp to London, while the survey of his printed works demonstrates that in his nearly twelve thousand lines of poetry Falckenburg has often relied on adaptation in his treatment of diverse subjects.
Falckenburg's poetry is shown to include a number of epithalamia and celebratory poems, including three on Henri, King of Poland, while his religious works consist of paraphrases of scripture and sacred meditations. Jacob's magnum opus is the Historia Divi Apollonii, a Latin hexameter version of the Apollonius of Tyre romance. The importance of this poem in the context of the Apollonius romance's Latin and English traditions and, in particular, as a likely source for the play Pericles, Prince of Tyre, has warranted in this study a detailed discussion and commentary.
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a. Introduction

b. Woodcuts
The following are abbreviations of works frequently referred to in this study (abbreviations for libraries are found in the Select Bibliography, following the Guide to the Select Bibliography):

**ADB**  Allgemeine Deutsche Biographie, (Leipzig, 1875-1912).


**CdA**  Cronica de Apollonio, Godfrey of Viterbo's Latin version of the Apollonius romance, included in his Pantheon. Text: in S. Singer, Apollonius von Tyrus, (Halle, 1895).

**CH**  Jacob of Falckenburg, Carmen Heroicum ..., (Wittenberg, 1564).

**DDM**  Jacob of Falckenburg, Die D. Matthiae ..., (Antwerp, 1578).

**DP**  Jacob of Falckenburg, De Polonia ..., (Paris, 1573).

**DSPS**  Jacob of Falckenburg, De Sacrosanctis Pentecostes Solennibus ..., (Gdansk, 1568).

**DSTR**  Jacob of Falckenburg, De Sanctorum Trium Regum Solennibus ..., (Vienna, 1574).

**EC**  Jacob of Falckenburg, Epithalamion ... Caroli ..., (Heidelberg, 1570).

**EZ**  Jacob of Falckenburg, Epithalamion ... Zaubkoni ..., (Vienna, 1566).


**Gower**  John Gower, Confessio Amantis (CA), Book VIII, as in G. Bullough, Narrative and Dramatic Sources of Shakespeare, (London, 1977).

**GR**  Gesta Romanorum (Chapter 153 - a version of the Apollonius romance). Principal source: ed. G. Oesterley, (Berlin, 1872).

**HART**  The early Latin prose version of the Apollonius romance, Principal source: Historia Apollonii Regis Tyri, ed. A. Riese, (Leipzig, 1893).

**HDA**  Jacob of Falckenburg, Historia Divi Apollonii, in Britannia, (London, 1578).

| IR  | Jacob of Falckenburg, *In Regium* ..., (Paris, 1573). |
| IS  | Jacob of Falckenburg, *Idyllion Sacrum* ..., (Vienna, 1567). |
| PD  | Jacob of Falckenburg, *Psalmus Davidis II* ..., (Breslau, 1569). |
CHAPTER I

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The catalogue of Latin romances held in the manuscript collection of the British Library identifies a seventeenth century manuscript of the widely-known medieval tale Historia Apollonii Regis Tyri, on which the following comment is made:

Historiam hanc edidit, ut opinor, Marcus Velserus; habetur etiam lingua vulgari Graeca a Constantino quodam Rythmice composita. Jacobus a Falkenburg eam Latine edidit carminibus Heroicis. Quin et anglice a Gowero nostrate celebratur.

Preserved in manuscript here are the names of two learned men of the previous (sixteenth) century. Marcus Velserus (Weiser), who studied under Muretus (Marc-Antoine de Muret) in Rome and was a correspondent of Joseph Justus Scaliger, edited an edition of the Latin Historia Apollonii Regis Tyri (1579), though he is better known for his publication of the Tabula Peutingeriana (Antwerp, 1598), "a medieval copy of an ancient map" discovered by Conrad Celtis and left by him to Conrad Peutinger for publication. The other sixteenth century character is more elusive, for Jacob of Falckenburg does not appear in the biographies and general surveys of this period, and his carmen heroicum of the Apollonius of Tyre romance is concealed in a booklet entitled Britannia, published in London in 1578.

This fact eluded the nineteenth century German classical philologists Singer and Klebs in their foundation works on the Apollonius tradition. Klebs pondered a possible connection between Gerard Falckenburg, the Dutch humanist, and Jacob of Falckenburg, but the
Britannia was not uncovered by either scholar. Early in this century Berecz Sándor, in his study of the 1591 Magyar printed text of the romance, also touched on Jacob, but here again our poet evaded further detection. In the latter half of this century, Hoeniger, in his Arden edition of Shakespeare's Pericles, Prince of Tyre (1963), matched Jacob of Falckenburg with Britannia, as did the Dutch classicist George Kortekaas, in 1982. James Binns has briefly noted the significance of the sixteenth century Latin poetic version of the Apollonius story found in Falckenburg's Britannia, as well as the scholarly attraction of the poet's other Latin works printed in Britain and the circumstances of the poet himself, to whom he referred as the "mysterious German Latin poet". But this is virtually all that has been written about our poet and his works. In the following pages we will examine the poet's life and survey his collected works in order to obtain a better picture of the man and his poetry.

Falckenburg's place among the substantial body of sixteenth century Latin literature is described, to a certain degree, by reference to his contemporaries, for as is shown in this study, Jacob of Falckenburg was one of a number of Renaissance humanists who attended the Protestant universities of the Continent and became a member of various learned circles which introduced the young minds of Europe to the ancient world, while at the same time providing fertile ground for thought and new ideas.

Falckenburg was not at the hub of these circles, rather he lurks at the outer edge, while advancing his career as a diplomat and courtier. It is here that he applies his scholarly skills to gain
diplomatic entrées and patronage for his literary interests. Before publication of his Britannia, Falckenburg's writings may be considered in many respects unremarkable when contrasted with the great Latin poets of his era. However, when compared with the countless volumes of Latin poetry produced by Central Europeans in the sixteenth century, there is much of interest which raises his works above the celebratory and meditative poetry of his contemporaries. Falckenburg's three contributions on the theme of the Polish interregnum of 1572 and Henri, King of Poland, are instructive and enlightening. The poet's expediency in his reworking of two poems for new themes and subjects are likewise instructive, though less so with respect to his literary skill and rather more so concerning the poet's character. The travels of Falckenburg have ensured that his slender books may be found at various libraries in Europe; however, the poet's place of birth and the absence of clear national boundaries in his time have contributed to the omission of Falckenburg from various studies of national poets and humanists, with the exception of a work on Bohemian humanists, in which only one poem (Epithalamion ... Zaubkonis) is cited. Indeed, were it not for his Latin Apollonius of Tyre, it is likely that Falckenburg would have eluded further research entirely. However, with each of Falckenburg's works serving as a key to aspects of his life, the poet's history develops into a challenging chain of travels, linked by matriculation records and poetry in print.

In our biography of Falckenburg, we see the poet schooled in the Protestant universities of Frankfurt an der Oder and Wittenberg at a time when religious tension grasped Christian Europe from Poland to Britain
and the Ottoman Turks pressed towards Vienna. From his short biographical notes and the commentaries of modern historians we can piece together the poet's claim to a military involvement and puzzle out his motivation for appearing in Paris at one time and in London at another. In turn, our picture of Falckenburg also suggests to us aspects of the life of a courtier, providing some insight into the lives of the lesser members of a royal retinue. But what the study of Falckenburg and his works most significantly contributes is a link between the earlier Latin versions of the Apollonius of Tyre romance and the play Pericles, Prince of Tyre.

Scholars of Shakespeare have long considered whether Pericles was directly influenced by a Latin source. The publication of Falckenburg's version of the ancient tale in London in 1578 puts the work sufficiently close in time and place to Shakespeare and his collaborators for it to be possible that Falckenburg's poem influenced the composition of the play. Our examination of the Apollonius romance with regard to Falckenburg's Historia Divi Apollonii provides sufficient evidence to demonstrate that the Latin poem is a source for Pericles.

With the above-mentioned survey of Falckenburg's works and the detailed examination of Falckenburg's magnum opus: Historia Divi Apollonii, much of the research involved in this study will have been documented, but not all. Jacob of Falckenburg was a member of the humanist family Milich, among whom Jacob Milich of Freiburg is the most celebrated. It has been both a necessary and a worthwhile part of this project to examine and collect biographical and bibliographical data on
the Milich family whilst pursuing my investigation of Jacob of Falckenburg; accordingly, the Select Bibliography is extended to include details of manuscripts and texts by members of the Milich clan noted in the course of my research. A similar review of the many versions of the Apollonius romance was conducted as part of my assessment of Falckenburg's contribution to the romance's tradition. The history and bibliography of the many versions of this romance, while summarised in this thesis, are covered at length in a number of studies identified in the Notes and Select Bibliography; however, a fascinating discovery was made when the contents of a 1488 Spanish incunable of the Apollonius romance were compared with those of a 1552 German Volksbuch version: the latter contains woodcuts copied in mirror fashion from the former! The novelty of these woodcuts and their importance in illustrating the popularity of the romance in Falckenburg's time warrant their inclusion as Appendix IV of this study, along with a few words concerning the role of visual supplements to the Apollonius tradition.

The poems of Falckenburg are presented as Appendix I in Volume II, together with editorial notes and critical apparatus to assist the reader in reviewing the sixteenth century texts. In the critical apparatus which immediately precedes the Collected Works, I provide the faint pencil gloss found in the British Library's copy of Ara et Focus and Britannia which describes the book's contents as "extremely rare and interesting". In the following chapters it is my object to demonstrate that this is an accurate assessment of the poet and his works.
CHAPTER 2

THE BIOGRAPHY OF

JACOB OF FALCKENBURG
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In July 1578, Jacob of Falckenburg attended festive events, first at Cambridge, then at Oxford, which provide a chronological and geographical milepost near the end of an elusive, though moderately productive literary life. Within the next six months, Falckenburg's final two books, Britannia and Ara et Focus, would be printed in London, after which he disappears, though not entirely without trace. "[T]he mysterious German Latin poet about whom little is known" provides in his final two books ample clues to begin following a Thesean thread, broken by time, which began some thirty years earlier. These clues are scattered throughout Britannia, the poet's publication which first caught the eye of modern scholars due to its magnum opus, Historia Divi Apollonii, a Neo-Latin poetic version of the Apollonius of Tyre romance. Such clues are not limited to the writer's description of himself on the title pages and dedications: Jacobus à Falckenburgk, Saxonus Brandeburgus; Ia. Falckenburgk, I.V. Doctor; and again I. Falckenburgk, Germanus. Britannia also contains scattered details of his visits to Oxford, Cambridge and London as well as particulars of his date and place of birth - 24 July 1540 in Marchia nova Brandeburgica - and a letter of recommendation from the Rector of the University of Frankfurt an der Oder (in which our poet is named Iacobus Falckenburgk Neomarchiacus). With this information, certain paths which eventually lead to the discovery of the man behind the two London printings are illuminated. In this chapter we will venture down these paths, following threads and hunches, to retrieve a sketch of our mysterious poet.
Both the provenance of "Falckenburg" and the possibility of further information being held in the matriculation records of the University of Frankfurt an der Oder held promise of providing significant biographical details; however, the first of these searches, while it should properly still be considered an open matter, is for our purposes here much of a dead end.

In the sixteenth century, there were at least thirty towns named Falckenburg. *Orbis Latinus* provides sufficient information from which the process of elimination may begin, utilising *Saxonus Brandeburgus* and *Germanus* as criteria to identify the most likely and possible cities from which Jacob may have come. The most likely city based on the above, and to a certain extent verified in subsequent work, is Zlocieniec in a region of what is now Poland. Enquiries to various centres for birth, death or church records have to date provided no confirmation that our poet came from this region; however, in certain instances this is due to a lack of records. The examination of matriculation records has proved more fruitful and revealed further paths for investigation.

The register of students matriculating at the University of Frankfurt an der Oder in 1558 lists a *Jacobus Milichius Falcobergensis*, as well as a *Georgius Milichius Falcobergensis*. The identification of Falckenburg with the surname Milichius provided a key to further discovery among both matriculation records and other evidence of our poet's past, as well as suggesting a connection with a prominent humanist family at whose head sat a noted physician and friend of Martin Luther and Philip Melanchthon: Jacob Milich of Freiburg/Wittenberg.
The matriculation records of the central European universities in the mid-sixteenth century are filled with Milichii - Leipzig alone lists nearly a dozen in the period 1559-1580; however, here and elsewhere, Falckenburg is elusive. Ultimately, he is found at Wittenberg (1560), Vienna (1565), Paris (1570), Orléans (1571) and again at Paris (1573). But before these appearances may be considered, the relationship between our poet and the physician of the same name must be reviewed.

Jacob Milich of Freiburg was born in 1501. Due in part to his prominence as a learned professor at Wittenberg in his later years, and partly due to his friendship with the illuminati of Wittenberg: Luther, Melanchthon, Camerarius, Peucer and others, Jacob of Freiburg (passim) has earned a place in national biographies and received tangential consideration in various monographs. While the Allgemeine Deutsche Biographie offers perhaps the most accessible summary of the man, Wolfram Kaiser and Arina Völker's booklet Ars Medica Vitebergensis, 1502-1817 (Halle, 1980), provides the historical background and the cultural environment of Wittenberg in the elder Jacob's time there (1524-1559). This is germane to our consideration here of J.M. Freiburg's relationship to J.M. Falckenburg, for the similarity of names and absence of precision in cataloguing have contributed to misattribution of various works written by each to the other. Moreover, an examination of Freiburg's manuscripts has uncovered material which permits further speculation on the affinity of these two Jacob Milichii.
To arrive at a proper understanding of Falckenburg and his biography one must necessarily identify and filter out Freiburg. Attention to both Renaissance men has resulted in the compilation of a bibliography of Freiburg's printed works and manuscripts, including his personal Bible complete with ink glosses throughout. Included in the bibliography of works by the Milichii are texts and manuscripts, along with library codings, for items by Freiburg, as well as by other Milichii. Those works previously identified in a national biography are noted accordingly. While both contemporary and subsequent summaries of Freiburg's life may be found, little is said in them regarding the personal life of the Professor of Medicine. However, the Zentralstelle für Genealogie in Leipzig has been able to confirm that Jacob Milich, born in Freiburg in January 1501, had three known children, concerning which the following can be ascertained:

- Agnisa, probably born in Wittenberg, was married on 27 January 1568 to Johann Schneidewein, a Konsistorial-protonotar, and lived first in Dresden, then in Zwickau.

- Heinrich (Henry), who married Anna Schneidewein in Wittenberg in 1571 and was promoted to the Professorship of Medicine at Jena in 1585.

- Susanne, also of Wittenberg, who married Bartholomäus Pfreundt, a public official (Senator) on 21 August 1576.
No record of Jacob Milich of Falckenburg could be found in this search. From this evidence, then, Falckenburg's birthplace/parentage can be confirmed in public records neither separately nor by reference to Jacob Milich of Freiburg/Wittenberg. Additional searches for epithalamia and genethliaca from 1540-1580 revealed collections of poetry for the wedding of Anna Milich:

In Honorem Nuptiamem Ornatissimi Viri, Virtute et Fide Spectati D. Michaelis Sprinkelii Sponsi, et pudicissimae virginis Annæ Milichiae, Gregorii praestantis Iureconsulti F. Sponsae. Epithalamia Scripta Ab Amicis ... Witebergæ Exeudebat Ioh. Schwertel. 1568.\textsuperscript{4}

The collection of poems, in Latin and Greek, gives no indication of any knowledge of Jacob Milich of Falckenburg. Of the friends who contributed verse are a Iohannes Milichius Dresdensis and M. Wolgangus Crellius Misnensis. The former is the only other Milich mentioned in the collection of epithalamia; the latter seems to have owned at one time a copy of one of Falckenburg's works. In a similar vein some two dozen Milichii have been subjected to a limited degree of scrutiny in an attempt to establish a link with Falckenburg. A summary of those reviewed is provided in the note to this paragraph.\textsuperscript{5}

While many of the English language library catalogues record our poet as Jacob of Falckenburg, after his signature in Britannia and Ara et Focus, the continental and particularly Eastern European catalogues record him as Jacob Milich. Following the discovery of Falckenburg's surname throughout the matriculation records of the universities mentioned earlier, a number of rare works by our poet were uncovered - at libraries in Wittenberg, Graz, Budapest, Wroclaw, Freiburg, Warsaw,
Wolfenbüttel, Paris, Louvain, Torun and at various libraries in the United States. It is with their discovery that our previously unsuccessful attempts to ascertain Falckenburg's relationship to the Milichii of the larger Silesian humanist family may be reconsidered for a number of persuasive reasons. The first additional evidence provided by Falckenburg's early publications is found in his description of himself.

In his first publication, Carmen Heroicum (Wittenberg: Laurence Schwenck, 1564), the poet identifies himself as Jacobus Milichius, Junior Falcoburgens. Two years later, in Epithalamion ... Zaubkonis (Vienna: Caspar Stainhofer, 1566), he calls himself M. Jacobus Milichius Secundus Falcoburgens. What is of significance in both works is the use of Junior in the former book and Secundus in the latter. As has already been reported here, only one other sixteenth century Jacob Milich was noted in a review of literary sources. In the modern biographical reference material I believe that this is also the case; however, further consideration of a particular biographical lexicon is necessary here.

While Jacob Milich of Freiburg appears in the Allgemeine Deutsche Biographie and the Allgemeines Gelehrten-Lexicon, Jacob Milich of Falckenburg does not appear once. However, in Zedler's Grosses Vollständiges Universal-Lexicon (Leipzig und Halle, 1739), one finds three entries of interest. First, a summary of the surname:

Milich, ein vornehmes und berühmtes Geschlecht in Schlesien, davon einige in Adelstand erhoben worden, und ehemals lange Zeit zu Freiburg in Breisgau gelebet haben.
Next, the brief biography of the Johann unknown at the Zentralstelle für Genealogie:

Milich (Johann) ein Sohn des vorstehenden Jacobs [Freiburg], machte sein Glück am Fuerstlichen Hofe zu Liegnitz und ist daselbst im Jahre 1606 gestorben, nachdem er sein Leben über 70 Jahr gebracht hatte. 8

And finally, the following entry, not on Jacob of Freiburg, but on another:

Milich (Jakob) ist weiter nicht als durch sein Gedicht von der Goetter Zusammenkunfft (sic) bekannt, darinnen über die Ursachen, warum die wenigsten Menschen alt werden, Unterredung gehalten worden. Es ist dasselbe in 4 ohne wo und wenn gedruckt. 9

While this final entry does not specifically identify the poet here with Falckenburg, the description equally does not exclude such an identification. Zedler has therefore cast some doubt on our information about Freiburg's children, on the one hand; and, if his second Jacob is Falckenburg, has now attributed to our poet a work unidentified in our current collection. Other interpretations include the possibility that Zedler's Jacob, if not Falckenburg, is either a relation of the poet not discovered elsewhere or another Milich otherwise unattested. Such a conjecture might explain the use of Junior and Secundus noted above, but it is only a conjecture which is neither supported nor refuted by the brief entry on Falckenburg in Rukovět’ humanistického básnictví v Čechách a na Moravě, ed. J. Hejnic and J. Martinek, (Prague 1966- ), in which many of the Silesian Neo-Latinists appear, since that region at the time was under the Bohemian crown:
Milichius, Jacobus, původem z Falkeburka rozdílný od známého lékaře téhož jména (M. Adamus, Vitae medicorum, str. 92n.) je autorem bohemikaliňního díla: Epithalamion in Honorem Nobilissimi ... Joachimi Zaubkonis. 20

This Czechoslovakian handbook of Bohemian humanists has only noted Falckenburg's second work in its entry.

However, a manuscript naming Jacob Milich of Freiburg does suggest a more plausible solution to Falckenburg's use of Junior and Secundus in his early writings. The manuscript in question is Ms. 301 (Martin-Luther-Universität Halle-Wittenberg: Universitäts- und Landesbibliothek Sachsen-Anhalt), from which the first sheet is preserved and transcribed below:


Andreas Schaton is likely to have known both Jacob Milichii, though this cannot be said with certainty; however, if reliance can be placed on this document's authenticity, then there is reason to believe that the author's pen here, in using Seniore for Jacob Milichius of Freiburg, recognised a relationship between the elder and the younger Milichii under examination. As before, this is conjecture. However, the poor state of official records, the questionable reliability of subsequent biographical details and the scanty sources of alternative information such as celebratory poetry, dedications and correspondence suggest that when such a match (Senior: Junior/Secundus) arises, one must
consider both coincidence and error as possible explanations. Additional
evidence supporting, if not a father-son relationship (legitimate or
otherwise), then a wider familial relationship, may be obtained both from
a knowledge of the cultural environment and from Falckenburg's works.

The regions of Central Europe known to Falckenburg before his
thirtieth year were subject to numerous influences: political, religious
and cultural. Wittenberg, Breslau, Prague and Vienna all represented
certain interests in each of these spheres, none of which may be examined
completely in isolation. Breslau, for example, was a cosmopolitan centre
which enjoyed the commerce of goods and ideas from both the Slavic and
Germanic regions of the Holy Roman Empire. Wittenberg throughout the
first half of the century had attracted significant religious attention,
whilst the Bohemian capital Prague and the Hapsburg seat at Vienna each
had a particular character. Falckenburg, through his education at
Frankfurt an der Oder (1558) and Wittenberg (1560), entered into a stream
of humanist culture which before him had included Melanchthon, his
son-in-law Caspar Peucer and George Sabinus, all of whom Falckenburg knew
when he was a student. As a member of the Silesian humanist family
Milich, Falckenburg would have taken no steps different to those
evidenced by matriculation records and the letters and comments made in
his various works. That the writer of the Anakephalaesisis manuscript
perceived that Jacob of Freiburg was Jacob Milich Senior (i.e. the
father) and that Jacob of Falckenburg describes himself as Junior and
Secundus may be an error on the former's part and an effort to take
advantage of a nominal similarity on the latter's part. However, I
believe the humanist community would have been sufficiently alert to
detect such a ruse. Accordingly, while current biographical information
is incomplete and therefore prevents a conclusive determination as to whether the two Jacob Milichs are father and son or otherwise related, the fundamental point is illustrated that Falckenburg was appropriately positioned early in his career for participation in Silesian humanist circles. This supposition is borne out by future events.

While it is not certain how long Falckenburg remained at Wittenberg, it is suggested by his first publication, Carmen Heroicum, that he had not left before 1564. On 14 April 1565, Falckenburg matriculates in Vienna. In his second publication Epithalamion ... Zaubkonis (Vienna, 1566), one notes that the poet has prepared his second wedding poem, dedicated to a Bohemian official and his spouse. But here two matters require attention. Prior to Falckenburg's verse, twelve lines of elegiac couplets have been provided by Paul Fabricius, a protégé of Maximilian and a noted astronomer. In his closing couplet, Fabricius introduces Falckenburg's verse:

Caetera Milichius prolixo carmine dicet,
Non erit in tanto carmine laudis inops. 

That Falckenburg would have known Fabricius is consistent with our earlier comments about Falckenburg's entry into the humanist circles, formerly at Wittenberg, now Vienna. The other matter of interest is the manuscript dedication on the sole copy of this booklet— to Matthew Crellius, the same person as M. Wolfgang Crellius, who himself wrote an epithalamion on the occasion of Anna Milich's wedding. Further evidence of Falckenburg's presence in Viennese humanist culture is provided by his Idylion Sacrum, printed in Vienna in 1567 at the press of Stainhofer, where previously Falckenburg's Epithalamion ... Zaubkonis
had been printed. The poem, written by Falckenburg while he was studying mathematics and law, is dedicated to "Augerius de Bousbeck", counsellor and diplomatic servant of the Holy Roman Emperor. R.J.W. Evans, in his *Rudolf II and His World*, describes at length the accomplishments of Ogier Ghislain de Busbecq in the context of humanist culture in Hapsburg Vienna: first a diplomat to Constantinople (1556), then in Spain, later in Paris. Busbecq was a talented statesman, observer, recorder and correspondent.25 For Falckenburg it is likely that the prospect of such a patron encouraged his poem. Falckenburg's absence from the subsequent collected correspondence of Busbecq does not rule out his success in his attempt to be recognised, for this is an uncertain point in Falckenburg's history.

In the following year, 1568, Falckenburg saw printed at Gdansk *De Sacrosanctis Pentecostes Solennibus*, in which the poet identifies himself as M. Iurium Candit. P. & D. Archiepis. Pragen. S.; however, I have been unable to place Falckenburg in Gdansk or Prague, though the title page of the booklet suggests that Gdansk's burghers may have supported his literary efforts. The piece, a collection of religious verse, reveals no political motive or instruction. Gdansk at that time was in Polish hands and would have constituted a significant northerly journey, if the poet indeed travelled there. It is not inconceivable that for some unknown reason the poet wrote this 'blind', perhaps at the request of a contact whom Falckenburg had met in the humanist or diplomatic circles of Vienna or Prague. Still a Math. Iur. Cand. in 1569, Falckenburg dedicates to the Bishop of Breslau his *Psalmus Davidis II* paraphrase. Falckenburg was now present in Breslau, which he subsequently claims when he matriculates at Orléans, where he would have
undoubtedly come into contact with further members of humanist Silesia, such as Monau and perhaps members of the Rhediger family. But Falckenburg was not to remain in Breslau long, for in early December 1570, the Rectors of the University of Paris acknowledged his matriculation for his candidacy in Civil and Canon Law.26

For the next three years Jacob is a student at both Paris and Orléans, moving from the former to the latter in August 1571 and back again in March 1573 until the completion of his studies in August 1573.27 While his move from Central Europe to Paris must be viewed as a popular choice for a young scholar, there are other factors to consider. In 1570, Archduchess Elizabeth of Austria, sister to Matthias and Rudolf II, married Charles IX, King of France. At roughly the same time, Ogier Ghislain de Busbecq was "nominally attached to the Archduchess", which required Busbecq to move to Paris, where he would represent Maximilian II.28 We find Falckenburg's movements and activities generally in harmony with this chronology, which may explain the motivation behind Falckenburg's next published poem: Epithalamion Serenissimi, Potentissimi et Christianissimi Principis ac Domini, Domini Caroli, eius nominis Noni, ... ac Dominae, Dominae Elizabethae (Heidelberg: Michael Schirat, 1570). Falckenburg, still Math. Iur. Cand. is not found in the Heidelberg matriculation records, nor is there a ready explanation for his being there, if indeed he was. The booklet carries no indication of sponsor or privilege and, more significantly, is virtually a complete copy of Falckenburg's earlier Epithalamion for Zaubkonis, printed by Stainhofer in Vienna (1566). The sole known booklet (at the Freiburg Universitätsbibliothek) is incomplete, but based on the 212 lines extant it is probable that Falckenburg substituted the
Falckenburg, when he matriculated at Orléans, listed himself as Nobilis Jacobus Milichius a Falckenburgk Neomarchicus; however, he paid a non-noble's fee of 12 solidi (rather than 24). He is recorded elsewhere in the manuscripts of the University of Orléans, held at the Archives Départementales du Loiret, as a Regius Franciae Alumnus, and signs his name Iacobus Milichius Falckenburgius, ex Wroclau. For a brief period he is prefect of the library of the German nation, during which time no books were received. The end of Falckenburg's period of study at Paris and Orléans coincides with the selection and election of Henri of Valois to the throne of Poland, when he published his De Polonia (1573) in Paris at the press of Fédéric Morel, cum privilegio regis. In this collection of poems Falckenburg announces his status as Regius Franciae alumnus, Aulicus Caesareus, Miles Brennipolitanus, and Iurisconsultus, while also revealing himself to be in the service of the Queen (Archduchess Elizabeth of Austria).

The transformation of Jacob of Falckenburg (the Milichius disappears with the arrival of his honours in 1573/1574) in the 1573 booklet from the position of the poor noble who matriculated at Orléans in 1571 is, I believe, linked to the sequence of events which saw Falckenburg leave Breslau, hastily produce his Epithalamion to Charles IX and Elizabeth, and enter university in Paris and then Orléans.
Falckenburg, prior to his arrival in Paris, has been shown to have been acquainted with members of the Bohemian and Hapsburg humanist circles since his early days in Silesia. Whether at Wittenberg, Prague, Breslau or Vienna, it is certain that he would have met those involved in various cultural and civic activities, from university academics to those in diplomatic service, as evidenced by Jacob's *Idyllion Sacrum* (1567), dedicated to Busbecq. It is not inconceivable that through such contacts, a diplomatic entrée was our poet's objective and that Busbecq or some other appropriately-placed official was able to give assurances that an opportunity would eventually come Falckenburg's way. The curious publication *De Sacrosanctis Pentecostes Solennibus* in Gdansk (1568) may have been related to some journey or commission while in the service of a diplomat. With the marriage of Elizabeth to Charles IX, Busbecq was sent to Paris and, among his wide-ranging duties, was occasionally commissioned with the task of recommending personnel to Maximilian. It is probable that through such a recommendation, Falckenburg became a courtier attached to the Archduchess of France. This line of reasoning also admits an explanation for the recycled Epithalamion, for if Busbecq (or some other with the diplomatic link) was alert to opportunities for Falckenburg, the wedding of Elizabeth and the posting to Paris would have signalled to Busbecq the potential for providing an entrée for Jacob when the time was ripe. As skilled a diplomatic servant as Busbecq would recognise such an opportunity for Falckenburg to establish his bona fides by the production of a suitable publication to demonstrate his favourable inclination to the Archduchess. The haste and irreverence with which the Epithalamion was assembled smacks of expediency. The absence of any indication of privilege or sponsorship reinforces this view.
Once the *Epithalamion* was printed in the German university town of Heidelberg, away from the familiar Bohemian and Hapsburg cities, Falckenburg would await his opportunity and pursue his study of Civil and Canon Law at Paris and Orléans, where it would be convenient for Busbecq to call upon him when the right moment did arise. Falckenburg's matriculation at Orléans placed our poet among many of his contemporaries from the Bohemian regions of Central Europe. While Falckenburg was registered at Orléans, the Procurator of the German nation was Carolus Hornigk à Neygwig, Silesius; the rector was at one point Antonius Contius, a famous jurist; the names of the students themselves comprise a veritable gazetteer of today's Central European cities and regions. Falckenburg attended Orléans at a fascinating time in the history of the University. While complete freedom of conscience was in existence for students of the Holy Roman Empire in France (1572), the French civil war brought considerable trouble to the city of Orléans, so that between the second quarter of 1573 and August 1575, there was no German nation at the University (Falckenburg returned to Paris at this time). The letter of recommendation and introduction from Paris and Orléans appended to *De Polonia* may be excessively flattering, but the picture painted is consistent with Falckenburg's impecunious state, and may to some extent explain why Falckenburg is not better evidenced in the alba amicorum of his day.

It would be expected that a German scholar with Falckenburg's travel experience and early connections with Wittenberg should have embraced the custom of keeping a Stammbuch. Melanchthon, whom Jacob of Falckenburg claims to have known, was an early proponent of this custom.
which took hold at the Protestant universities of Germany from the mid-sixteenth century. The possession of an album and the inscription of one's name, motto, emblem and dedication in the autograph books of others would be expected in the case of Falckenburg. However, after an examination of alba in the British Library and elsewhere and a review of certain published studies, Falckenburg's signature has not appeared. Other Milichii, notably Jacob of Freiburg and his undisputed son, Henry, may be found in the British Library alba along with contemporaries of Jacob of Falckenburg noted in the matriculation records of Frankfurt an der Oder and Wittenberg. While it is possible that Falckenburg inscribed alba not examined, there must be additional circumstances to explain his virtual absence from these popular records. The circumstances suggested by what we know of Falckenburg concern rank and wealth.

As has been noted above, prior to 1573 Falckenburg appears to have no title or distinctive rank, although he matriculated as a noble. It is known that the objective in keeping an album was often less spiritual than Melanchthon had envisaged, and that they were frequently used to record people of rank or learning as much as to create records of acquaintances and reminders of wise teaching. These factors would relegate Falckenburg to the ranks of those less desirable for inclusion in an album, just as Falckenburg's lack of wealth would prohibit expenditure on the elaborate, pictorial contributions found in the alba of the well-to-do. Once Falckenburg had become a courtier and left the academic ranks, the opportunities for gaining signatures in his book would increase, though his own signature would continue to escape demand due to the presence of higher nobles in his company and court.
this explanation only partially addresses his absence from such books. It is not inconceivable that a studious and reserved Falckenburg steered clear of such activities or found some displeasure in the use and misuse of alba by his contemporaries. Without the additional insight provided by alba regarding travel and acquaintances, we are left with our sketchy information and postulation on Falckenburg's position up to 1573.

Continuing in our analysis of the biographical information found in his booklets, we return to De Polonia in which Falckenburg identifies himself to be a Miles Brennopolitanus. While Falckenburg has not previously given any indication of military involvement, later in his Britannia and again in 1583 from Johannes Tostius, poet laureate of Breslau, we hear mention of Falckenburg's military experience and prowess. We will examine the evidence surrounding Falckenburg's military claims when the biographical details found in Britannia are considered below.

With the King Of Poland's embarrassed return to France on the death of his brother, Charles IX, Falckenburg's fortunes are certain to have faltered, if only temporarily. Charles' death meant that the Archduchess Elizabeth had little reason to remain in France. While Busbecq did remain in Paris to continue his service to the Hapsburg crown, Falckenburg, as a member of the Archduchess' court in France, may not have had a choice regarding his next assignment. What that assignment was is not clear; however, Falckenburg's Regis Henrici III, published in Paris in 1574 and dedicated to the French diplomat Pomponne de Bellièvre, may give us a clue. Bellièvre, a Parisian statesman, enjoyed a long diplomatic career which included accompanying Henri, Duke
of Anjou, to Poland in 1573 and later participating as a negotiator in Philip's surrender to Henri IV in 1598.41 Falckenburg's presence in Paris as a courtier to the Archduchess would have certainly provided him with the opportunity to meet Bellievre. Whether Falckenburg knew Bellievre well or worked opposite him as an agent still under the Hapsburg crown, or whether Falckenburg was now detached from the Empire and was seeking a new benefactor, we cannot be certain. However, Falckenburg appends to the end of his "Germania" poem in Regis Henrici III a brief note which provides further insight into his background:

... a me tanquam Regio alumno tunc (ut et ante ab annis 15.) famulo Caesareo aulico, observantiae erga Ma. R. ministerio praesente, Viennae Austriae P.PP. ubi acceptissimo gratissimo charissimo amicissimoque ab Augustissimo Romano Imperatore Maximiliano 2. Rex hic noster Henricus, ob obitum fratris Caroli 9. (beatissimae recordationis) mei in studiis Mecoenatis longe clementissimis ...

If this is accurate, Falckenburg became a royal ward in 1559, the year in which Jacob Milich of Freiburg died in Wittenberg, though it is surprising that this was never mentioned in his publications before 1573. Also of interest is the statement that Charles IX supported Falckenburg in his studies (from matriculation at Paris in 1570, one must presume).

Our understanding of Falckenburg's circumstances between 1558/9, when he entered Frankfurt an der Oder, and 1574, when Regis Henrici III was published, is changed little by his remark above. Indeed, Falckenburg's exposure to the humanist circles and his entry into the diplomatic service could only have been enhanced by this earlier
connection with the court; however, we can only speculate why and how this occurred, if it did at all, fifteen years previously. As for his second statement concerning his educational support, it has been clear from other evidence discussed here that Falckenburg, while registered as a noble at Orléans, paid a commoner's fee. If support were coming from Charles IX at the behest of his wife or through some other arrangement at court, it seems unlikely that it would have been a direct grant or subsidy. It would hardly do for a protégé of the King to pay a commoner's fee. While it is reasonable that Falckenburg's studies at Paris and Orléans were paid for with someone's assistance, it is doubtful that the source of funding was as straightforward as Falckenburg describes.

The title page of Regis Henrici III also provides new information about our poet, for he describes himself as a comes Palatii: Count Palatine, a distinguished honour in the sixteenth century. The rights and privileges accruing to one appointed a Count Palatine are significant and warrant listing here to indicate the elevated station of responsibility which Falckenburg has now reached.

The following privileges are from a letter granting Friedrich Altstetter the title of Count Palatine. The translation from German is by Max Rosenheim in his "The Album Amicorum", Archaeologia, which in turn relies on Dr. von Hartmann-Franzenshud's Deutsche Personen - Medaillen des XVI Jahrhunderts (Vienna, 1873).
1. He may appoint suitable personages as notaries, public writers and judges, which will be recognised throughout the Holy Roman Empire, but instead of his Imperial Majesty, he himself will have to take their fealty and oath.

2. He has powers to legitimate persons of both sexes (princes, counts, and barons excepted) and to free them by his dispensation from the ban of illegitimate birth.

3. He may confirm or annul the appointment of guardians, trustees, and executors, confirm the adoption of sons and daughters, he may liberate serfs, declare minors to be of age, and rehabilitate such persons as have been declared infamous.

4. He also has the privilege of granting the title of Doctor and Licentiate of all faculties, Theology, Law, Medicine, also that of Master and Bachelor of Arts and granting to them the insignia and crests of Doctors, but with the proviso that they should pass before him and three other Doctors "a superficial examination", and prove themselves worthy of the honour.

5. He has the right to grant hereditary arms to honest, straightforward persons whom he considers worthy of that honour ("which we leave to his judgement and tact"), and thus to make them companions in coat-armour, but he has no privilege to grant to them the Imperial or Royal Eagle, the arms of other princes, counts and barons, nor a Royal crown under their crest, a right the Emperor reserves to himself.43

Such an honour as this would be a significant reward for one of the Archduchess' courtiers.

Printed in the same year (1574) as Regis Henrici III is De Sanctorum Trium Regum Solennibus ... Narratio historica atque Sacra, Ecloga ..., written by Falckenburg and printed by Stephanus Kreuzer in Vienna. Following this work, which is dedicated to Maximilian II, no publications bearing Falckenburg's name have been found for the period up to 1578, when we find a book of poems from the press of Andreas Bax in Antwerp. This gap in our tracing of Falckenburg's movements is dissimilar to that between 1565 and 1570, which begins with his
matriculation at Vienna on 14 April 1565 and ends with his matriculation at the University of Paris, in that in each of the intervening years between 1565 and 1570 booklets were produced bearing the poet's name (Epithalamion ... Zaubkonis 1566: Vienna; Idyllion Sacrum 1567: Vienna; De Sacrosanctis Pentecostes Solennibus 1568: Gdansk; Psalmus Davidis II 1569: Breslau; Epithalamion ... Caroli 1570: Heidelberg). We have already noted the impersonal nature of the dedications and poetry published in 1568, 1569 and 1570, and have admitted the possibility that one or more of the booklets may have been written "blind" or hastily assembled. Both gaps (1565-1570 and 1574-1578) are of sufficient length that Falckenburg could have entered into long journeys abroad or been otherwise occupied so that he would not appear in matriculation records or, during 1575-1577, in print.

Among the possibilities not yet explored, but suggested by the poet's description of himself in the title page to De Polonia, is an involvement with the army in one or both periods under consideration here. Although the appellation Miles Allemanus or Brennopolitanus may not necessarily identify a combatant, Falckenburg later asserts that he was a soldier when he describes the circumstances under which the Historia Divi Apollonii (in Britannia) had been composed:

... ab Autore [Falckenburg], tempore expeditionis Hungaricae Milite equestri, in arce Leuca versus Dalmatiam apud Sirfinum sacrificum, hominem caudice stupidiorem et Scytha indoctiorem ...44

In the printed marginal note we are additionally told:
A contra Turcarum Imp. xi Solymannum, in obsidione Zigethi mortuum.

The facts provided by Falckenburg agree with those surrounding the third, and final, Hungarian expedition into Dalmatia which saw the death of Suleiman at Sziget on 5 September 1566, some five years before the devastation of the Turkish fleet near Lepanto on 7 October 1571 under Don John of Austria, the commander of the Holy League's fleet. For verification of Falckenburg's claim to military experience, there is a rare broadsheet which was printed in Wittenberg by Simon Gronenberg in 1583 entitled In iter Gallicum. Praestantissimi viri et militis, D. Jacobi Milichii, written by Johannes Tostius, poet laureate of Breslau. The twenty-two lines in elegiac metre praise Milichius highly for his military bearing noting: MILICHI: qui de milite nomen habes, a theme which recurs throughout the writings of the wider Milich family even up to the eighteenth century. It is therefore an interesting aside that in adapting the Apollonius of Tyre romance for his Historia Divi Apollonii, Falckenburg modifies the characters in order to introduce a Milichius (HDA II.88f.), who has a family history connected to warfare but who is himself something of a diplomat and royal adviser.

It cannot be determined with certainty when Tostius wrote his elegy. The poem speaks several times of Falckenburg's journey to France. Prior to this poem, only one such journey was known (c.1570) as discussed above. Although it is possible that Falckenburg travelled between Silesia and France several times between 1565 and 1570, from Tostius' active dates it is more likely that, if Tostius' poem is contemporary with the journey, Falckenburg went to France in the mid 1570's or, likelier still, in the early 1580's up to 1583, when the
broadsheet was published. Tostius speaks of Milichius as Dominus et amicus colendus, from which we assume that the poet laureate may have composed the verse from personal knowledge of Falckenburg.

Tostius, regardless of when he wrote the work, casts Falckenburg in a soldier's mold, which does not conflict with Falckenburg's report that he was in the cavalry in Dalmatia around 1566. From the tone of Tostius' poem, one may assume that Falckenburg was engaged in military matters from time to time throughout his career into the 1580's.

While it is not possible to say with certainty exactly what Falckenburg was doing between 1574 and 1578, with our awareness of the poet's military record, we find among the letters preserved in Dr. Gillett's Crato von Craffttheim und Seine Freunde a letter (9 November 1575) which may shed further light on this matter. The relevant section states:

De Falkenbergio quodam cogitatum audivi, qui est iam apud Dn. Thomam Rhed. Coloniae. Accepit ibi vulnus capitis, quo ingenium et corpus valde laesum. Notus mihi est diu.49

It is not clear from the letter exactly who this Falkenbergius is; however, there is a strong argument to recognise him as ours.

When we considered Falckenburg's possible acquaintances in Breslau, the patrician family Rhediger was mentioned alongside Monau. Thomas Rhediger, mentioned above, was a contemporary of Falckenburg in Wittenberg and Breslau who journeyed to Western Europe but maintained his close contacts with the Silesian humanist circle, as evidenced by a body
of letters from Crato's friend Carolus Clusius. Given Falckenburg's connections with this circle in Silesia, one cannot dismiss the above letter out of hand as only a coincidence. The fact that a head wound has been suffered may or may not be significant, for we are not told how it was incurred. Nor can we be certain that the wound was actually received in Cologne. A ready, though unlikely, military solution is at hand, however.

During 1575, a military force was assembled consisting of Huguenots assisted by the Elector Palatine's German army to provide the power required by a coalition group headed by the Prince of Conde to oppose the religious and civil wrongs wrought by Henri III's regime. From the previous September (1574) through the summer of 1575, the political scene was filled with intrigues as England welcomed Henri III back from Poland and at the same time clandestinely provided funds to support Palatine's mercenaries. Envoys and agents were dispatched to assist in the assembly of the coalition's force and co-ordinate the impending conflict. This indeed would be an opportunity for Falckenburg, Count Palatine, to make use of his diplomatic, if not military, skills; however, the affair was short-lived. The Duke of Guise routed Palatine's mercenaries in the Autumn. Perhaps it was in this conflict that Clusius' "Falkenbergius" received his wound. If our Jacob is not the same man, the scenario is little different, for the jockeying for position continued with Alençon indicating his allegiance to the Elector Palatine, Monsieur de Meru (the youngest Montmorency brother) joining forces with Duke Casimir, son of the Elector Palatine, (who had German mercenaries under his command for which Elizabeth of England would soon consider providing financial support), and Don John of Austria, half brother of
Philip II, King of Spain, being sent to pacify the rebellious seventeen provinces of the Netherlands. These were among the game pieces on the Western European board.\textsuperscript{52}

Falckenburg's pedigree and contacts in diplomacy may have drawn him into the role of envoy, agent or adjutant - particularly if he retained a military connection. We are left to speculate regarding Falckenburg's activities until 1578, at which time Matthias, Archduke of Austria, becomes Governor-General of the Netherlands and our poet, describing himself as \textit{Jacobus à Falckenburgk, Brandeburgus Saxonus}, writes a \textit{genethliacon} entitled \textit{Die D. Matthiae ...}, (Antwerp: Andreas Bax, 1578). Matthias had been summoned to the Netherlands at the request of the Catholic nobility to ensure that their interests and freedom were not cast aside by the militant Protestant movement in the Netherlands. Don John before him had been a political failure in the Low Countries. William "the Silent" of Orange had ensured by political manoeuvring that Matthias was essentially a powerless figurehead who gave a legitimacy to the Netherlands which was required for Orange's visionary plans. But Don John was still a military success, and the Netherlands' new political legitimacy could not prevent the defeat of the State's army at Gembloux in January 1578, the month in which Matthias was sworn in as Governor-General.\textsuperscript{53} In the next six months Elizabeth of England would propose indirect support of a military reinforcement of the Netherlands through Duke Casimir, and agents would be sent by the Queen to Don John and representations made to the Spanish resident ambassador, Don Bernardino de Mendoza, to establish a ceasefire. By July 1578, though Leicester's wish to intervene directly with British troops was not fulfilled, and with both Walsingham and Leicester appearing "as partisans
of Orange", volunteers from England and Scotland further threatened to plunge Elizabeth into the conflict in the Netherlands which she had, to this point, skilfully avoided by establishing herself as a mediator. From Falckenburg's poems in celebration of Matthias' birthday, we obtain the impression that Falckenburg is echoing in his verse the objectives of Matthias' assignment in the Netherlands, namely a swift resolution to the present problem, a peaceful reconciliation between the various factions and the establishment of a harmonious and co-operative Netherlands under Matthias.

It is against this background that we see Falckenburg arrive in England soon after his poem to Matthias. In his Britannia (London, 1578), addressed to Elizabeth, Leicester (an acknowledged patron of letters) and Burghley, and listing noted Privy Councillors and statesmen, a number of whom had been directly involved in the above Dutch intrigues both on the Continent and in England, Falckenburg appears at one moment to be acting on behalf of Matthias, at another in his own interests. The title page of Britannia identifies our poet as Jacobus à Falckenburg, Saxonus Brandeburgus. On the concluding pages of Britannia we read:


The paragraph ends with expectations of a positive conclusion to negotiations (between the Netherlands and England) and a thinly-veiled allusion to the oppressor contra furores sive Turcicas sive Tyrannicos,
being similar to our poet's previous method of referring to his two
demons: the Turks and Spain. The book includes a certification of
orthodoxy by the Bishop of London, who notes that Falckenburg has been in
the service of the Holy Roman Empire for 15 years, which conflicts with
the length of service given by Falckenburg in his Regis Henrici III, four
years previously in 1574. Also found are Falckenburg's brief
accounts of his visits to Cambridge on 2 and 3 July 1578, and Oxford on
the 12th to 14th of that same month, as well as listing the various
people met and the comment (with regard to the Archbishops and Bishops of
England): alias occasio dicendi in caeteris Sollicitudinum libris meis
dabitur. A statement of character and recommendation of Falckenburg
by the Rector of the University of Frankfurt an der Oder, the
introduction of which correctly notes that our poet matriculated there
nineteen years previously, completes the biographical information found
at the end of Britannia.

These scattered bits of Falckenburg's past, the bearing of
letters from Matthias to Elizabeth and from the Marquis de Havré (Charles
Philippe de Croye) to Leicester, all illustrate Falckenburg's position
here and probably throughout his period of service to the Empire. By
virtue of his learning, diplomatic experience, life as a courtier and
military service, Falckenburg undoubtedly was of use to the Empire. It
is more difficult to puzzle out the man himself. Whatever his immediate
family, we have established that his surname is that of a clan of
Silesian humanists connected to the Protestant universities of the
Empire. Falckenburg may have been a 'Lutheran', a 'Philippian' or held
some other Protestant inclinations, but there is little doubt that he was
a Protestant. Falckenburg had much in common with the Protestants of
Poland and the Netherlands whose affairs he had indirectly chronicled in his poetry, particularly when he was a student in Paris and Orléans, during which time the horrors of St. Bartholomew must have come very close. With this in mind the title Britannia provides some greater insight into Falckenburg's motivation and objectives. As a bearer of documents between the Netherlands and England, Falckenburg would have ensured that his Britannia would receive the attention of certain of those to whom it was addressed. Once delivered, the introductory poem, the magnum opus Historia Divi Apollonii and the collection of eclogues together give a good description of Falckenburg's message, for a similarity is drawn between the exul Apollonius and the current plight of the States, whose pious cause in seeking a united Netherlands with religious liberty for the Protestants would not be lost on Leicester, Burghley or their colleagues. The tribulations of the Netherlands are great, with the Spanish at arms against them and France under Henri III an ever-lurking threat. Elizabeth, as purser to Casimir's army, Defender of the Faith and with the advice of supporters such as Leicester and Walsingham, is the monarch to whom the Netherlands must turn to secure its objectives. Falckenburg anticipated this theme and message when he wrote his genethliacon for Matthias, whose message of victory and peace remind the reader:

Pace nihil melius: gaudent ita pace Britanniae.

The Netherlands were hopeful of further English aid to achieve these objectives, as MacCaffrey summarises from the English viewpoint:

35
The carefully defined neutrality of 1572-1576, ever so slightly coloured in the rebels' favour, had been abandoned by the actions of 1576-1578, and there was no possibility of return to the earlier situation. Dutch expectations, in spite of their disappointments, had been aroused and were to grow in strength; Spanish suspicions were permanently deepened; and at home, [England] the possibility of war in support of the rebels [Netherlands] was becoming a familiar, a thinkable, alternative.64

The States were passing through the Apollonian gates of humility, virtue and honour, encountering the fortunes and misfortunes of war.65 Britain, it was hoped by both Orange's Protestants and de Croye's Catholics, would assist in turning back Spain from the Netherlands. The Britannia introduction offers another apt image to draw scriptural similarity to the plight of the Dutch, in addition to the comparison with the Apollonius theme: the story of Jonah and the whale (1.121-122, retold in Eclogue I of Britannia). Falckenburg did not stop there, for in his final book in our collection, Ara et Focus (London, 1579), the poet offers a second poem which carries on the same theme: the story of David and Goliath, alluded to in the Britannia introduction (1.123-124) and told under the title De expeditione Palaestinorum in Hebraeos in Ara et Focus.66 The link between Britannia and Ara et Focus is further established in the title and dedication of the book and in its second poem. The sub-title of Ara et Focus: Pro Ecclesiae, causaque bonae triumpho in prosperimos et salutares Regiminis Elizabethae I ... Johanne Casimiro, ... facti Rom. Imp. Principe fortiss. inclytissimi Anglorum ordinis Perisichelidis Equite aurato ... makes clear the importance of Casimir, as does the second poem, entitled Casimirus, sive de concertazione Eliae cum Baalistis, paraphrasis sacra ...67

The political comment is unavoidable. Falckenburg is urging the Queen and her court to support Casimir, who to this point has been largely fed only promises.
Earlier it was stated that Falckenburg seemed at certain times to be acting on behalf of Matthias but at other times in his own interest. What we have seen in Britannia and Ara et Focus so far is Falckenburg's persistence in developing and promoting the cause of the Netherlands. In his Britannia, we can also see the poet promoting himself in various fashions. In the Historia Divi Apollonii (Book II), a Milichius appears who is the proquaestor of Tarsus, a character modified from others in the tradition. This Milichius has the ear of the good King Altistratus, for whom Milichius provides wise counsel. Again, at the conclusion of the Historia, we read:

Sis patiens, virtutis amans, honor ultro sequetur:
Se fugientem ornat gloria namque virum.

While the words apply to Apollonius, one must wonder whether a secondary theme is intended here as well, for Falckenburg may himself be a man who has taken flight. As a man of Protestant upbringing who has served in Catholic France and witnessed the bloodshed of religious tolerance first on St. Bartholomew's day and afterward in the Netherlands, there is a case for accepting the view that Falckenburg's repeated theme of the pauper in exile has an autobiographical element to it, and accordingly we must consider this in reading his poetry. Further evidence of this interpretation is found elsewhere in Falckenburg's poetry. After the printing of Ara et Focus in January 1579, Falckenburg is not known to have published anything further. His movements thereafter are also unknown. Yet in 1583, Johannes Tostius toasts Jacob Milichius' journey to France as mentioned earlier, in his In iter Gallicum. Moreover, a wife is alluded to in the poem, but no spouse has been mentioned previously.
In many respects, Falckenburg remains a mystery, for while his poetry and his university records outline the man, providing some colour here, some background there, the portrait is incomplete. Although a comparison of roughly contemporaneous travelling scholars, such as George Critton or Thomas Rhediger, might give further background to episodes in Falckenburg's life, whether in Paris or in the Cractheim - Languet humanist circles, this will depend much on what information is uncovered in the future. For our part, this sketch has shown that Falckenburg led a singular, though perhaps not entirely distinguished, life which gives us insight into one of the sixteenth century's Neo-Latin poets and courtiers. With a survey of the poet's works, provided in the next chapter, Falckenburg's sketch will assume greater definition and prepare us for a more detailed examination of the poet's treatment of the Apollonius of Tyre romance.
CHAPTER 3

THE COLLECTED WORKS OF

JACOB OF FALCKENBURG:

A SURVEY
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Introduction

Jacob of Falckenburg's wide travels and presence at the academic and ceremonial centres of Europe during the second half of the sixteenth century afforded the poet considerable opportunity to write on a variety of topical themes in several literary genres. Taking advantage of this opportunity, Falckenburg commenced his literary career in a manner adopted widely by his German contemporaries: the epithalamion. As was common in sixteenth century Germany, the weddings of local dignitaries and friends were celebrated in Neo-Latin verse by accommodating, though not always accomplished, poets. The result was often personalised verse linked by commonplaces of genre. Of the many poets who ventured into Latin verse, a majority limited themselves to writing epithalamia and similar types of celebratory verse. The religious tumult of the period motivated some poets to spiritual expression through the medium of Latin verse, often in the form of paraphrase of scripture. Falckenburg, with his paraphrase of Psalm II and his numerous meditations on and versifications of biblical themes, is among these poets, and we will see Falckenburg return to religious subjects throughout his literary career. But Falckenburg also enjoyed life at court and was ever watchful for a Maecenas, as is evident in his varied celebratory poems: three books in honour of Henri of Anjou, King of Poland and a genethliacon to Matthias, Archduke of Austria and Governor-General of the Netherlands. Completing
his collected works is a curious four-book *magnum opus* on Apollonius of Tyre, dedicated to Elizabeth I, Queen of England.

For all his efforts, Falckenburg failed to make an impact on the histories of his age. This is one reason why his literary accomplishments have eluded scholarly consideration. Until now, Falckenburg's works have, like so many other volumes of sixteenth century Neo-Latin verse, failed to distinguish their author; however, the *Historia Divi Apollonii*, included in Falckenburg's *Britannia* (London, 1578), does distinguish our poet, for its theme, as well as its place and date of publication, suggest that this poem may have been one of several sources for Shakespeare's *Pericles, Prince of Tyre*. This chapter surveys the collected works of Falckenburg, which are presented as Appendix I, in Volume II. The poems have been arranged according to themes or genre: the *Apollonius* romance; celebrations to Henri, King of Poland; *epithalamia*; religious works; and dedicatory and occasional writings. In one or two instances, a poem is considered under more than one heading. In the instance of Falckenburg's extensive adaptation of two earlier poems to suit subsequent subjects, line by line listings of the poet's substitutions and adjustments to the earlier texts have been provided. In order to assess the significance of Falckenburg's *Apollonius* within the context of a long and complex literary tradition it has been necessary to exceed the degree of detail appropriate to the analysis of the poet's known works. Therefore, the position of Falckenburg's *Historia Divi Apollonii* in the wider *Apollonius of Tyre* tradition is considered in Chapter 4, while Chapter 5 contains a summary of the *Historia Apollonii Regis Tyri* prose romance and a commentary on
Falckenburg's Latin verse rendition which is specifically intended to address the question of the role of the *Historia Divi Apollonii* in the history of the romance.

The Latin texts are assembled in the chronological order in which the booklets are believed to have been published, as listed in Volume II. References to Falckenburg's edited texts are cited throughout by: *Works*, followed by the independent pagination of Volume II, while references to each work follow the list of abbreviations at the beginning of this study.
The Collected Works

A. The Historia Divi Apollonii

Produced near the end of his known active period, the Historia Divi Apollonii is Falckenburg's longest work, comprising four books in 2179 lines of dactylic hexameters, and was printed along with the religious meditations entitled Sollicitudinum ... Aeglogae in London in 1578. The poem, as discussed in greater detail in Chapter 4, is a versification and adaptation of a late classical/early medieval version of the Apollonius romance. The poet has not attempted to re-frame the piece in another style, for example, the epic. Falckenburg does, however, draw on Virgil, Catullus, Ovid, and Pliny, among others, to transfer his prose primary source into verse. And, as is discussed elsewhere in this survey, the poet freely grafts from scripture to supplement his classical allusions and imagery to produce poetry bearing both secular and sacred fruit.

In certain respects, the Historia Divi Apollonii has been treated by Falckenburg as a massive paraphrasing exercise in which the narrative of his source has inspired additional explanatory verse as is found in his Psalmus Davidis II or his retelling of the story of David and Goliath in De Expeditione Palaestinorum in Hebraeos. On other occasions, the poet has strayed from the romance to a more learned level. Occasionally, Falckenburg breaks from his source entirely and adopts in large measure the narrative of another story. For this reason, the Historia Divi Apollonii provides the reader with some insight into Falckenburg, and although Falckenburg's originality in his Apollonius...
falls short of other Neo-Latinists, for example, Nicolaus Hussovianus, whose *Carmen de statura, feritate ac venatione bisontis* (Cracow, 1523)\(^3\) has been noted for its freshness, Falckenburg demonstrates in his *Historia* a degree of invention in adapting the ancient romance.

In his own comments on his version of the *Apollonius* romance, Falckenburg makes several points which single him out from a number of scholars who have examined the *Apollonius of Tyre* romance for its literary and linguistic roots. Among these comments are Falckenburg's claim to have written his version from a manuscript partly in Greek and partly in Latin, which is an exciting premise when one is aware of the extensive scholarly debate regarding the *Apollonius* romance's origin and history. Other such comments are Falckenburg's belief in the affinity of the romance to the *Books of the Maccabees* and the similarities of *Apollonius*' sufferings to those of Jonah. These ideas anticipate twentieth century scholarship on the romance and suggest in themselves affinities to contemporary versions of the *Apollonius* romance, all of which recommend the more detailed examination of Falckenburg's most significant work provided in Chapters 4 and 5.
B. The Poetry on Henri III of France and Poland

On 9 May 1961, The Beinecke Rare Book and Manuscript Library at Yale University purchased from Emil Offentscher:

First editions of two rare publications celebrating the election and reign of Henri III of France as King of Poland. The first one is divided into three "acts", each consisting of several elegies describing the events which led to the election of the King and his reign, followed by gratulatory poems. The elegies are dedicated to some of the outstanding members of the French Court, such as Catherine de Medicis, the Duc de Guise, Jacques Amyot, a.o. The second item is a poetical dialogue between the King and Poland, followed by laudatory poems, all dedicated to high Polish officials.

Falckenburg, Iacob. a. De Polonia. In fortissimi magnanimique (sic) herois Carolis IX, è serenissimorum Principum Henrici, eius nominis II, Polonorum Regis potentissimi, commendationem, Franciadum laudem & honorem, Elegiae aliquot, tribus distinctae actibus ... Bound with:

The Same. In regium et magnificum serenissimi Poloniae regis Henrici, Filij & Fratris Regum Franciae, Andium Ducis, in urbe Lutetiam Parisiorum ingressum, carmina gratulatoria ... Paris, Federicus Morel, 1573.

Upon examining the volume containing the two items listed above, a third text was identified by the Yale Library:

Regis Henrici III ex Polonia in Franciam reditus, una cum Popp. Sarmatarum, Germanorum, Italorum, caeterorumque apud quos, magnificentissimae exceptus, Lutetiam usque transit ... Lutetiae Parisiorum. 1574.

This is a third laudatory poem to Henri III: Sarmatia, Germania, Italia, Francia, and Lutetiana (sic) all present their praises in the course of Henri's journey to the French capital and throne.
These three poems were written in a fascinating period of the sixteenth century, when Europe saw East and West joined by the sons of Catherine de Medici at a time when religious rivalries between Catholics and Protestants, as well as among various Protestant sects, threatened to foil all attempts to fill the empty Polish throne following the unexpected death of Sigismund II Augustus in July 1572. Poland's tradition called for an election to the throne; and although this process had been largely a formality since the commencement of the Jagiellonian dynasty (1385), Sigismund left no heir. The opportunity for Europe's princes was clear to each noble house. Since Poland had negotiated a peace with Sweden and the Ottoman Empire in order to focus on a military solution against the Muscovites, the country itself was well situated for those who would wish to see the houses of Hapsburg or Valois expand their hold on Europe, and the throne would fulfil the ambitions of a prince once removed from his own dynastic succession.6

The Polish nobility recognised that the resolution of the Polish interregnum required political and religious sensitivity as well. Marked by the works by Mathias Miechovita (d.1523) and Martin Cromer, a growing sense of nationalism and cultural identity ultimately urged the internally-quarrelling Polish nobility to select a fit successor to Sigismund, but not until they had licked the wounds inflicted by their inappropriate initial choice.7

Among the many princes eligible for election to the throne, the question of religion was the most critical in the eyes of the Polish electors. In name Poland was a Catholic state, and recently this fact
had been reinforced by the arrival of the Jesuits and the founding of
four Jesuit colleges. The new Pope, Gregory XIII, would desire the
Polish crown to rest on a Catholic head. However, the growing Protestant
sects of Anabaptists, Anti-Trinitarians, Bohemian Brethren, Calvinists,
and Lutherans ensured that religious toleration would be a fundamental
issue, although this was not yet guaranteed by the constitution.

Compromise was the solution sought by the Polish nobility and,
in response to anti-Hapsburg sentiment and despite the support of certain
Lithuanian nobles, neither the Church's candidate, Archduke Ernest,
second son of Maximilian II, nor Ivan IV 'the Terrible', were successful
in their bids for the crown. Without a suitable counter-candidate, the
Protestant camp among the nobles recognised that Henri was likely to be
selected by the Catholic contingent and those who favoured a connection
with the distant Kingdom of France. So the Protestant nobles set about
effecting constitutional changes in the form of the 'Convocation Diet of
1573' to modify the powers and confines of the crown, as well as the
rights and responsibilities of the Polish Senate, which would govern the
country.

The Diet established a 'confederation' which Henri must by his
oath uphold, granting religious freedom to Polish nobles regardless of
their faith. This legislation was dubbed the Confederation of Warsaw of
1573. With this, the Polish nobility was able on 11 May 1573 to elect
Henri III King of Poland. In August 1573 the Polish ambassadors and a
huge retinue of Polish nobility arrived in Paris, creating a visual and
symbolic spectacle. Henri made his promises to the Polish nobility
"to maintain religious peace" on 10 September 1573, and then proceeded to Poland; but his stay there was not long. On 14 June 1574 Henri received news of Charles IX's death. Within a week and under cover of darkness Henri had started his journey to Paris to replace his brother on the throne. Henri did not renounce his Polish crown, but after it was clear he had forsaken Poland, the Convocation Diet selected Stephen Bathory, the Prince of Transylvania, to take the crown of Poland, which he did on 1 May 1576.9

The events of Henri's selection, election, procession to Poland, short reign, and return to France motivated a wide range of writers to record their observations and thoughts on the affair. There emerged a number of works in both prose and poetry written in Latin, French, Polish, and German. The Neo-Latin offerings are not insignificant and it is from this perspective that Falckenburg's three contributions will be considered.10 Let us first obtain a brief overview of the booklets.

1. DE POLONIA consists of a series of short elegies divided into three acts which are separated into sessions containing the separate elegies.11 Certain sessions contain more than one elegy.12 The acts introduce main topics: the election of the King, the procession of the King to Poland and a guide on the direction of state affairs, respectively. The elegies are hardly instructive in an academic sense, but are rather court poems, each dedicated to various dignitaries and all praising either France, Henri III and his brothers or numerous members of the French and Polish nobility and clergy.
The dedicatory poem which begins the booklet calls the reader's attention to the three brothers of France (all sons of Catherine de Medici): Charles IX, King of France; Henri, King of Poland; and Francis, Duke of Alençon. The poem draws attention to the motto of Charles IX: Pietate et Iustitia (1.7) and to the fleur-de-lys as the insignia of France (1.9f.), echoes the Songs of Solomon (1.11; Cant. Canticorum 6.1), and cites as the motto of France: One God, One Faith, One King and One Law (1.17-18).

The first act contains nine elegies in seven sessions. Among those identified by Falckenburg are Archduchess Elizabeth, wife of Charles IX; Catherine de Medici; Margaret of Navarre; Henri, Duke of Guise; and Jacques Amyot. The sessions themselves identify ducatus of Poland of which each addresses those assembled in the manner of an audience at the King's royal court: Lithuanian Vilna, Samagitia, Livonia, Prussia, Walachia, Russia, and finally Warsaw. To these there is a response (Elegy 8) by Henri in which one can see an awareness of the unusual political and religious requirements and sensitivities surrounding Henri's election. It must be remembered that the massacre on St. Bartholomew's Day was still in Protestant and Catholic minds. Henri, when news had reached him of his election to the Polish crown, was supervising the siege of the Huguenot rebels in La Rochelle. Although Henri expeditiously came to an agreement which resulted in the end of the siege on 24 June 1573, only weeks after he had heard of his election, the Polish mission which arrived in Paris during August was committed to the religious freedom of the Confederation and ensured that Henri promised to uphold this pact.
The Second Act of the booklet contains three elegies, the first of which begins with a short oration on Isaac, Esau, Jacob and Rebecca which transforms into a lesson on those who inhabit the countryside under the Polish eagle. The third elegy, among the longer of those collected here, provides a table of Polish rulers beginning with Lechus and concluding with Henri of Valois. The list of monarchs does not agree in all respects with Cromer's "Principum et Regum Polonorum index" in his Polonia. I have been unable to identify a possible source which agrees with Falckenburg here and am accordingly led to believe that if his source material was not similarly flawed, he modified the facts to suit his poetry.

Act Three, De Regimine, contains nine elegies extolling various aspects of Poland, particularly its military interests (e.g. Elegy 6), which is appropriate for a country with much to fear from Ivan the Terrible's Muscovites, the aggression of Turkey and the more-than-passing interests of the Hapsburgs.

2. IN REGIUM, also published by Morel in 1573, contains three poems. The first is described as an Eclogue, and is dedicated to five of the Polish ambassadors who visited Henri in Paris in August 1573: Adam Konarsky; Albert à Lasko; John à Tomice; Andrew, Count of Gorka; and John Herort à Fulsthin. The second and third "poems" are described by Falckenburg as a carmen heroicum bimembre, and are dedicated to additional legati of the Poles: Nicholaus Christopher Radziwil, John Sarius Zamoisky, Nicholaus Firlei à Dambrouicza, John à Sborow, Nicholaus à Tomice and Alexander Prunsky.
The eclogue is a dialogue between Poland and the King in which Henri's fitness to rule is asserted, not without a number of classical literary associations to drive home the point that Henri is the type of leader Poland wants:

Te canet aeterno laudatio nostra tenore  
Arma, ducemque canam, francorum promptus ab oris  
Qui venit, Arctoi regni sumpturus habenas:9

As in De Polonia we see concern over the precautions of the Polish nobility (IR I.84f.) and an interesting explanation of why deliberations have taken so long. Ending with a prayer invoking the Holy Trinity, Falckenburg offers three cheers:

Rex vive Henrice secunde  
Gallia vive potens, et vive Polonia dives20

Falckenburg's carmen heroicum on the occasion of the initiation and induction of Henri, King of Poland, begins with a reminder of the stories of Cadmus and his wedding to Harmonia, and that of Peleus to Thetis. There then follow celebratory verses which liken the union of Christ and his Church to that of Henri to Poland.

The poem, as elsewhere in these booklets, makes much of Henri's prowess on the battlefield, but there will be no need for an Alexander in Poland.21 Again, the conclusion is in the form of a prayer which calls upon God, who founded the nation and prescribed its laws.

3. REGIS HENRICI III, the third of Falckenburg's booklets on Henri, is dated 1574 but lists its place of publication only as Lutetiae
Gone is the mention both of Morel's press and of the printing being *cum privilegio regis*, which are found in the other two booklets. Henri took his oath in February 1574 at Cracow, and began his journey back to France shortly after news of Charles IX's death reached Cracow on 14 June 1574. The booklet, as Falckenburg continues to regard our Henri as the second Polish King of that name, was written after the death of Charles IX, when Henri became King of France.

Dedicated to Pomponne de Bellièvre, a noted statesman and counsellor to the French crown, the book is divided into five sections, each an elegy bearing the name of the four countries through which Henri passed before arriving in the city of Paris, which is the title of the fifth and shortest poem of the group.

*Sarmatia* is not so much an epitaph for Charles IX as a plea to Henri to lighten his sadness and take up the reins of state. For Falckenburg it is an opportunity to exercise a theme to which he returns in his introductory poem in *Britannia*:

\[
\begin{align*}
Nascimur et morimur, vitam ut moriamur, habemus \\
Hoc proprium est nostrae conditionis opus. \\
\text{RH I.ii.1-2}^{26}
\end{align*}
\]

\[
\begin{align*}
Nascimur et morimur, finem properanter adimus \\
Cuius certa hominum quemque minuta latent. \\
\text{B 1-2}^{27}
\end{align*}
\]

Falckenburg regards this as his *regula vitae* (RH I.ii) in this poem, which he further highlights by three adages in bold type:
While the verses throughout talk of grief and mourning, the reality of Henri III's escape from the Polish throne and nobles by slipping away at night, taking the first opportunity to abandon Poland in order to take over the French throne, give Falckenburg's entreaty a hollow ring:

\[ \text{Ergo age moestificos nunc o Henrice dolores} \\
\quad \text{Depone et Fratrem desine flere tuum.} \]

\[ \text{(RH I.i.21-22)} \]

\textbf{Germania} is a more convincing poem: with sadness now abandoned, Henri is received in Vienna with a royal fanfare. Falckenburg sings the praises of Henri, seeing him as the father of a country and recalling how Xenophon regarded a king as a father of his people, how Homer saw a king to be a shepherd of timid sheep and so on. Henri enjoys a triumphal reception in Vienna. The poem concludes with further praise of France. \textbf{Italia} bears much of the same type of laudatory verse as \textbf{Germania}. Henri arrives in Venice, where he is praised and we are told of France's preparations for his reception. \textbf{Francia}, in a more sombre poem, reminds Henri of his dead brother Charles IX and of the country's anticipation that he will advance in the example of his brother. Falckenburg recognises Henri as the \textit{geminus Rex} (of France and Poland), deserving
togae nomen Martisque. The final poem Lutetiana (sic) is one of pax. Henri is crowned; he grasps the royal sceptre. France, unlike Rome, will gain its triumphs without bloodshed:

Pax opus effingit, iustos pax reddit honores, ipse locum in sola pace triumphus habet.

(RH V.13-14)

As is evident from the poetry of these little books, Falckenburg wrote this ceremonial poetry with two audiences in mind: his 'domestic' French court whose king he praises with an unembarrassedly high commitment, and the audience of Polish ambassadors and legates, both the assembled and distant, for whom the event and the intrigues of the election of Henri would have held special interest. Apart from the dedications, the booklets contain Latin verse which is largely uncluttered by the names of Slavic and Gallic nobles or obscure geography. Furthermore, the learned allusions, sacred and secular alike, would not have been lost on a contemporary of Falckenburg. The result of his work is an accessible series of French propaganda pieces. That propaganda was required is certain due to the contentious nature of Henri's election; however, such works are by no means extraordinary for this specific subject, or for the requirements of sixteenth century court life in general. The need for public expressions of policy, descriptions of distant events and solidarity at times of crisis all ensured that poets both of Latin and of the vernacular were available in the courts of European monarchs and princes to meet their information dissemination needs. As indicated earlier, the election of Henri to the Polish crown attracted considerable attention and generated a substantial volume of
Neo-Latin literature. Given the issues involved in Henri's bid, it is no small wonder that the literature which was produced ranged from historical and geographical prose digests for the edification of the new King, to celebratory and ceremonial poems, to satirical epigrams. Listed as a note to this paragraph as an example of the prolific nature of the subject area are contemporary prose and verse publications on the theme of Henri's accession to the Polish throne which were noted in my search for Falckenburg's works. The list, by and large, contains separate booklets and excludes (with the exception of Kochanowski/Cochanovius and Paschasius) both individual works on our theme found in omnibus collections of that author on the one hand and, on the other, items found in the many Delitiae collections. The list is not intended to be exhaustive, rather it is one springboard from among a number of studies which could act as a starting point for an area warranting further research: the social, historical and literary events of the election and reign of Henri, King of Poland. Jacques Langlade's Jean Kochanowski, L’Homme Le Penseur - Le Poete Lyrique is one such study, another is Le "De Regno Poloniae" de L'Humaniste Francais Louis Le Roy by Jerzy Starnawski. The former is a study of the noted poet who himself had designs on Sigismund's vacant throne and who, when the Diet had chosen Henri, first sought to impress and later satirised the French King. Starnawski's examination and edition of Louis Le Roy's (Ludovicus Regius) De Regno Poloniae is at the other end of the Henri, King of Poland, literary spectrum, for the manuscript (BN: 6059A) De Regno Poloniae is a prime example of the geographical and historical reports written in Latin, ostensibly for Henri, to provide the new royal court with timely information on the land, its laws and institutions - both Ecclesiastic
et prophani. Le Roy's work, apparently abandoned by the author when Henri returned to France, bears evidence of more than a passing knowledge of Zamoyski and Krasinski, as well as of authors from antiquity. What is apparent from these two studies, and from investigation into the background to Falckenburg's poems of the election, reign and flight of Henri, King of Poland, is the considerable scope for an integrated examination of a colourful page of modern history where attention to the Neo-Latin element of that time and its events may reveal proportionally more in this instance due to the distance and diversity of the two states than may be determinable from contemporary Polish and French works. For our purposes here, it is sufficient to say that Falckenburg should figure prominently in any study of the Latin literary contributions of the time.
The Epithalamia of Falckenburg are four in number. One of these, the carmen heroicum within Falckenburg's In Regium, was considered above in the context of the celebratory and ceremonial poetry in honour of Henri, King of Poland. Our examination here takes us back to Falckenburg's first two published works in our collection: Carmen Heroicum (1564) and Epithalamion ... Zaubkonis (1566). These first offerings, as well as those produced in 1570 and 1573 (examined below), are contributions to a genre which in the sixteenth century was overwhelmed by countless forgettable hymns often following the classical models of Catullus, Claudian and Statius, though they develop their own series of recurrent themes in poem after poem: introductions with mythological and biblical themes, praises of the family of each spouse, observations on prior chastity and future fecundity, descriptions of the celebration and the wedding party and other digressions of the poet's fancy. Often, the title page and much of the poem could hold no more interest for the 'casual' reader of Latin in the Renaissance than does the publication of a company's annual financial report in the modern press capture the interest of any but those parties with vested interests in the company concerned.

It comes as no surprise, then, that Falckenburg is guilty in two instances of the genre's tempting misdemeanor: recycling of poetry. As will be demonstrated below, each of the first two epithalamia became a second marriage song following the appropriate modifications. Lest there
seem some injustice or impropriety in this large-scale copying, it is significant that the epithalamia of 1564 and 1566 were addressed to individuals probably known by our poet. With respect to the latter two poems, published in Heidelberg (1570) and Paris (1573), it is less certain whether Falckenburg was known by the addressees, though it is probably safe to say that Falckenburg thought it unlikely his trick would be discovered.

The first poem, Carmen Heroicum, commemorates the wedding of Stanislaus à Promnitz to Anna à Redern, daughter of Frederick à Redern. Written in dactylic hexameters, the poem exhibits the formulaic approach first with the joining of Cadmus and Harmonia, next with the marriage of Peleus and Thetis. Eris ends the classical allusions with the famous, fatal apple. Praises to God and other sacred verses elevate the mood of the ceremony. The spouses are noted as outstanding and chaste youths; their backgrounds are famous. The couple are joined in holy vows and the poet wishes them many children and great happiness. In just under one hundred and fifty lines the requirements of the genre in the sixteenth century have been satisfied.

Falckenburg's second epithalamion, published in Vienna in 1566, is a celebration of Joachim Zaubkon à Zezdietyn and Helena Wiczcoviana. Epithalamion ... Zaubkonis ... is introduced by "Paulus Fabricius Laubensis, Caesareus Mathematicus, Med. Doctor." Fabricius, who by his short introductory poem indicates a knowledge of the groom and the poet, was a protégé of Maximilian II and a noted astronomer through the subsequent reign of Rudolf II. A number of points may be made about Falckenburg's poem itself. The poem, at 774 lines, is exceeded in
length only by Falckenburg's Historia Divi Apollonii. The central theme, that of a marriage hymn, is evident throughout the poem. Falckenburg presents an attractive piece relating a pastoral digression on Adam which concludes with a biblical admonition regarding the sacred estate of marriage. Further digressions and allusions arise for the remainder of the poem: Ada, Venus, Alexander and Roxana, Abbimelechus and Abraham's wife (Sarah), Joseph and Potiphar's wife, David and Abigail and others before the story of Scedasus is related and is again followed by a series of allusions including Isaac and Rebecca and Ulysses and Penelope. The poem then moves to the story of Caesar Conradus and Guelphus, Falckenburg's third digression. More allusions follow whereupon the poet returns to the groom, but not before lacing the final pages with religious verse. This second epithalamion is more learned, though also more distant and less personal than his first contribution to the genre.

As indicated above, Falckenburg reworked his two epithalamia to satisfy a second pair of "weddings": that of Charles IX, King of France, to Archduchess Elizabeth of Austria, daughter of the Holy Roman Emperor Maximilian II (1570), and of Charles IX's younger brother, Henri to the throne of Poland (1573).

For the former wedding, Falckenburg entitled his refashioned poem Epithalamion ... Caroli ... and shamelessly began to transcribe Epithalamion ... Zaubkonis ... (1566) virtually word for word. I say began, for the sole copy of this poem in the compilation of this collection is incomplete, the text concluding with the sixth page of poetry (212 lines). This much may be said of the extant poem before us:
only one line is originally not from **EZ** (line 106). The poet, in assembling **EC**, made modifications to **EZ** as outlined here.\(^3\)\(^6\) (The modifications to **EZ** to create **EC** are noted here by reference to line numbers in both **EZ** and **EC**.)

<table>
<thead>
<tr>
<th><strong>EZ</strong> 1-4</th>
<th><strong>EC</strong> 1-4</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>no change;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-20</td>
<td>omit;</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Sed for <strong>Quam</strong>, and insert <strong>et</strong> after second <strong>quam</strong>;</td>
<td></td>
</tr>
<tr>
<td>22-28</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td><strong>Vallesii</strong> for <strong>Zubcovi</strong>;</td>
<td></td>
</tr>
<tr>
<td>30-48</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td><strong>Dynasta</strong> for <strong>Ioachim</strong>;</td>
<td></td>
</tr>
<tr>
<td>50-98</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td><strong>Vallesiana</strong> for <strong>Zubcoviana</strong>;</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td><strong>ELIZABETH</strong> <strong>thalamo</strong>, <strong>Carole</strong>, <strong>quando tuam?</strong> for <strong>Quando HELENEN</strong> <strong>thalamo</strong>, <strong>fors IOACHIME</strong>, <strong>tuam?</strong>;</td>
<td></td>
</tr>
<tr>
<td>101-105</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td><strong>VALLESIAE</strong>, <strong>quam Rex CAROLUS auget ovans</strong> for <strong>ZUBCOVIAE</strong>, <strong>cuius dux IOACHIMUS erat</strong>;</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td><strong>magnanimoque Duc</strong> for <strong>conspicuoque viro</strong>;</td>
<td></td>
</tr>
<tr>
<td>109-228</td>
<td>no change. The catchword beneath 1.212: <strong>Fin</strong>- we assume anticipates the first word of the next line of <strong>EZ</strong>: <strong>Fingit</strong>.</td>
<td></td>
</tr>
</tbody>
</table>

Bound with **EC**, immediately following 1.212 is:
No further evidence of the lost portion of the poem has been found.

Of Falckenburg's modification of his Carmen Heroicum (CH) into an offering for Henri, King of Poland, little need be said in introduction except that the topic required somewhat greater manipulation of the former work (CH) in order to fit the requirements of his latter song. As a celebratory hymn for Promnitz and Redern, the Carmen Heroicum is of reasonable length (144 lines) and remains a relatively personal celebratory poem. When transformed into De eadem Polonorum Regis Henrici initiatione, ingressuque Regio, in Franciadum et Poloniae laudem, carmen heroicum bimembre, ominis pii, suique commendationis sempiternae ergo scriptum, the poem does not appear out of place with the laudatory poems in the remainder of the booklet In Regium (1573) and so the objective of its poet has been achieved. The dactylic hexameters of CH are appropriate for the carmina gratulatoria of Falckenburg's In Regium which, in addition to the reworked epithalamion, contains an eclogue between Poland and King Henri. The relative military bearing of Promnitz and Henri, couched in pious verse befitting the dignity of each occasion, is more thoughtfully considered in this borrowing from CH to create IR than in the modification of EZ to produce EC.
The changes to CH to arrive at the epithalamion for Henri and Poland (IR) are listed here by reference to the line numbers in CH and IR:

<table>
<thead>
<tr>
<th>CH</th>
<th>IR II</th>
<th>1-3</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>4</td>
<td>pompas, partosque triumphos for tedas, dulcesque Hymenaeos;</td>
<td></td>
</tr>
<tr>
<td>5-6</td>
<td>5-6</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Aeacides for auricomaee; regalia sceptrum for in brachia Nymphae;</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>-</td>
<td>omit;</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>Diuos for Diuum;</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>Dynastae for marito;</td>
<td></td>
</tr>
<tr>
<td>11-18</td>
<td>10-17</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>non omina vana volucrum for pomum aut fatale, canemus;</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>19-21</td>
<td>omit CH line 20 and substitute with Nec Clarii tripodas, pomum aut fatale canemus, and insert two additional lines to IR: Regium at ingressum sacro celebrabimus ore Regalemque statum deuota voce canemus,</td>
<td></td>
</tr>
<tr>
<td>21-22</td>
<td>22-23</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>omit CH line 23 and substitute Legitimis gaudes sceptris qui, et Regibus ipse;</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>Confirmator for Et Paranyphus; pacis for castas;</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>quosdam for binos;</td>
<td></td>
</tr>
<tr>
<td>26-29</td>
<td>27-30</td>
<td>no change;</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>31</td>
<td>firmo for casto;</td>
<td></td>
</tr>
</tbody>
</table>
Valesio, ingressus hodie regalis in urbem
Qui, sacra templum petens, celebrat solennia festa.

Sic plus ante aram fit supplex voce Tonanti
Valesius, superumque favorem cernuus ambit.

Accipe, quae meditor sic dum tua sacra parantur
for:

Haec meditor, tua dum sponsalia sacra parantur
CH 64-65 IR III 2-3

Inclyte Rex, pietate, gravisque HENRICE triumphi, Stemmate qui clarus, qui nobilitatis honorem

for:

STANISLAE, vir o praestans, qui stemmate claro Ipse genus ducis, qui nobilitatis honorem

66-70
4-8 no change;

71
9 Valesidum sacra for o Promnizia;

72-75
10-13 no change;

76
14 Valesia inclyta for haec Promnizia;

77-81
15-19 no change;

82
20 Valesiae for Promniziae;

83
21 volitat for uiuit; and Carole none per orbem for BALDASAR omnibus horis;

84
22 Francorum proceres te dignis for Quem clari ELYSII decorant et;

85
23 no change;

86
24 Concupiunt cuncti for Delegere viri;

87
25 insert Honoris following Culmen; grati ergo clientis for ut summus EPISCOPUS esses;

88
- omit;

89
26-27 Carmine, Mecoenas, tua fama decusque vigebit for Quamuis defuncti uiuit tua fama decusque; and insert one additional line:

Hic et Alenconi Dux, sanguine cretus eodem;

90
28 Franciscus, iusto memorandus carmine, o inter for:

Hic etiam SIGFRIDUS eris memorandus, o, inter;

91
29 Dux for vir;
frater, filius atque for te, Sora, praeside floret; and insert four additional lines:

Regum, quod bellacis et Herculis ante gerebas
Nomen, et Herculeos posses superare laboreis,
Aetas cum iuuenis sit, opes, et bellica virtus
Teque iuuent Superi, et Maiortia coepta secundent;

93-94 no change;
95 omit CH 95 and substitute Nunc ad te venio,
defuncte Henrice secunde;
96 Inclytus for Nobilis;
97-100 omit;
101 gnati praestansque secundi for o praestantissime gnati;
102 insert Henrici. before ecce; magnis ipsa for hac luce: frequentant and insert two additional lines:
Luce ingressus qua celebrat Regalia gnatus,
Aduena et huc concurrens undique compita complet,
103 Templa sacrata simul iuuenesque senesque frequentant for:
sacratas aedes iuuenesque senesque nurusque
104 coepta for sacra, and Diadema Poloni for cui ducitur uxor; insert one additional line:
cui datur, et regni plenae traduntur habenae;
105 Accipit hic Regnum, quo vix praestantius illum, for:
Uxor qua vix est usquam praestantior ulla;
106 gentis for stirpis;
107 hominum, atque seuerae for pectusque pudicum; and insert five additional lines:
Bellonae et iusti studium, bellique labores,
Atque feras varias, tauros, celeresque caballos,
Et gemmas, pelles, aurique salisque latebras
Copiam item rerum magnam frumenti et aceruos
Foemineumque decus, mares simul, atque puellas,
in quarum for cuius in;
his for huic;
no change;
replace CH 112-118 (six lines) with the following five lines:
Ast ad te redeo, celebrande Henrice Dynasta,
Nuper Alexandri nomen qui fortis habebas,
Nunc cum mutato mutas quoque nomine gentem:
Tu, gravis et clarus patriae et pietatis amator,
Numinis (ecce) loco es, propter tua munera mentis.
no change;
es, dive Henrice for vir es Friderice;
no change;
alme Dynasta for o FRIDERICE;
omit CH 128-133 (six lines) and insert the following three lines:
Sed quia sorsque statusque Ducum, regumque triumphi
Ingressusque tuus res sacra: in vota vocandus
Ergo Deus sacer, ore, Deus cui condere gentem
Vivendi illi praescribere leges for nobis leges sancire iugales;
Deus for pater after benedic;
omit CH 136 and Insert Regnis Galli atque (uno te mediante) Poloni;
Foedere fraterno lunctis, ea firmet amoris for
Ipse liget binos aeterni Nexus Amoris;
The above examination of the substitutions and alterations made to CH demonstrates a much more convincing attempt to adjust the poem to fit its purpose in IR. Only rarely has Falckenburg modified the original to make a change not motivated by the switch in his subject, such as the substitution of Deus for pater at 1.134. Otherwise, the poet's pen has reshaped his original faithfully and convincingly throughout.
D. The Religious Poetry

It is in certain respects misleading to identify a body of Falckenburg's poetry as 'religious' as virtually all his work is distinctly Christian, both in terms of the tone and of the sources from which the poet draws. In this vein Falckenburg did not stray from the habits of his contemporaries, for Neo-Latin verse of a religious character is clearly evidenced in the volumes of Delitiae and other anthologies. While it may be pertinent for our consideration of Falckenburg's early career to point out that the German Neo-Latinists were, in particular, fond of religious themes, as evidenced by the many volumes written in Wittenberg and Breslau in the sixteenth century, Falckenburg's travels and specific audience undoubtedly defined the tenor and fabric of his verse as much as any personal convictions he may have held.

While we find in Falckenburg's epithalamia and court poetry an attention to piety and religious virtue in a secular world, these themes are essentially commonplaces of the genre, although in the Henri poems the distinctly Catholic theme of the Trinity is appropriately evident. In the Historia Divi Apollonii one sees modifications to the romance which include a merger of historical elements drawn from the Books of the Maccabees and extracts from the Book of Daniel. While the former arose to give a touch of historical authenticity to the Apollonius of Tyre story and may accordingly be discounted here, the writing-in of the story
of Nebuchadnezzar from Daniel was a deliberate alteration to an essentially pagan romance to convert it into a pious tale with Christian themes.

Between the two original epithalamia (1564; 1566) and the Historia Divi Apollonii (1578), Falckenburg wrote four booklets on wholly religious themes: Idyllion Sacrum (1567); De Sacrosanctis Pentecostes Solennibus (1568); Psalmus Davidis II (1569); and De Sanctorum Trium Regum Solennibus (1574). Falckenburg then appears to have moved away from his religious themes until 1578 when, along with the Historia Divi Apollonii in his Britannia, he wrote his Sollicitudinum ... Aeglogae. So too, Falckenburg's final publication in this collection is on religious themes. Entitled Ara et Focus, Falckenburg's last booklet is a collection of two poems and a short prose work. The poems, Elegia de Expeditione Palaestinorum in Hebraeos, and Casimirus, Sive de Concertatione Eliae cum Baalistis, published in London (1579), display Falckenburg's familiar style of paraphrasing scripture.

The objective here, as elsewhere in this dissertation, is to identify and summarise briefly the nature of Falckenburg's known works. Accordingly, the orthodoxy of his poetry is not under examination, although in one work we have evidence of the Bishop of London's verification of that orthodoxy insofar as it relates to his Britannia.38 Rather, our interest is in an overview of the literary and historical aspects of his works. With this in mind, we review briefly below Falckenburg's religious poetry in chronological order by publication date.
1. The poem is the first of a style in our poet's canon to which Falckenburg will return in his De Sanctorum Trium Regum Solennibus (Vienna, 1574) and Sollicitudinum ... Aeglogae ... (London, 1578). The poem begins with a précis in sapphic verse before commencing the eclogue proper, which is here a dialogue between Lepers, a Samaritan and Christ. The poem (140 lines), written in dactylic hexameters, contains the stock-in-trade of the pious verse of Falckenburg and his time. For example, Gehenna (1.24) is a place of everlasting damnation and punishment; Calaphas and Annas, the high priests mentioned at the trials of Jesus (e.g. John 18f.), are alluded to along with Pilate (1.117-118). The poem's story is an expanded retelling of the story of Jesus and the ten lepers found at Luke 17.11f. when Jesus was passing between Samaria and Galilee on his way to Jerusalem.

2. As the title implies, Falckenburg has written a series of five meditations which he believes to be both pious and useful: De Adventus S. Supra Apostolos (I, 103 lines); Stupor Barbarorum, et Petri Publica Oratio (II, 137 lines); Petrus Hortatur cum Iudaeos, tum Gentes ad Poenitentiam (III, 121 lines); Invocatio spiritus Sancti (IV, 118 lines); Commemoratio Donorum Spiritus Sancti (V, 126 lines). The book concludes...
with an interesting woodcut (recalling, in part, the short-title and first poem) depicting men apparently praying on bended-knee, while a burning sun, in whose centre is poised a haloed angel, sends forth tongues of fire (cf. Appendix III and Acts 2.3-4).

The first three poems have as their source Acts of the Apostles, drawing on the themes of the Advent of the Holy Spirit above the assembled apostles (Acts 2), Peter's first oration (also Acts 2), and Peter's second oration to the people (Acts 3.12f.). These three poems are followed by two meditative prayers.

3. Psalmus Davidis II quo virulens odium, ac crudelissima conspiratio Iudaeorum adversus Christum Iesum describitur ... Vratislaviae (Breslau), 1569

This is immediately a more interesting work, for it is Falckenburg's only poem in an extensive tradition among Neo-Latinists. Falckenburg guides his reader through the paraphrase with marginal notes which are in fact verses from the Latin Psalm: Quare fremuerunt gentes (Ps.2.1; PD 9); Astiterunt Reges terrae (Ps.2.2; PD 14); Disrumpamus vincula eorum (Ps. 2.3; PD 37); Qui habitat in coelis (Ps.2.40; PD 49) and so on. Following this contribution to Falckenburg's opera of paraphrases, our poet's next works are meditations and paraphrases from scripture which are published in conjunction with the Historia Divi Apollonii in London (1578).
4. *De Sanctorum Trium Regum Solennibus, et Natali Domini, Narratio Historica atque Sacra, Ecloga conscripta ... Vienna, 1574.*

This booklet commences with a brief letter from Elizabeth, Queen of France, to Maximilian II, recommending Jacob of Falckenburg to the service of the imperial court. At the conclusion of the booklet, there is also a short letter of recommendation from the Universities of Paris and Orléans, which is itself an abbreviated version of the highly complimentary letter found on pages 43 and 44 of Falckenburg's earlier booklet *De Polonia* (Paris, 1573).

Between these two prose pieces are a dedicatory poem to Rudolphus Khuen a Belassus, who was a member of a prominent Tyrolean family, and the main work of the booklet: *Idyllion De Epiphaniis Domini*, dedicated to Maximilian II. As discussed in the overview of *Idyllion Sacrum* (Vienna, 1567), it is Falckenburg's style for the eclogue (278 lines) to be preceded by a précis in sapphic verse. A four line conclusion praising Maximilian follows the eclogue. The poem has as its speakers Caspar, Melchior, Balthasar and Maria and claims in the first of its three margin notes to be drawn from Matthew in the Bible. However, the poem appears also to be based on events in Luke, including the annunciation.

5. *Sollicitudinum, Ad Humilitatem, Pietatem Veram, Deique cultum, viam ostendentium, libri singularis Aeglogae ... London 1578.*

As a second booklet within the binding of *Britannia*, these eclogues constitute the second longest collection of Falckenburg's poetry after the *Historia Divi Apollonii*. The eclogues are constructed in the same pattern as that used by Falckenburg for his *Idyllion Sacrum*.
(number 1 above), in which the theme is introduced by a stanza of Sapphic verse, followed by a dialogue in dactylic hexameters. The length of the hexameter eclogues, and the adherence to their scriptural sources varies from theme to theme. Occasionally themes are highlighted by marginal notes to alert the reader to the poet's intended meaning. The subjects treated in this booklet are listed below.

I. The story of Jonah, which Falckenburg describes as in rebellionis statum paraphrasis historica. Drawn from 2 Kings 12-14 and Jonah 2f., the poem is a dialogue between Deus, Ionas, and Nastrologus which forms a good link between the perils of Apollonius told in HDA and those of Jonah described here, a similarity suggested by Falckenburg in his introduction to Britannia in anticipation of modern scholars of Pericles.43

II. The second eclogue, entitled Peccator, is an exchange between an Alastor and Jesus: de vitae humanae miseria et gratia Dei sermocinatio sacra. Beginning with a prayer, Falckenburg recalls the fall of man in the Garden of Eden and continues for 225 lines with allusions to the Old and New Testaments as well as to the classical world. For example, a reference to Paul, his persecution of Christians in Damascus and conversion in Jerusalem as told in Acts (SA II.109-111) is recalled on the one hand, and Persephone, the Fairies, Nemesis and Megera (SA II.125) are alluded to on the other. The poet (or his printer) also notes his indebtedness to scripture via marginal notes: Exodus 33 (SA II.128); Isaiah 42.3 (SA II.182); Matthew 8.8 (SA II.184); Psalm 22.1 (SA II.185); Deuteronomy 6.1 (SA II.199);
Luke 10.1 (SA II.200); but these are only guides to similarities or sources of theme and do not constitute keys to unravel hidden meanings.

III. The third eclogue is Asinus, or the story of Christ's entry into Jerusalem:

\[
\begin{align*}
\text{Cerne praeclarum, Sion o, triumphum:} \\
\text{Christus inferni Satanaeque victor,} \\
\text{Te petit, lugens tua damna, vili} \\
\text{Vectus asello.}\number{44}
\end{align*}
\]

The hexameters convey the conversation of Bartholus and Crispus, which takes on a lighter tone than the previous meditations. For example, when the two are first chatting, Bartholus babbles:

\[
\begin{align*}
\text{Ipse ego, cui similes nunquam spectare, triumphos} \\
\text{Contigit, esse Midae, certe aut Apulaeia dixi} \\
\text{Prodigia: aut stabulo prolapsa cadavera Circes.} \\
\text{Reddiderat temulentum sic insania vulgus,} \\
\text{Pars asino ut vestes substerneret: altera vocem} \\
\text{Tolleret, Illyricis velut, et Carthaginis altae,} \\
\text{Littoribus mango cupidos committit onagros,} \\
\text{Qui clamore nemus complent, ripamque marinam.} \\
\text{Sunt homines, iuxta qui aderant, lurare parati} \\
\text{Se haud generasse asinos, paleis et furfure dignos.}\number{45}
\end{align*}
\]

(SA III.6-16)

Crispus takes Bartholus down a few pegs for his impiety, but throughout this piece, which Falckenburg identifies as an encomion, the poetry contains a spark of vitality which retains the reader's interest more successfully than much of Falckenburg's other religious theme poetry.
IV. The fourth meditation is concerned with Tentatio: temptation. In this poem Bernhardus and Philopater maintain a dialogue based on themes from the Book of Job including afflictions and the accusing Satan, with the perseverance of the righteous being achieved at the poem's end which, to remind one of the theme of temptation, alludes to Adam and the Garden of Eden. The eclogue is followed by a short (7 line) poem by Elias Palingenius, Germanus.⁴⁶

V. Eucharistia is the fifth of the eclogues. Falckenburg says of this: pro statu temporis et fato et ul tuo passim vel rixoso vel calamitoso, de caenae Dominicae communione commemoratio. The dialogue is between Confessor and Diaconus, although it is the least like a dialogue of the eclogues but rather appropriately closer to a confessional.

VI. The final theme of the eclogues is entitled Mundatio and involves the cleansing of the first of two characters, the Leper. The story is inspired by Matthew 8, and it is appropriate that the other speaker is Christ. The first eclogue which Falckenburg wrote, found in Idyllion Sacrum, was derived from a similar theme, the story of the Samaritan Leper found in Luke 17. Here in Mundatio and in Matthew, the lesson concerns beneficiorum et gratitudinis vinculum christianum. The poem only extracts from Matthew 8 the story of verses 1-4, in which the leper is cleansed and sent to the altars of the priests to show his purification (SA VI.64). The final fifty verses comprise a meditation and prayer by the leper on his freedom from tribulation.
Shortly after the publication of Britannia came Ara et Focus, published on 22 January 1579 in London. On the title page one does not find the long list of Privy Councillors and esteemed nobles of Elizabeth's court who captured the two prefatory pages in Britannia. Rather, the approach is more restrained, although the names of note on the title page are no less than those of Queen Elizabeth I and Casimir, the Duke of Bavaria, whose German troops were at the time involved in the Dutch Revolt.

The booklet Ara et Focus contains three works, one of which, Plutarchus de consolatione ad Apollonium is briefly discussed in the next section. The remaining two items in this booklet come under the heading of religious poetry. The former poem, an elegy entitled De Expeditione Palaestinorum in Hebraeos contains, as Falckenburg's preface discloses, the heroic battle of David and Goliath, rumoribus nostrorum temporum, de populationibusque, sive Turcicis, sive intestinis et Tyrannicis. It was in similar terms that Falckenburg referred to the strife in the Netherlands in his Die D. Matthiae (1578), which provides a measure of consistency between Falckenburg's works printed in the Netherlands and England, as well as offering an explanation behind the dedication to Casimir on the title page. The elegy itself is of moderate length at 208 lines while its theme is drawn from I Samuel 17/1 Reg.19.
The last of Falckenburg's religious poems, *Casimirus, sive de concertatione Eliae cum Baalistis* is, like *De Expeditione Palaestinorum in Hebraeos*, a paraphrase of historical scripture (1 Kings 18/3; 2 Kings 18). In this case the theme is the confrontation of Elijah with the prophets of Baal who were assembled by Ahab at Mt. Carmel. Identifying the poem as an *Idyllion*, Falckenburg accordingly follows his custom of writing in hexameters and presenting the pious history in the format of a dialogue between Elijah, Obadiah, Ahab, the Baalists and the Hebrews, although the sapphic précis found at the beginning of the two earlier examples of Falckenburg's *idyllion* style is absent here.
The works of Jacob of Falckenburg collected thus far fall into a few general categories: Falckenburg's *magnum opus* on Apollonius of Tyre: a verse historical romance; the court and celebratory poetry, which has been examined in the context of both the *epithalamia* and the theme of Henri, King of Poland; religious works which may be sub-divided into biblical paraphrases, sacred meditations and dialogues; and our final category: Dedicatory and Occasional Writings.

In this section attention is briefly focused on the ceremonial poetry excluding the *epithalamia* and the laudatory verses to Henri, which Falckenburg wrote as introductions to larger works, and his sole known *genethliacom*, *Die D. Matthiae ....* Mention of Falckenburg's prose *Plutarchus de consolatione ad Apollonium* will be made, as well as a few comments concerning our manuscript evidence of Falckenburg, which has been discussed in Chapter 2 in the context of Falckenburg's biography.

Let us first consider *Die D. Matthiae Nataliciorum Celebrandorum more*, Antwerp, (1578). On 18 January 1578, Matthias, Archduke of Austria celebrated his twenty-first birthday in Brussels, according to Falckenburg. Since 30 October 1577, when he arrived at Lier, Matthias had encountered the manoeuvrings of William of Orange, designed to make the Silent Prince effective head of government while the Archduke was forced to be content with the title Governor-General and numerous restrictions were imposed to ensure there was no repetition of the Don John affair. On 20 January 1578, Matthias took the oath of office for the Governor-
Generalship in the name of Philip II and William of Orange succeeded in his designs and became Lieutenant-Governor to the Archduke and his chief adviser.51

Of the booklet itself there are five sections, each of which is individually dedicated and followed by poems varying in length from 26 lines to 66 lines. The first section, in honour of Matthias' birthday, provides elegiacs which speak of military success for Matthias: with an invincible army the Archduke will defeat the Spaniards and gain immortality. The second poem is dedicated to William of Orange, the guiding light in the Dutch revolt against Spain.52 Again Falckenburg focuses on a military theme, the flames from a bronze cannon spewing forth grape-shot in Falckenburg's description, but the armed citizenry will take up the palms of peace and celebrate a triumph when they have routed the Spaniard. Matthias will earn praise and fame throughout the world! Again in hexameters, Falckenburg moves away from the battlefield. We see the sun set and the night sky filled with stars, among which is a new star: the Austrian Prince Matthias who guides the sceptre of the provinces. The Prince is praised, triumphs are celebrated!53

The brother of Aerschot, Charles Philip de Croye, better known as the Marquis d'Havré, is honoured in the brief dedication of the fourth poem, dubbed a 'Chorus', in which Matthias is reminded that he is answerable to God, just as the people of the country are bound to the Archduke.54 But the central message is one of peace: Nulla salus armis (1.19).55 The fifth and final section, entitled Belgica, is dedicated to Ioannes Scheyfve, Chancellor of Brabant. Belgium wishes Matthias a happy
birthday, but notes that the state is sad, for a foe as savage as the Turk
invades this nation's shores. However, the Austrian Prince will be the
victor and drive away the Spaniard, earning Matthias eternal praise.56

With this, the booklet is completed.57 Falckenburg's verse is
noticeably different from the celebratory poems on Henri of Anjou, for
there is a message and a prospective theme of victory and peace structured
into the poems which establishes a more sincere tone than that developed in
the sycophant's manner of the Henri pieces. This may be due in part to the
maturity of the poet, but it is more likely to be the result of
Falckenburg's mission in the Netherlands. Orange, at the news of Matthias'
impending arrival, was concerned that Matthias would prove to be the
problem and peril that Philip II's first representative, Don John, had
been. Orange was also interested in improving his political position and
authority to assist him in seeing through his reforms, including
legislation to ensure religious liberties. It was these liberties which so
concerned the house of Croye which, as the first house of the Roman
Catholic camp in the Netherlands, though opposed to Philip II, was still in
a position to lose much if Orange were to become too strong. Matthias,
then, was their choice for a nominal link to Philip, as well as being both
a prince of the blood to add legitimacy to their government and a prominent
figure to provide a balance against the measures of Orange.

Falckenburg has given attention to a number of significant persons
whom he may have selected because of their high office alone, or perhaps
because he was aware of their roles in recent events, such as the Marquis
d'Havré and his attempt to obtain English aid.58 The poet's repeated
entreaties for a final peace after turning away the Spaniards suggests a more measured consideration of the issues at hand and varies noticeably from the more distant allusions in the Henri poems, where defeat of the Muscovites and Turks is occasionally mentioned, but in the earlier poems they are commonplaces more than heartfelt issues. Accordingly, for ceremonial poetry we have here verses which, by their treatment of current issues, are more informed and reasoned, eliminating to a significant degree much of the empty laudatory efforts found in Falckenburg's earlier celebratory writings on the Henri themes.

Second among the dedicatory and occasional writings of Falckenburg are his dedications and introductions to the primary works which are found within a number of the thirteen books of poetry collected here. The most significant of the introductory poems written by Falckenburg is that found in the Britannia (1578).\footnote{59} Presented as a Sacrum following dedications to Lords Leicester and Burghley, the poem begins with Falckenburg's familiar theme Nascimur et morimur (1.1) which he had also used as his regula vitae in RH (I.ii).\footnote{60} The verses paint a picture of the times as having countless dangers, but in England one finds a safe port. Falckenburg digresses on aspects of British history (15-20), then draws on one of his poem's themes:

Mirae res mundi, passim concordia rara est

(1.21)

to which he returns (1.63) after discussing England (and therefore her Queen) in the same breath as Minerva and Calliope and giving a catalogue of some two-score nobles of Elizabeth's court.\footnote{61}
Eleuat aequa humiles, concordes nutrit amore

(1.63)

The flattery of Falckenburg's verse is, in fact, appropriate and common in the dedicatory poetry of his day, and we are not surprised to see here much the same approach as that found in the Henri poems.

A second theme of the poem is Falckenburg's attention to the lure and dangers of the sea, first suggested by his image of the Trojan fleet (5f.) and again by his reflection on the far-reaching realms where he will serve: Africa, Asia, Europe, Australia, America or Cathay (67f.). This theme is also returned to after some thirty lines of religious verse, for Falckenburg links (113f.) his praises of England and his sacred meditation:

Huc etiam placide Proceres convertite mentes
Nam mihi materiam Chronica sacra dabunt

(1.115-116)

The Chronica sacra are the stories of Apollonius (1.119), Jonah (1.121), David and Goliath (1.123) and the others which make up the contents of Britannia's two works: Historia Divi Apollonii and Sollicitudinum ... Aeglogae. With this information conveyed, the poet declares the songs to be labours of love which he offers - and none better will be found. With this he wishes his dedicatees Leicester and Burghley well. This compares closely with his dedicatory verses for SA.62 Here Falckenburg identifies his topic as verse meditations, to be brought to the attention of the elite of Elizabeth's court identified on his title page.63 As in other introductions and dedications, Falckenburg alludes to Maecenas and gently puts in a word about patronage before concluding with praises of England
and wishes of peace. Of Falckenburg's other works, there is only one remaining poem which properly fits into the category of an introductory or dedicatory poem, that found at the beginning of De Polonia, which again follows the formula adopted by the poet in his other introductions: laudatory remarks, descriptions of symbols or mottoes, an explanation of the verses to follow with an assessment of their (high) worth and the poet's reminder that he is at the service of the dedicatee.⁶⁴

Among the other writings included in Falckenburg's booklets have been those claimed as his own, such as his brief academic disputation entitled Plutarchus de consolatione ad Apollonium inspired by Plutarch's Consolatio ad Apollonium in his Moralia⁶⁵ and the occasional verses which are linked in theme to the preceding or forthcoming central poem in a booklet;⁶⁶ and those attributed to another, such as Marcellus Palingenius (B; Works p.193), Elias Palingenius (B; Works, p.308), Georgius Milichius (B; Works, p.270) and Paulus Fabricius (EZ; Works, p.10).⁶⁷ These are few in number, and while Falckenburg's little offerings do not constitute a significant aspect of the poet's accomplishments, his selection of quotations from contemporaries is only slightly more revealing.

As far as the existence of other written works of Falckenburg is concerned, there is little which can be said due simply to our ignorance in the matter. Following an examination of the catalogues, rare book rooms and manuscript collections of both academic and speciality libraries in Europe and North America, it has become clear that the collected works of Falckenburg assembled here may not be the poet's complete works ultimately, though they represent his known opera currently. While the most frequently available booklet of our author is his Britannia, such slender volumes as
Die D. Matthiae and Psalmus Davidis II have only been located in one copy at less well-known libraries (in these cases, the Moretus and Wroclaw libraries, respectively). It is therefore reasonable to assume that the fruits of an occasional writer such as Falckenburg, who travelled from Central Europe to London and back at least once and lived until 1583, may have included another as yet undiscovered morsel of verse. In locating manuscript evidence of our poet we have been curiously less successful. I say curiously, for the very nature of the man and his travels should logically account for a letter or receipt beyond the few scraps uncovered at the University of Orléans. Falckenburg's absence from alba amicorum thus far examined is a further curiosity which cannot be explained, given the occurrence of entries by both Jacobus Milichius of Freiburg and Henricus Milichius of Wittenberg, Freiburg's son, in alba amicorum collections such as those at the British Library.

To my suspicions that both printed and manuscript material may await discovery, I add those texts and manuscripts currently listed as anonymous or unidentified, overlooked or mislabelled by libraries, often due to the cataloguing of texts rebound prior to entering the academic library. Through such occurrences, additional written works by Falckenburg may have eluded this collection.

In a similar vein, during my discussion of the printed works on Henri, King of Poland by our poet, I noted that the bookseller to the Yale Library had identified two works by Falckenburg and The Beinecke Rare Book and Manuscript Library at Yale had identified a third Falckenburg booklet bound with De Polonia and In Regium, namely, Regis Henrici III. An
examination of the booklet reveals that a fourth poem, unconnected by theme, has been bound with Falckenburg's Henri collection. Concerning the booklet (GR 14.F187.D4) and its binding, the Librarian has confirmed the following:

As to the period when it was bound together it is difficult to say. The present binding is modern, perhaps late 19th - 20th century, but there is some evidence that the contents had been stitched together prior to this binding. There are stab holes through all pages that do not appear to be part of the present binding.

The printing of this fourth poem is of the same font and characters per line as those produced in the Morel press for Falckenburg, and also matches the print of Regis Henrici III, which bears no printer's name. The two florid letters found in the unidentified piece, a "p" and an "S", are not similar to the Morel florid letters, but do resemble those of RH, though there are not corresponding letters of the same size with which to make a proper comparison. The numeration at the top of the page and the leaf references (Aii, Aiii, etc) are as found in the Morel and RH printings; however, in common with RH and contrary to the Morel texts, no catchwords are employed on the left hand page.

With regard to the text's contents, the following may be said. The work begins on leaf Aii, being page 3. Accordingly, the title page and either a blank page or dedication has been lost on the preceding leaf. The text begins with an Argumentum of ten lines written in elegiac couplets, followed by a Paraphrasis of five and a half pages (148 lines), again in elegiac couplets. Marginal notes (not found in the RH text) are provided as a summary of the poem and are neither explanatory nor textual.
references. The punctuation and use of upper case letters are not noticeably un-Falckenburgian.

The **Argumentum** begins as follows:

*Pauper in exilio, rerumque miserrimus omnium  
Cui parit horrorem sors inimica necis,  
Nonne grauescentem sentit cessare procellam  
Arripiens domini commiserantis opem?*

The **Paraphrasis**, also in elegiacs, is at times reminiscent of Falckenburg's Latin, but I have not discovered any external evidence to prove Falckenburg's authorship of this poem. Likewise, the presentation of an **Argumentum** and **Paraphrasis** is identical to Falckenburg's *Psalmus Davidis II* paraphrases. However, at no time does the Latin go beyond this general similarity in style or subject matter.

While it is an attractive solution to conclude that, based on the similarity of the printing and the history of the binding, the worn front piece of *Pauper in exilio* was discarded and bound with other works by the same author, this is pure speculation. It is possible that further study of Falckenburg's poems, or those of another poet, may reveal the identity of the author of this **Paraphrasis** but we are unable to conclude at this time that the anonymous piece is in fact a work by our poet.

Despite my conjecture that the collected works of this study will not ultimately constitute the complete works of the poet, the above survey of the poet's thirteen booklets and their contents provides a reasonable picture of what one might expect to find should another **libellus** by
Falckenburg be uncovered. Depending on its date of composition, the dedication will either be to a friend or local official (if the year is nearer 1560), or to some higher dignitary or likely patron as the date approaches 1580. The probable venue of the printing is less clear, for gaps exist here and there: was Falckenburg at war or had he temporarily put aside his pen and ink from 1575-1577? What happened after 1579? His publications have appeared in Wittenberg, Vienna, Gdansk, Breslau, Heidelberg, Paris, Antwerp and London over the period 1564 to 1579. The poems themselves will be written in dactylic hexameters (carmen heroicum) or elegiac couplets, and if dubbed an idyllion, the poem will be introduced by a Sapphic stanza. In theme, one is likely to find a paraphrase of scripture, sacred mediation, wedding hymn or celebratory song. As regards his treatment of these themes, it is likely that Falckenburg would stress piety in his holy verse and lace his court and ceremonial works with selections of classical and Christian allusions to reveal, but not overstate, his learning. Little has been said of the poet's Latin style so far, for while it is possible to identify classical echoes and tags, as occasionally noted in the commentary to Historia Divi Apollonii, there is much to be learned about the latinity of Falckenburg's contemporaries and their dependence on primary and secondary sources, as well as the influence that a particular "school" or "circle" may have had on a poet's style and choice of material and models. Literary clues abound in Falckenburg's works, but information on this poet's contemporaries and literary circles may be considered by some to be too fragmentary to take the next step to comment conclusively on Falckenburg's latinity. However, in the Editorial Note in Volume II, brief observations on Falckenburg's Latin style are made and offered for consideration.

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CHAPTER 4

THE "HISTORIA DIVI APOLLONII" AND THE
APOLLONIUS OF TYRE TRADITION
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Introduction

The version of the Apollonius romance provided by Jacob of Falckenburg in his Britannia (1578) is a compilation of one or more versions of the Apollonius of Tyre tradition which has been enhanced and enlarged with excerpts from classical and post-classical sources, entwining the episodes of the original romance with other elements to provide a degree of historical authenticity and Renaissance erudition. Our consideration of the poem here examines certain questions regarding the composition of Falckenburg's version of the romance:

- Can one determine the principal Latin source or sources of this poem, and if so, what are they?

- Does the poet perceive his work to be fact, fable or historical fiction; and in what way has his perception influenced the poem's composition?

- Is it possible to determine whether Falckenburg's Apollonius has served as a source for subsequent versions of the romance's literary tradition and, if so, to what extent has the Historia Divi Apollonii been followed?
Since the solutions to these issues require an appreciation of the problems associated with an extensive manuscript tradition and the incomplete scholarship on that tradition, the consideration of these questions is preceded by summaries of the romance's history in Latin, Greek, English and the other vernacular versions (Sections I-IV, respectively). Sections V, VI and VII of this chapter document my solutions to the above questions.

I. The Latin Tradition

It is clear that the four books containing the tale of Apollonius of Tyre written by Jacob of Falckenburg comprise the most interesting literary accomplishment of our poet. The *Historia Divi Apollonii* attracts attention for the following reasons:

- It is the last Latin version of the romance to be written after over one thousand years of popularity in both prose and verse.

- The story of Apollonius in sixteenth century England, and particularly in the last quarter of that century, reached its greatest notoriety ever, culminating in the licensing at Stationers' Register of the play *Pericles, Prince of Tyre*, attributed to Shakespeare, on 15 April 1609.

Modern scholarship has demonstrated the persistence of the earliest known Latin version of the romance, commonly entitled the *Historia Apollonii Regis Tyri*, and it is this text we shall first examine.
Smyth, in his *Shakespeare's Pericles and Apollonius of Tyre*, introduces his commentary on the antiquity of the Apollonius story by mentioning that "Moritz Haupt, of Berlin, wrote to Tycho Mommsen in 1857, that he knew of more than one hundred manuscripts of the Latin Apollonius." Unfortunately, no single commentator on Apollonius has considered anywhere near one hundred manuscripts in his studies. Elimar Klebs, in his *Die Erzählung von Apollonius aus Tyrus* (Berlin, 1899), deals extensively with sixty extant manuscripts, formulating redactions and stemmata, and mentions three manuscripts which are now lost. This is by far the most thorough treatment of the manuscripts in general. Twentieth century scholars have begun the necessary task of breaking down the manuscripts into sub-sets, permitting some future editor of Apollonius to view the widely dispersed texts with more scrutiny. Two such scholars are Goolden and Raith, who have focused on the English manuscript group in an effort to discover the Ur-manuscript for the Anglo-Saxon Apollonius.

As regards the present examination of the late classical Latin Apollonius, the text used was that of A. Riese, *Historia Apollonii Regis Tyri* in the Teubner edition of 1893. Riese based his edition on a series of manuscripts which he enumerates in his Praefatio. The Teubner edition of Riese, since its publication in 1893, has been the standard reference for the HART version of the romance. Riese's text and the manuscripts of Klebs' first class provide grammar and vocabulary indicative of the fifth century A.D. With the interwoven Enigma of Symphosius as the *terminus post quem* (between the third and fifth
centuries) and the testimonia in Tractatus de dubiis nominibus as the terminus ante quem (middle sixth century), a majority of scholars have established the Historia's date of composition in the fourth or fifth century A.D. Other historiographic researchers have excluded the latter boundary, stating that the date of contaminatio cannot be approximated. With this dubious terminus post quem, a few scholars hypothesize a date one or two hundred years earlier by their examination of prices, coinage and the nature of gifts bestowed by private citizens as accurate chronological indicators. Duncan-Jones, in his examination of the economics of the Roman Empire, narrows the date of composition to the second quarter of the third century.

Further detail in the area of the manuscript tradition and period of composition is beyond the scope of this study; however, it is fundamental to our understanding of Falckenburg's Historia Divi Apollonii to appreciate the considerable volume of varied manuscripts of the Apollonius romance which was generated in the Middle Ages and available to the Renaissance scholar at the libraries and royal courts in the sixteenth century. A précis of the HART narrative is provided, with chapter references to the 1893 edition of Riese, at the beginning of Chapter 5.

Commentators on the HART narrative have identified the romance's naïve style, fast-paced succession of events and curious mixing of Hellenistic and Roman culture as the distinctive characteristics of the romance which separate the tale from its Greek and Latin prose narrative relations. These relations, some more distant than others, include
Petronius' *Satyricon*, Apuleius' *Metamorphoses*, and the Pseudo-Clementine *Recognitiones* in Latin and the Greek romances of Xenophon of Ephesus, Chariton, Achilles Tatius, Longus and Heliodorus, to mention the more familiar names of the genre. As the sole extant ancient Latin romance, scholars have attempted to explain the reasons behind HART's widespread popularity in the Middle Ages and to discover the sources and motivation behind a style which is at one level episodic and a poorly-linked narrative, and at another a purposeful narrative presenting a series of thematic contrasts which are fundamental to the story, when viewed in its entirety.

The mix of both Hellenistic and Roman elements in this Latin novel has itself been responsible for considerable academic debate regarding the origin of the Ur-Apollonius. All of these factors have played their part in Falckenburg's reworking of the story. As we consider our three questions regarding the composition of Falckenburg's version of the romance, it will be useful for us to recall the naïveté, thematic structure and cultural aspects of the *Historia Apollonii Regis Tyri* narrative.

B. THE LATIN TRADITION IN THE MIDDLE AGES

Among the Latin testimonia and fragmentary adaptations of the romance in the medieval period, various episodes and themes of the story are recalled.
Venantius Fortunatus, Bishop of Poitiers (566-568 A.D.), provides the earliest allusion to the Apollonius romance when, in his lyric poetry, he likens his experiences in Gaul to those of Apollonius:

Tristius erro nimis, patris vagus exsul ab oris,
Quam sit Apolloniis naufragus hospes aquis.8

Roughly contemporary with this is the use of the romance as a reference in the grammatical index Tractatus de dubiis nominibus, a manuscript assembled in the seventh century the latest writer of which, Dynamius, is of the sixth. This excerpt employs a phrase drawn from Apollonius' entry into Pentapolis and the announcement that the gymnasium is open.

Gymnasium generis neutri sicut balneum in Apollonio "gymnasium patet."9

The eighth century also offers proof of the widespread interest enjoyed by the romance. The Gesta Abbatum Fontaneliensium (c.750) includes in its thirteenth chapter a list of manuscripts in the Abbot's collection. Item historiam Apollonii regis Tyri in codice uno, appears in this list of works: Codicum etiam copiam non minimam, quod dinumerare oneri esse videtur.10

The Gesta Apollonii, from the same period as Riese's optimus codex, is a fragmentary poem in leonine hexameters framed as an eclogue and written with an arbitrarily assigned dialogue between Saxo and Strabo.11 The Latin reveals the author's familiarity with both Ovid and Virgil, favouring the former's Metamorphoses and the latter's Eclogues and Aeneid. The story itself breaks off after 792 lines. In
the extant portion, little of the romance is told. In the first forty-two lines, Strabo and Saxo introduce themselves and a prayer. Then Strabo begins the tale with the ever-familiar Rex fuit Antiochus. For the remaining portion of the poem, the author generally adheres to the prose narrative tradition.

In the next century Fulcher of Chartres (b.1059) recalls the romance in his Historia Hierosolymitana:

dehinc invenerunt Tyrum civitatem peroptimam unde fuit Apollonius, de quo legimus.12

William of Tyre (1130-1185) also remembers the story of Apollonius. In the thirteenth chapter of his history, William, Archbishop of Tyre, describes the antiquity of the city. Between quotations from Isaiah and Josephus, one reads:

ex hac etiam et Hiram, Salomonis cooperator ad aedificium templi domini, Rex fuit. Et Apollonius gesta cuius celebrem habent et late vulgatam historiam...,3

Belief in this historic authenticity of the romance is held also by Godfrey of Viterbo whose Pantheon (c. 1186) chronicles history from the story of Adam, including a versification of the Apollonius story.14 In Singer's redaction of this poem there are some 198 stanzas of two rhyming hexameters followed by a pentameter verse. Also included in Singer's edition are those verses which Tarsia herself composed, that is, the song she sang to Apollonius in the hold of his ship and the subsequent prose and poetry which comprise the Symphosian riddle scene, which Singer has taken from the Gesta Romanorum. The narrative's
structure is complete and faithful, in most respects, to the pace and thematic content of HART.

Not long after, Godfrey of Boncompagno (d. 1240) contributed further to the literary reminiscences of the romance. In his Epistolarium, composed as a woman’s letter beckoning her lover home, the fictitious writer sees herself as the wife of Apollonius:

... Spes enim est quoddam refugium imaginarium que multos in calamitate positos refocillat, ex eo quod anima in dubiis rebus frequencius exitum felicem expectat, nec refrenat corpus, licet terminum ignorat quesitum. Sed audite, filie Grecorum et adolescentule regni Tyronensis; Vos forte putatis dilectum et desiderabilem meum inter brachia retinere. Sed fallimini!15

Among the many "Songs from Benediktbeuern," the Carmina Burana, also of the thirteenth century, one finds the touching poem of Apollonius' story (no. 97). Within the ten stanzas of the poem the distinguishing episodes of the story are highlighted. In the first, Apollonius laments the evil of Antiochus and in the second, shipwrecked Apollonius is taken in by Archistrates, is entertained as a guest, becomes a teacher, then a lover.

1. O Antioche,  
Cur decipis me  
atque quasi servum reicis me?  
quid agam?  
quid faciam?  
dolo lugeo,  
fleo.  
luctus est doloris,  
fletus mal moris.  
pereo!
2. Heu me miserum,-
    passum naufragium!
Astragis suscipior ad hospitium.
    video,
doceo
lyram, manu tango,
amo.
amor est flos floris,
    lyra est decoris.
gaudeo!

Of the remaining eight stanzas, 4-10 are quite similar. They allude to the events or episodes in a clear and smooth manner. Stanza 3 however deviates somewhat by stating as a proverb that which is to be the condition of the characters for the remainder of the romance.

3. 'Post tristitiam fient gaudia,
    post gaudium erit tristitia':
sunt vera proverbia,
    que fatentur tali.
dicta veritatis,
dicta claritatis
    amantur.

The Gesta Romanorum also contains a version of the romance. Chapter 153, the oldest example of which is the Colmar manuscript, retains a long and quite accurate version of the tale. This fourteenth century rendition of the romance reveals signs of minor adaptation and streamlining. One such example is the reduction of Tarsia's ten Symphosian riddles to three. Clearly this type of adjustment does not significantly affect the narrative or its primary themes. When compared with other versions of the romance, the Gesta Romanorum retelling is often identical to HART as edited by Riese, with variations in the vocabulary employed rather than in the picture painted. Smyth (p.25) underlines the importance of the Gesta Romanorum when he states:
... from the Gesta Romanorum arose the popular versions among the romance peoples, and in Holland, Hungary, Sweden and Russia.

The Gesta Romanorum version, without doubt, was the primary vehicle for the transmission of the Apollonius romance from Latin into the many modern language versions.

In addition to the numerous manuscripts of the Historia, the Gesta Romanorum, the Pantheon and various epitomes and poetic versions, both extant and lost, it is possible that Falckenburg had available the editio princeps of the Latin Historia, published in 1470, and surviving at the turn of the century only in one known volume at the Vienna Hofbibliothek. Singer, in his Apollonius von Tyrus, has collated that text, making its readings of the romance more accessible.18

The next edition of HART, prepared by Marcus Welser, appeared in 1595, seventeen years after Falckenburg's poem.19 Welser's edition arrived too late for Falckenburg to have benefitted from Welser's scholarship. Welser's text for many years after the publication of the 1595 edition was the sole study of the Latin text widely available. Lapaume's edition (1856) failed to achieve the prominence of the editions by Welser, which ultimately yielded to Riese's editions as the preferred texts of HART. Following Riese's first edition (1871), the appearance of an edition based on Parisinus 4955 by Michael Ring moved Riese to withdraw his first effort and replace it with the 1893 edition, which includes the important readings of the Paris manuscript. In the twentieth century, as has been mentioned elsewhere, scholars have largely focused on certain manuscript families, following up on specific areas within the wider manuscript family. In this process new manuscripts have been uncovered,
and the influence of the romance is seen to have been even wider than the 
HART studies of the late nineteenth century had catalogued. After the 
initial work on HDA's relationship to HART had been performed for this 
study, two new editions of HART were published, the first by D. Tsitsikli 
these critical editions indicates that the conclusions drawn by my 
examination of Riese's text with respect to HDA are no less valid. With 
these most recent editions of HART, the highlights of the Latin Apollonius 
tradition have been considered: both the predecessors to Falckenburg and 
the scholarly editions which followed him.
II. The Greek Tradition

Of all the classical and vernacular traditions of the Apollonius romance, the Greek is the most controversial. Falckenburg claims that he has written:

In eandem de vita D(ivi) Apollonii
Mnesthidae, Regis Phoeniciae, Antiochi
Syriae Regis saevitia propulsati,
historiam: singulare opera ac
sedulitate permagna, partim
ex fragmentorum, dubio sermone
cum Graece tum Latine ab ipso
errante Apollonio ante annos 1646.
manuscriptorum, exemplari antiquato,
ab autore, tempore expeditionis Hungaricae
Militi equestri, in arce Leuca versus
Dalmatiam apud Sirfinum sacrificum, ...
inuento.²²

This raises a number of issues; however, we shall address only two here: the possibility of a source of the Apollonius romance for Falckenburg in HDA which is partly in Greek and partly in Latin, and the complications which arise in attempting to identify a Greek source either wholly or partly in that language. The question whether the Apollonius tradition began as a Greek or Latin novel has received considerable scholarly attention, particularly in the last one hundred years. Regardless of where one stands in this debate, a primary point must be made when considering the Ur-Apollonius: no classical or hellenistic Greek novel or poem is now extant which tells the story of Apollonius of Tyre. This fact alone has not dissuaded a parade of eminent scholars from documenting strong arguments asserting that the Historia Apollonii Regis Tyri is a Latin translation of a Greek original. Their arguments are persuasive.
Riese, editor of the *Historia Apollonii Regis Tyri* text used here, firmly believes the story was translated from a Greek original, but is quick to admit that Marcus Welser, who edited and published the first text of Latin version of prose romance in 1595 from a single manuscript, was the first to come to this opinion. Erwin Rohde has supported the arguments of Riese. Their opinion rests on a distinction between what is indicative of hellenising and Greek and what is Christian and Latin. Riese further describes, with examples from his edition, those characteristics conforming to the traditions of the Greek novel and Hellenistic life, such as:

(a) storms and shipwrecks, the preservation of chastity (against all odds), the intervention of pirates; and

(b) the customs, places, and cultural attributes of the Hellenistic world, including the ball game, the place names, the study of Arts and Letters.

Both Rohde and Riese place particular emphasis on the similarities between the *Apollonius* romance and the *Ephesiaca* of Xenophon of Ephesus. Riese is so impressed by the similarity that he says:

Et maxime in Xenophontis Ephesii fabula ... ab ipso operis exordio multa in rebus verbisque Apollonii tam similia sunt ut si quando hunc nostrae quoque fabulae auctorem esse ex fontibus adhuc ignotis appareat, non sit quod miremur.

Riese accordingly attributes those portions of the romance which are popular in style, unpolished or indicative of a Latin style in decline.
to a Latin author. Rohde concurs with this view. Accordingly, the familiar insertions are ascribed to a Roman hand: the Symphosian riddles, the Virgilian verse, the Christian *deo favente*, *deo volente*, and other glosses. Moreover, Rohde has put forth the argument that the Antiochus episode was a Roman addition.

Riese criticises the Roman translator's part in the romance, citing the scene where the fisherman removes his cloak and splits it in two, giving half to Apollonius, as a shaping of the novel to appeal to the tastes of the Roman world in late antiquity. Moreover, Riese points out that the translator, in using at times language and style akin to the Vulgate, masks from the modern reader whether certain Graecisms find their source in the Greek versions of the Bible or in the Greek novel.

On the other side of the dispute, Ben Edwin Perry has been the most aggressive proponent of a Latin origin. Perry's premise is that of unique generation of narrative prose fiction in Latin in a manner similar to what must have occurred in the first Greek romance. Perry asserts that the process would necessarily involve drawing information and themes from extant literature, pointing out that the Antiochus episode and incest theme may have come from a Greek or Latin source, just as the Alcmaeon theme could have been a source for Tarsia's story. The Virgilian and Christian elements, as well as the comic elements, he argues, provide no obstacle for the theory of a Latin original. Secondly, Perry considers the naïve spirit of the story, complete with both fine detail such as the cost of wheat in Tarsus, and the exaggerations, such as the love-sickness suffered by King Archistrates' daughter, stating that they are "characteristic of folktales generally", and that the popular style
which is found in the romance is appropriately joined with the folkloric manner to provide the unique Latin romance.\textsuperscript{32} In this reasoning Perry is joined by Klebs, whose knowledge of the manuscript tradition of the Latin Apollonius has yet to be matched.\textsuperscript{33} Perry's final argument, that of the predominantly Latin character of contaminatio, can have little strength. This phenomenon is not restricted to any one language or genre: borrowings, echoes, and transplants are known in both Latin and Greek.

There is no solution, and it is unlikely that new evidence will surface to award one side or the other the victory. As was stated at the commencement of this section, there is no ancient Greek version of the romance extant. Nor are there any ancient or medieval Greek analogues closer to the Apollonius romance than the Ephesiaca, even in the Byzantine period.\textsuperscript{34} Of the existence of Greek allusions or testimonia, none have been encountered in this study prior to the late medieval Greek versions with the exception of a curious reference by Johannes Malalas to the city Antioch.\textsuperscript{35} Riese says of this, albeit unconvincingly:

Malalas p. 204 utrum ex Apollonio graeco an latino hauserit, cum Antiochiam ex rege Antiocho nominatam falsa dixit, nescimus: ex Apollonio certe hausisse mihi videtur.\textsuperscript{36}

There are two late medieval Greek versions of the romance which were known at the time of Falckenburg. The first is extant in two manuscripts: \textsuperscript{37}
The elder text is, according to Wagner, who edited the manuscript, no later than the early fifteenth century. Smyth reports that the keeper of manuscripts in Paris thought that this manuscript was no older than the sixteenth century. The most recent scholarship on the two manuscripts has been that of A.A. Janssen (1954).

The second medieval Greek version is that of Gabriel Kontianos: 

Διηγηματικα μετηγματον επιλαμβανομεν το έπος της Πειρακτος, in Venezia, per Messer Stefano da Sabio ad instantia di M. D'Amian di Santa Maria, 1534. This edition was followed by another in 1553, also from the Venetian press. Gidel wrote a brief study of the Greek versions of the Apollonius romance, which was included in Wagner's 1870 edition of Medieval Greek Texts.

Of the two medieval Greek versions extant at the time of Falckenburg's writing of the Historia Divi Apollonii, the former version - which at 853 lines is less than half the length of the latter version - was not in print until the nineteenth century. The latter version, that of Kontianos, had received its second Venetian printing in 1553 and was undoubtedly available in various cities and accessible to university scholars in Western Europe. Both Greek versions, following a brief examination of the contents of each, suggest elements in common with that of Falckenburg's poem, but certain of these similarities are shared with the Latin tradition of the romance, and in particular with the Gesta Romanorum. To arrive at a definitive conclusion regarding the dependence of the Historia Divi Apollonii on one or both of the rimada falls outside the scope of this dissertation; but our consideration of the Greek texts while examining Falckenburg's dependence on the Latin sources will be
worthwhile in determining possible-alternative sources or analogues to the *Historia Divi Apollonii*.

As to whether Falckenburg had available a single source in print or manuscript which was written partly in Greek and partly in Latin, the following may be said. No extant manuscript of which I am aware is written partly in each language. This does not mean that such a manuscript did not exist at one time, although such a work is not attested by earlier studies of the manuscript tradition.

What is more likely is that Falckenburg has come to his statement (*cum Graece turn Latine*) in a manner similar to that of Rohde and Riese. Falckenburg was a sufficiently accomplished scholar to recognise both the Greek and the Latin elements of the romance and thereby conclude, as did Riese and Rohde, that the story originally contained elements of both literary traditions as well as both languages.
III. The English Tradition

Prior to Falckenburg's Latin Apollonius published in London, English literature had enjoyed several versions of the traditional Apollonius theme. Of the greatest distinction is the Old English Apollonius of Tyre, which survives as two fragments of an eleventh century manuscript, most recently edited by Peter Goolden. The manuscript, Corpus Christi College, Cambridge, MS.201, came into the hands of "Archbishop Parker from Edward Cradock, Lady Margaret Professor at Oxford from 1565 to 1594." The Old English version is generally a faithful rendering of its Latin manuscript source. Goolden copiously documents the additions, omissions, paraphrases and mistranslations which, when compared with other vernacular versions, are, for the most part, negligible. The interest of this Anglo-Saxon version is, accordingly, of little relevance to our consideration of Falckenburg's work. The same is true for the English metrical translation of the romance which survives only as a fragment.

The three remaining English versions which precede Falckenburg are as follows:


b. Robert Copland's Kynge Apollyn of Thyre, printed by Wynkyn de Worde in 1510.
c. Laurence Twine's *The Patterne of Painefull Adventures*, entered in the Stationers' Register in 1576,\(^5^1\)

The English *Gesta Romanorum* published by Richard Robinson in 1577 is not of interest to us here, since the manuscript from which it was translated excluded the *Apollonius* story.\(^5^2\)

The Copland translation has attractions to both the English philologist and the historian of Renaissance woodcut illustrations, as well as having some interest with respect to the English versions of the romance.\(^5^3\) Told in thirty-eight chapters, the romance has been somewhat compressed in its two successive translations: from the Latin *Gesta Romanorum* version to a French rendition, and from that French romance to this English example. However, examination of the text reveals nothing relevant to Falckenburg's poem.

The remaining two examples of the romance are of significantly greater importance. This conclusion is based on the certainty with which Shakespearean scholars such as Hoeniger, Muir and Bullough have themselves determined that both Gower and Twine were direct sources for the composition of *Pericles*.\(^5^4\) Accordingly, in determining the sources of Falckenburg and the possibility of any subsequent influence of the *Historia Divi Apollonii* on English versions of the romance, particular attention to these works is warranted due to their own ultimate sources in Latin, and their apparent vogue in the sixteenth century.

Gower's version is, as the poet states early in his poem:

107
Of a cronike in dales gone,
The which is cleped Panteone,
In loves cause I rede thus,
Howe that the great Antiochus,
Of whom that Antioche toke
His firste name, as saith the boke....

The book is Godfrey of Viterbo's Pantheon, introduced in the Latin tradition section above. Singer, in his Apollonius von Tyrus (1895), in addition to editing the Cronica de Apollonio found in the Pantheon, has devoted some twelve pages to a discussion of the merits of Gower's version, the relationships of the English adaptation to its claimed Latin source and similarities to certain vernacular versions.

Twine's story is derived from the Gesta Romanorum. Hoeniger asserts that a French version of the Gesta Romanorum was Twine's immediate source for the translation. The narrative of The Patterne of Painefull Adventures is an engaging and a fairly faithful retelling of the romance, and in addition to being drawn from Pericles, it also served as a direct source for portions of Wilkins' The Painfull Adventures of Pericles Prince of Tyre (1608).

These two works (Gower and Twine) were the most likely and readily available English sources which Falckenburg may have come across while in England, although the absence of an extant 1576 edition of Twine does remove a degree of certainty regarding the availability of The Patterne of Painefull Adventures for Falckenburg. Our research in Historia Divi Apollonii will necessarily include consideration of Gower and Twine.
IV. Other Vernacular Versions

The Apollonius romance found its way into a wide range of European languages due in large part to its inclusion in the Latin Gesta Romanorum. The relationship of each of the various modern language versions to its Latin source, which is in most instances the Gesta Romanorum and in somewhat fewer cases the Pantheon or a version from the Historia Apollonii Regis Tyri manuscript family, has received the attention of Singer, Klebs and Smyth in their studies of the romance tradition. Although Falckenburg declares that his Apollonius romance source was in Greek and Latin, we should also consider the potential influences of the other versions available to the poet. Numerous examples of the story are found in manuscript and print from the latter half of the fifteenth century. As we have discussed in Chapter 2 of this study, Falckenburg's knowledge of modern languages is unknown, but a case for a German upbringing may be strongly made and the possibility of familiarity with Polish, Magyar, French, Dutch or English may not be ruled out. We have considered separately the potentially influential factors of the Apollonius romance in England during the period under observation, which included a recent translation of the story (Twine) and a popular vogue during the sixteenth century.

This vogue was not restricted to Britain, as is evidenced by the wide array of vernacular translations and adaptations in the late medieval and early modern period. While it is not my objective to identify the presence or absence of the literary or thematic influences which the vernacular versions may bear on the Historia Divi Apollonii, it is useful to mention here briefly the modern language versions available in the
sixteenth century to indicate the sheer volume of work which would be required in order to prepare a thorough study of the relationship of the various versions of the romance both to one another and to Falckenburg in particular, taking into consideration our wider knowledge of the Latin tradition and benefitting from the studies of individual traditions prepared since Klebs, Singer and Smyth wrote at the end of the last century.

Singer presents his study of the modern language tradition according to Latin source groups: the Gestae Romanorum group which consists of Twine's translation into English (discussed above), a Dutch translation of the Gestae Romanorum, three Volksbücher (Dutch, Hungarian, and Swedish), and a Slavic translation. Singer's descendants of Godfrey of Viterbo's Pantheon, in addition to Gower's Confessio Amantis, include a fifteenth century publication by Steinhöwel and a modern German version. Of Singer's third group, "Zusammenfassung und Ergänzung", a number of renditions are noted. Among the most interesting of these is the lengthy work of the Austrian Heinrich von Neustadt, amounting to 20,893 verses. Smyth's approach to the vernacular tradition is essentially in agreement with Singer. Of the many manuscripts and printed books of the Apollonius romance which have emerged, it is difficult to assess with any confidence the availability of those vernacular works produced up to the time of Falckenburg. The number of printed texts now available are few, but many of them enjoyed sufficient popularity in their day to warrant repeated reprints, which would have increased the possibility of catching Falckenburg's eye. That Falckenburg obtained access to one or more manuscript versions cannot be excluded. We also cannot rule out the possibility that a modern language source known to Falckenburg has subsequently been lost. Of the printed modern language works available to
Falckenburg, listed below are those which may have been most accessible to him. In addition to the printed versions of the story and the possibility of manuscript sources other than those Latin and Greek versions claimed by Falckenburg, we should also consider, if only for completeness, the visual evidence provided in the many versions, which reveals some interesting facts regarding the transmission. This visual evidence is in the form of woodcuts, which are identified below in the context of the printed texts in which they are found and are commented on in somewhat greater detail in Appendix IV, where some of them are presented.

Printed Works: German

Among the earliest printed modern language versions of the Apollonius romance is that by Heinrich Steinhöwel, Die hystory des Küniges Apollonii, Augspurg (sic), 1471. Smyth dated the composition at 1461, Singer at 1464. The book was reprinted often in the next one hundred years, as reported by Smyth: "by Joh. Bemler in 1476, Anth. Sorg, 1479 and 1480: at Ulm 1495; again at Ulm, by Hans Zeiner, 1499, and at Augsburg, by H. Froschauer, 1516." Smyth further reports that the Von Künig Appollonio ... Vor Jarn durch D. Gotfrid von Viterb. im latein beschrieben. Nachmaln inns Teutsch verwendet. (1540, Augsburg, H. Steyner) and the Ein schöne History Appolonius, wie er von seinem Landt vertrieben, schiffbruch und mancherlei unglück erlitten, und doch endlich durch Glück wider in sein Landt kommen ist (Augsburg, 1556) are the same book, that is, by Steinhöwel. The Ain Hübsche Hystori von dem Künig Appolonius (Augsburg, 1552, printed by Hans Zimmerman) Smyth reports to be a reprint of the 1471 edition with "slight changes" and "curious woodcuts."
That Smyth would find the woodcuts 'curious' is reassuring, but their discovery and nature are at once consistent with the medieval tradition of the tale and in keeping with the cross-fertilisation of the romance's many versions. The first woodcut is that of Alexander the Great, crowned, bearded and weary. That Alexander would be included with Apollonius is not extraordinary. In addition to Steinhöwel's dating of the 'reign of Apollonius' shortly after the death of Alexander, as reported by Singer, medieval writers often saw the history of Apollonius as falling into the same sphere as that of Alexander. Smyth reproduces an excerpt from the twelfth century Alexanderlied by Lamprecht, whose "source of information was an old romantic poem of Alexander; by Alberic de Besançon". The excerpt is merely a reference to Tyre which mentions Apollonius and Antiochus; however, this example of vernacular testimonia in conjunction with the Alexander tradition arises elsewhere. For example, W.P. Ker, in his Appendix to Epic and Romance, gives an extract to Flamenca which includes the repertoire of a well-equipped troubadour:

l'autre comtava d'Apolloine  
comsi retenc Tyr de Sidoine;  
l'us comtet del Rei Alexandri.

Among the other tales included in this catalogue are myths from Ovid (predominantly the Metamorphoses) and the stories of Troy and Aeneas. A similar reference to our hero may be found in the Spanish Libro de Alexandre. It comes as no surprise, then, when the preface to this printing (1552) also includes comments regarding the closeness of the Apollonius story to that of the Books of the Maccabees, including such figures as Onias, the high priest.
Printed Works: Spanish

The woodcuts noted in the 1552 German translation of the romance (above) are evidence of the romance's modern currency in two separate languages. This is proved by a Spanish incunable which escaped detection by Singer, Smyth and Klebs: La Vida e hystoria del Rey Apolonio, Zaragoza, 1488.69 The woodcuts in the 1552 Steinhöwel edition published by Hans Zimmerman have been noted in a recent rare book catalogue of Jorg Schäfer of Zurich.70 The blocks are noted as having been found in fifteenth century editions, with a few cuts from the sixteenth century, including two by Hans Schaufelein.71 The illustrations found in the Spanish La Vida e hystoria del Rey Apolonio provide a model for nearly a dozen woodcuts which have been copied, in mirror fashion, to supply the majority of woodcuts found in Zimmerman's 1552 German edition described above. The visual tradition of the Apollonius romance is a further example of the popularity and wide-ranging appeal of the story. The explanation surrounding the Spanish and German inclusion of the woodcuts is left to the art historian and the comparison of the Spanish and German narrative is the province of another study; however, the likelihood of narrative borrowings from the Spanish in the German version is diminished by the fact that the German text is reported to be a reprint (with minor changes) of the earlier editions dating back to 1471.

In addition to the Spanish incunable mentioned above, only one other Spanish published version to precede Falckenburg has been noted. This retelling of the saga is included in Juan de Timoneda's Patranueo in 1576, which Smyth points out to be derived from the Latin Gesta Romanorum.72
Printed Works: Dutch

Of the versions in Dutch, only two predate Falckenburg, the Dutch translation of the Gesta Romanorum: Die Gesten of gheschienissen van Romen which saw three editions: Gouda, 1481; Delft, 1483; and Zwolle, 1484. The other is a rare adaptation from the Gesta Romanorum: Die schoone ende die Suuerlicke historie van Appollonius van Thyro, printed in Delft in 1493. That Falckenburg may have seen a copy of either work when in the Netherlands or elsewhere is possible, but for him to have referred to a copy whilst composing the Historia Divi Apollonii would require a most convincing argument and evidence. On the basis of Penon's examination of the Dutch versions of the romance and their place in the wider Apollonius tradition, there is no evidence of a Dutch influence in the composition of Historia Divi Apollonii.  

Printed Works: Italian

The largest number of editions of a version of the Apollonius story to precede Falckenburg is to be credited to the Italian: La Storia di Apollonio di Tiro in ottava rima, Venez, 1486, with reprints as follows: 1489, 1490, 1492, 1520, 1535, 1555 and 1560. Singer limits his comments on the Italian versions to notations on certain similarities and differences arising in proper names and narrative throughout his study. A rare Florentine edition (c.1580) entitled Historia d'Apollonio de Tiro nuovamento Ristampota is reported by Smyth (p.39) to contain woodcuts.
Two French versions, both prose, appear prior to Falckenburg. The first is: Apollin roy de Thire. Cy commence la cronicque et hystoire de Apollin roy de thir et premierement danthiogus et de sa fille comment par luxure il viola sa fille et comment il mourut meschammet par la fouldre qui loccit. Smyth identifies this work as being printed in Geneva, but questions the dating of 1482. The second, Plaisant et agréable histoire a'Appollonius prince de Thyr en Affrique et Roi d'Antioch traduite par Gilles Corrozet, en ses jeune ans, was published in Paris, 1530. The studies in the area of the French tradition by Singer and Smyth, as well as by others, have necessarily introduced the complex and broad area of medieval Märchen in analogues, and possible sources, to the ever-widening Apollonius tradition. We cannot exclude the likelihood that Falckenburg knew certain of these tales, but I have detected no evidence of them in his Historia Divi Apollonii. As regards other modern language versions of the Apollonius story, although perhaps in evidence in manuscript form in Polish, Russian, and Hungarian, the versions in these languages only saw print after Falckenburg's publication in 1578. That Falckenburg may have benefitted from such modern language versions in manuscript may not be discounted.
V. Falckenburg's Sources: Apollonius of Tyre

When Falckenburg composed his Historia Divi Apollonii, he had available a wide variety of Latin sources and, as we have discussed above, two known Greek sources. We will examine here, based on the findings of a study of Falckenburg's Apollonius poem, the Latin sources of the romance likely to have been used by Falckenburg in the composition of our poet's most significant work. Concerning the poem, Falckenburg has stated:

In eandem de vita D. Apollonii Mnesthidae, Regis Phoeniciae, Antiochi Syriae Regis saevitia propulsati, historiam: singulari opera ac sedulitate permagna, partim ex fragmentorum, dubio sermone cum Graece tum Latine ab ipso errante Apollonio ante annos 1646 manuscriptorum, exemplari antiquato, ab Autore ... inuento: et imitatione librorum Macchabaeorum, cum quibus magnam habere cognitionem videtur, paraphrasi carmentali in poema hoc conversam.

(Britannia, Works p.270, following conclusion of HDA).

Falckenburg further reports in his text and marginal notes that it was at the time of the Hungarian expedition and at Leuca Fortress in Dalmatia that he wrote the poem. Assisted by the marginal note, we can detect that this was the last of three major Hungarian expeditions along the frontier which culminated in the death of Suleiman I, the Great Sultan, on 5 September 1566. We are therefore led to believe that the source material was at the time located in Central Europe, if not actually in Dalmatia, then in Austro-Hungarian hands. These facts expand the scope for the sources available to Falckenburg. Among the Latin sources are a great number of manuscripts of various qualities and redactions, certain of which have been ascribed to the various HART traditions, some to the GR tradition, a few to a sub-redaction which offers
readings of each and fewer still which have subsequently been lost. With so wide a tradition, and given the nature of the subject matter, the separate versions of the romance developed their own, though somewhat less, complex manuscript traditions, such as that of the Cronica de Apollonio. Epitomes of the romance are also known. Finally in 1470 the first printed text of HART was produced. In spite of the many sources available to Falckenburg, the stability of the romance and its uncomplicated, naïve style should provide a good foundation for ascertaining the general group of manuscripts from which a translation or close adaptation has been drawn; however, this is possible subject to recognition from the beginning that the actual Latin source documents may no longer exist and were never collated. The wide ranging tradition of the romance also admits the possibility of contamination from medieval vernacular versions or analogues which may mislead one in search of manuscript or textual sources. To believe what Falckenburg has said of his sources would exclude from inspection printed works, among which are the Latin incunable of 1470 in the Vienna Hofbibliothek, the various editions of the German Volksbuch written by Heinrich Steinhöwel, the Dutch translations of the Gesta Romanorum, as well as certain English, Greek, Italian and Spanish works.

In performing an examination of each of these works and a comparison with Falckenburg's Historia Divi Apollonii, one is confronted with the problem of sifting evidence of contaminatio from coincidence. For example, Pericles boasts several similarities with distant versions of the romance: both Pericles and the Greek rimada by Gabriel Kontianos include the scene of a jousting tournament; and again, Pericles and the Italian La Storia di Apollonio di Tiro each have Antiochus give Apollonius forty days respite following the hero's answer to the riddle. For the moment, these
similarities are attributed to coincidence. In the case of Falckenburg's Apollonius and Steinhöwel's Volksbuch, one must consider whether the latter's comments regarding the affinity of the Apollonius story to certain episodes within the Maccabees constitutes coincidence or whether Falckenburg relied on Steinhöwel's book to make the connection between the Apollonius tradition and that of the Maccabees. In this case we must conclude that the sixteenth century reader knew his Bible well, and that the recognition of similarities between the Apollonius romance and the Maccabees was not the revelation that it has been subsequently.

As discussed above, we cannot take for granted Falckenburg's statement that he relied only on his Latin and Greek manuscripts; accordingly, in our review of Falckenburg's Latin sources, the collation of the Vienna incunable is considered below and in the Commentary in conjunction with the readings provided in the critical studies on the manuscript traditions of the Historia Apollonii Regis Tyri, Gesta Romanorum, Cronica de Apollonio and Gesta Apollonii. Based on my study of these Latin versions of Apollonius and Falckenburg's HDA (as detailed in the Commentary), I make the following comments on the relationship of HDA to each.

Although the Gesta Apollonii exists now only as a fragment, there is no evidence to support Falckenburg's dependence on or awareness of this version of the romance. The similarities of, for example, HDA 1.1 with GA 1, and HDA 1.90 with GA 94, are attributable to common source and metre.

Falckenburg's knowledge of the Pantheon version of the romance is more difficult to establish. The verse Cronica de Apollonio retells the
story of Apollonius in a fashion which departs significantly from the style and language of the prose romance from which it was drawn. The title of the first chapter: De Apollonio rege Tyri et Sidonis et de eius infortunii etque fortunis tempore Seleuci Antiochi establishes the theme of the poem. Apollonius is tossed about by fortune, with the central events of the romance often presented with little change to the prose romance's tradition. At times, however, minor adjustments and enhancements are made to the story. When minor changes occur, it is particularly difficult to satisfy oneself that a change or embellishment in HDA may be attributed to Falckenburg's knowledge of CdA; for example, Apollonius' musical art is compared to that of Orpheus rather than Apollo (CdA 157.44.3). Is this Falckenburg's source for naming Orpheus (HDA II.210)? In this case the answer must be no, for Falckenburg clearly is listing in the surrounding passage a number of pagan and biblical luminaries among whom Orpheus is just one. The same cannot be said for CdA, which adds to the romance tradition, as in the chapter entitled Item de Apollonio, ubi mortuo Antiocho ipse elegitur in imperium Antiochie, where we learn (CdA 159.61):

Rege carent proceres regemque creare laborant.\[109x320]\]
quilibet illorum domimum se velle perorat,\[108x308]\]
quisque sibi dominum querit Apollonium.\[108x297]\]

The HART and GR traditions do not suggest any election or selection process, or intimate the involvement of proceres in the securing of a new king: the throne of Antiochus is simply reserved for Apollonius (HART 44.4; GR 518.34). Falckenburg may have referred to CdA here. When the messenger arrives, Apollonius is told that proceres are involved in the ill-treatment of Antiochus' corpse and that elections have been held and that by unanimous result the kingdom is his (HDA III.21f.). Indeed, CdA 159.67 tells of innumeri legati sent to seek out Apollonius and although
CdA retains the scene in which the Tyrian Prince and his wife learn while walking along the shore the news of Antiochus from a sailor in his ship (referred to as a nuntius in CdA), Falckenburg omits this latter scene and records only the visit of a nuntius in Altistratus' court (HDA III.20; CdA 160.71.1).

Another scene which may have been followed by Falckenburg is that of the recognition between Apollonius and his wife (Cleopatra in CdA). The question rests on one's interpretation of the word signa:

Rex pius uxoris dum signa refert morientis,  
viva sedens loquitur, cognoscit et acta loquentis.

CdA 176.164/194/195.

If signa can be read here as tokens, such as a ring or other ornaments, then perhaps this is Falckenburg's source for the ring recognition (HDA III.411f.). Neither the works of Gower nor Steinhöwel, both of which are drawn from CdA, have interpreted the scene in this manner, nor am I aware of other versions preceding Falckenburg in which the romance relates a ring recognition scene. Of particular difficulty in closely comparing the contrasting CdA and HDA is the incidence of numerous gaps in each version with respect to the traditional plot of the romance.

The collated CdA is lacking the riddle of Antiochus and the rape of his daughter, the verses of Tarsia sung to Apollonius, as well as her riddles, and many of the references to Greek and Roman gods. Notus, Boreas, Apollo, and so on are replaced by the Wheel of Fortune. HDA, on the other hand, omits the scenes of the poor fisherman, the gymnasium and bathhouse, the three suitors, much of the brothel episode, and the
vengeance on the evil foster parents. However, it is certain that the distinguishing characteristics of HDA are not drawn from CdA: for example, the connection of the hero to the Books of the Maccabees or Daniel, or the importance of Providence rather than Fortune. Finally, in those instances where CdA and HDA agree, the agreement usually includes GR and HART as well. Instances of similarity have been noted in the commentary and suggest by their frequency and nature that if Falckenburg knew of the Pantheon version of the romance, he did not rely on the Cronica de Apollonio for the composition of HDA.

The poet's reliance on HART is linked to his use of GR, for as has been discussed elsewhere in this chapter, the work of Klebs has detected a sub-redaction of the prose romance tradition which closely links readings found in each recension, and which ultimately may be due to scribal collation of HART and GR manuscripts, producing a hybrid of the manuscript family. The Commentary (Chapter 5), illustrates Falckenburg's reliance on a manuscript tradition closely associated with extant versions of the Gesta Romanorum (chapter 153). Throughout HDA the language of GR is evident, but nowhere more so than in the song of Tarsia to her father Apollonius (HDA III.153f.) where nine lines are drawn from the GR.

However, while this Psalmodia Tarsiae provides evidence of an affinity to GR, as shown in the Commentary, the readings found in Falckenburg at times point to different GR collations on the one hand and to various HART readings on the other. For example, the HDA reading (III.163) scortes is found in Oesterley and Keller, but sortes is read in the Colmar manuscript and a manuscript in Vienna (VI 3332); violarier ulis (HDA III.164) is found in Keller, Welser, HART (Lapaume's edition) and the
Vienna ms. while violari et ullis is in the Colmar ms. and Oesterley; gladium (HDA III.165), also in Oesterley and Keller, is preferred in place of gladiis, but Falckenburg has written corruerat rapiens in place of corruit et raptor, found in the above readings associated with the GR group. From the above, Oesterley's text is the nearest guide to Falckenburg's source. However, Tarsia's song alludes to Auster (HDA III.172), the wind whose unfavourable breezes inhibited progress at the time of Tarsia's birth. Falckenburg demonstrates internal consistency in naming this wind, for he mentions it earlier (HDA III.114) when Lucina is giving birth. In doing so the poet appears to have taken Auster from a HART manuscript (e.g. Parisinus 4955), for no wind is mentioned by name in the GR versions. In the HDA commentary further examples may be found of verse which follows Oesterley's GR reading at one point and the HART reading at another. The description of Apollonius' musical performance in the court of Altistratus reveals a knowledge of events found only in HART (HDA II.225f.), while the names Altistratus and Machilenta used throughout Falckenburg's poem are from the GR tradition.

Among the strongest evidence in support of Falckenburg's dependency on the GR are the verses of Tarsia examined above. When GR and HART are in general similar, Falckenburg tends to prefer GR, though occasionally a reading indicative of a HART source arises, particularly when GR glosses over details and HART retains a descriptive word or passage. Such characteristics are indicative of either a manuscript in Klebs' sub-redaction or the use of several manuscripts with both a GR and HART tradition represented. To attempt a more detailed identification is not possible for the reasons which have been discussed above and demonstrated in the commentary.
VI. Falckenburg and his History of Apollonius

Historiae placeant celebres, mihi credite vitam
instituunt, quae sint fugienda, sequendaque monstrant
Fabula non omnis sernenda est, recta legatur:
Ista iuuant, eadem pariter sine crimine prosunt

Falckenburg borrows from Marcellus Palingenius when he introduces his Britannia, of which his Historia Divi Apollonii is the major poem. In concluding his fourth and final book of Apollonius' life, he again calls on another:

Historia est testis temporum, lux veritatis
Vita memoriae, magistra vitae, nuntia vetustatis

Cicero, de Or. 2.9.36

With dates and references in marginal notes and throughout his poem Falckenburg has rewritten the Apollonius of Tyre story, allegedly from a Greek and Latin manuscript and with assistance from the Books of the Maccabees, with which the poet believes the narrative has some close connection. Yet what was his regard for the subject matter? Was his task that of history or fable, and in what way has his view altered the character of the romance's tradition?

We know that in the medieval period the story of Apollonius was included in historical compendia such as the Pantheon and alluded to in various chronicles. Falckenburg's identification of similarities between the Books of the Maccabees and the Apollonius was, as we have discussed above, a view shared by others in the sixteenth century. When Godfrey of Viterbo and Fulcher of Chartres wrote, the story could be found alongside the story of Aeneas and the Alexander romance, the former of a
venerated classical tradition; the latter, a 'romanticized biography' with its roots firmly set in history. The Apollonius saga was ranked neither in the historical canons nor with the fictional literature with which it is now commonly associated — the Greek novel. Rather its popular appeal ensured its endurance and diffusion. And, unlike the Pseudo-Clementine Recognitions, Apollonius of Tyre and his history also avoided an early association with homiletic literature and thereby retained a greater freedom for transmission among folk literature on the periphery of fact and fiction with no attendant religious lesson.

In the late fifteenth and the early sixteenth centuries, the Apollonius of Tyre story continued to retain its popular Volksbuch style, undergoing relatively few changes in its vernacular narrative versions. Those changes which did occur are usually attributable to a desire on the part of the translator/adaptor to appeal to the story's contemporary audience: in the earlier Greek rimada Apollonius' wife is discovered in the Temple of St. John rather than in that of Diana; in Twine's English version (1576), the traditional game of pila in Pentapolis becomes tennis. With the second quarter of the sixteenth century, the Greek romances with which Apollonius of Tyre is now closely associated began to enjoy both a popular and a critical vogue. The Aethiopica, Ephesiaca, and the adventures of Daphnis and Chloe, Chaereas and Callirhoe, as well as those of Leucippe and Clitophon appeared in print and in translation, becoming models of a literary genre unrecognised in the ancient world.

The leader among these 'prose epics' was Heliodorus, whose Ethiopian Story of Theagenes and Chariclea saw its first printing in Greek by Vincent Obsopoeus of Basle (1534), in Latin by Stanislaw Warszewicki
(1552), which was itself translated by Thomas Underdowne into English (1569 and again in 1587, in a revised edition). The influence of Heliodorus' literary style on Sir Philip Sidney's Arcadia is as striking as are the parallels in the plot of Sidney's adventure to those of the Apollonius of Tyre story. In French, Jacques Amyot's L'Histoire aethiopique de Heliodorus (1547) enjoyed a greater influence, capturing the attention of Rabelais, Racine and Montaigne, to name a few. This widespread acceptance of Heliodorus is due in no small part to the critical merit attributed to the Aethiopica by such luminaries as Julius Caesar Scaliger in his Poetices Libri Septem (1561). Achilles Tatius' romance The Adventures of Clitophon and Leucippe was also popular. Throughout the rest of the sixteenth century and on into the seventeenth, other Greek romances were printed in Greek for the first time, often preceded by Latin translations, and quickly found their way into modern language translations and adaptations.

It is against this background that one must evaluate Falckenburg's Historia Divi Apollonii, for the Apollonius romance as it emerged from the Middle Ages into the Renaissance had yet to be dubbed a 'Greek romance' and at the same time did not enjoy an association with historical fact, as did the Alexander romance tradition. From Falckenburg's text, the painstaking efforts taken to connect the hero Apollonius and the romance's wicked Antiochus with the history of the Maccabees suggest an effort to shift the narrative to some degree from the fictional to the biographical. However, Falckenburg's efforts in this area must be seen as no more than dressing-up a work of narrative fiction which would have appeared to Falckenburg poorly told in the manuscripts from which he drafted his poem. As the medieval testimonia demonstrate, the story of Apollonius certainly attained a level
of popularity enjoyed by the legends of Alexander, Aeneas and Troy; however, without an ancient foothold in fact, Apollonius of Tyre, in Falckenburg's eyes, lacked the degree of credibility necessary to elevate it to something more than a folktale, to a story which was worthy to be read by a person on his travels. To accomplish the modification required to elevate the story, Falckenburg entwined the ancient novel's narrative in a history which itself contains many of the elements of the romances of antiquity. The Books of the Maccabees provided that foothold from which Falckenburg could develop his Historia in the vein of a historical novel in order to iron out the elements of the ancient prose romance which were contradictory or previously inexplicable: the HART tradition has numerous such wrinkles which would have discouraged the more discerning readership. For example, the contradictions presented by Athenagora having a daughter of Tarsia's age (HART 70.1) then seeking and winning the hand of Tarsia following the recognition scene with Apollonius (HART 105.1); also, the unanswered questions regarding the nature of the formal relationship between Antiochus and Apollonius and their respective dominions (HART 44.4), and Apollonius' accession to the throne of Antioch (HART 116.1). Falckenburg sought to address these problems by carefully placing the story within a time-frame set by the Books of the Maccabees. This is evidence of the poet's aim to make his piece 'historical'; yet his objective is more than that, for he saw in the Apollonius romance not an opportunity for wider entertainment, but a vehicle for a lesson on suffering and redemption (discussed in greater detail in the next section) which removed the common, simple appeal of the ancient story, thereby relegating his Latin version to a distant shelf in our library of the Apollonius tradition.
Falckenburg's assertion that his source was partly in Greek is, I believe, a further example of his conscious effort to place the Apollonius romance among the novels of Heliodorus, Longus and others, but within the genre of fictional biography/historical romance, not unlike Hägg's historical novels. In this way, Falckenburg's Apollonius maintains a structural similarity to the western tradition of the Alexander romance, which is consistent with the initial woodcut in Zimmerman's reprint of Steinhöwel's German Apollonius (1552). However, the shift in Falckenburg's version from a story driven by Fortune to one guided by Providence and the emphasis placed on the tribulations Apollonius is to suffer in atonement for his part, in order for him to achieve his ultimate redemption, inject a strong Christian element which separates the poem from its pagan romance tradition. Nevertheless, the Historia Divi Apollonii remains distinct from the narratives which include theological debates and lengthy homilies, such as are found in the Pseudo-Clementine Recognitiones, and the miraculous, moralising Christian stories of the saints and apostles.100
VII. The Historia Divi Apollonii and its Influence

Third among our questions to be addressed regarding Falckenburg's Historia Divi Apollonii concerns the degree of influence this Neo-Latin version of the ancient romance may have had on subsequent redraftings of the novel's tradition.

As was noted earlier in this chapter, following the publication of the Historia Divi Apollonii in 1578 Marcus Welser published the second Latin text of the prose romance at Vienna in 1595. Around the same time, Twine's The Patterne of Painefull Adventures was printed in London, perhaps for the second time. Continental translations and stage adaptations were soon to be published in what is probably the romance's most popular period. Whether Falckenburg's version was read by any of these playwrights, poets or romancers is as yet unexplored. The absence of the Britannia from many Continental libraries suggests that relatively few would have had access to the poem, although Falckenburg may have returned to central Europe with several copies of his booklet. The wide range of versions and the comparative ease of obtaining translations in Italian and German, as well as the existence of Welser's editions, lessen the likelihood of Falckenburg's poem having an impact on versions in Magyar, Dutch or any of the other languages into which the romance spread. A modern study of the inter-relationship of the post-medieval versions of the Apollonius tradition would make a challenging and expansive project, and would span virtually every modern European language.

It is a more manageable task, and potentially more fruitful, to search for the influence of HDA in a single language - that of the country
in which Falckenburg's poem was published. Of the works written in English on Apollonius of Tyre, Gower, Copland and Twine obviously precede HDA. Their reprints show no sign of contamination from our poem. Regarding George Wilkins' work, The Painfull Adventures of Pericles, Prince of Tyre, (London, 1608) one must be careful when discussing its role in the tradition of the romance due to its affinity to Shakespeare's Pericles (which is discussed below) and Twine's translation. The position of Wilkins' narrative within the English tradition is thoroughly covered by Muir, Hoeniger and Bullough. No relationship between Wilkins' novel and HDA has been noted. Subsequent offerings of the Apollonius tradition in English have been limited to Lillo's play Marina, Merivale's poems written for John Coleman's production of Shakespeare's Pericles, Prince of Tyre and T.S. Eliot's "Marina." In these works no evidence of HDA exists. Remaining, then, is Shakespeare's Pericles, which warrants examination in detail.

Pericles, attributed to Shakespeare, was entered on the Stationers' Register on 20 May 1608, probably in the form of a prompt-book, by Edward Blount. In the following year there appeared the first Quarto of the play, but in the intervening period, George Wilkins put his name to The Painfull Adventures of Pericles, Prince of Tyre. The intrigues surrounding the personalities and the race for publication of Pericles have been considered at length by others who have ultimately been unable to establish a number of fundamental facts due to the absence of evidence and the passage of time. As regards the period of the play's composition and its authors, modern scholars of Pericles are generally agreed that more than one hand was involved in the writing of the play; however, an exact date of its earliest version is elusive, though the allusion to an admiral
of the Spanish Armada, Don Pedro de Valdes (Pericles IV.I.96), gives further support to the conclusion of F.D. Hoeniger and others that the play is likely to have been written well after 1590, with the strongest evidence suggesting a date after the beginning of the seventeenth century.¹⁰⁵

Current scholarship has conceded that the Pericles collaborators, including Shakespeare, worked on various parts of the play, with Shakespeare lending his hand most notably in the final three acts and probably after some initial drafting of the play had at least commenced.¹⁰⁶ There is no question that among the sources utilised by the collaborators, Book viii of John Gower's Confessio Amantis, of which the 1532 and 1554 printings were available, formed the foundation to the play. Laurence Twine's The Pattern of Painefull Adventures, entered in the Stationers' Register in 1576, and now extant in two relevant editions, one believed to have been printed c. 1594 and the other in an edition dated 1607, has also been successfully shown to be a direct source for the narrative of the Apollonius romance found in Pericles.¹⁰⁷ The role of George Wilkins' The Painfull Adventures of Pericles, Prince of Tyre, which is in large part plagiarism of Twine, in the composition of Pericles is less clear; however, Hoeniger and Muir have concluded that Wilkins' novel is inspired by the play rather than the play being drawn from Wilkins' novel, although Hoeniger also sees Wilkins as a collaborator.¹⁰⁸ Modern scholarship by Shakespearean researchers has largely been restricted to the above sources for information on the Apollonius romance tradition. Accordingly, lines and imagery found in the play have often been sought in contemporary English prose and poetry in order to find sources or analogues which illustrate 'commonplaces' in Elizabethan literature to the exclusion of accessible Latin or vernacular sources in the romance's tradition which
remain unexplored. This unfortunate attitude is exhibited by Hoeniger who, in discussing the works of Klebs, Singer, and Smyth reports:

Klebs' is the best and Smyth's the least reliable of these studies. None of them should be trusted for their account of the immediate sources of Pericles, but the German books are at least otherwise trustworthy.  

This editor of the Arden Pericles subsequently makes two statements which tacitly endorse as necessary inspection of the studies criticised above to answer the question (page xvii of his Introduction,) relating to the use by the Pericles playwright of "the word bitumed at (Pericles) III.1.71 and III.11.57 (which) seems to have been derived from a Latin source, for it occurs neither in Twine nor in Gower." The Latin source is readily identified by Ernest Schanzer, editor of the Signet Classic Shakespeare edition of Pericles, and is found in each of the edited texts of the Gesta Romanorum in which the Apollonius romance is found.

Hoeniger's second comment is a more interesting admission. He comments that "it is not possible to say which edition (of Twine) the dramatist used", noting:

The edition of 1607 may have been the immediate cause for the play, or the play may have been the immediate cause for it. As Twine's novel is an indirect translation of the story in the Gesta Romanorum, some passages in the play that appear to be derived from Twine may in fact come from a different source.

In considering further the above point that "some passages in the play that appear to be derived from Twine may in fact come from a different source", a number of versions of the romance present themselves as possible sources of inspiration for the collaborators. In the vernacular, during
the period following Falckenburg and preceding *Pericles*, one finds a French translation of the *Gesta Romanorum* version of the *Apollonius* romance, as rendered by F. de Belleforest (1595), for example. That other versions of the romance were published during the period which falls between that of Falckenburg's work in 1578 and the likely composition date of *Pericles* early in the seventeenth century is not unlikely, given the vogue of the romance throughout Europe at the time. Accordingly, our bookshelves containing the many versions of the *Apollonius* romance are incomplete, given both the loss of manuscripts formerly recorded, and the ever-present possibility of new sources arising as Neo-Latin and Renaissance studies unbolt the vaults of less frequented libraries.

In examining our bookshelves of the *Apollonius* tradition, we note then, in addition to Gower and Twine, a wide array of versions in print and in manuscript which existed at the time of *Pericles* composition, have occasionally revealed analogues to or coincidences with *Pericles* when subjected to scrutiny and which may have presented a theme, episode, or turn of phrase which caught one of the collaborators' imagination. We have already considered briefly a few of these versions, each of which presents separate difficulties when unravelling the relationship of each with its siblings in this nuclear family.

The *Historia Apollonii Regis Tyri*, in its Latin Ur-text form, accounts for over one hundred manuscript versions of greater or lesser faithfulness to the postulated original in Latin. These *Historia Apollonii Regis Tyri* manuscripts sired directly or indirectly four later versions of the Latin tradition: *Gesta Apollonii, Gesta Romanorum, Cronica de Apollonio*
(Viterbo's Pantheon) and Historia Divi Apollonii (Falckenburg). From these Latin versions have come further manuscripts and printed works in the vernacular which, while ultimately owing their story to the Historia Apollonii Regis Tyrina, have drawn on intermediate versions of the romance with the result that elements of the original narrative have been lost, new themes have been added and numerous familiar items modified to suit the adaptor's audience. Pericles, as the favourite son of this ever-expanding family, is a prime but by no means unique example of this complex dependence. The skeletal frame of Pericles is certainly Gower's version of the romance from the Confessio Amantis, (Book VIII), which itself was drawn from the Cronica de Apollonio found in Godfrey of Viterbo's Pantheon. The other readily identifiable source for Pericles is Twine's The Patterne of Painefull Adventures, whose own ultimate source is the Latin Gesta Romanorum, or a very closely related version of the romance from the Historia Apollonii Regis Tyrina tradition.

Efforts to establish further Apollonian sources for Pericles have not been well received by Shakespearean scholars, as the isolated similarities which have been noted are judged to be of such infrequency that editors of Pericles have dismissed these parallels as analogues generated independently, stating that they are simply illustrative of coincidence. Examples of such analogues are found in Copland's King Appolyn of Thyre, itself a translation from a French version of the Gesta Romanorum, and in the Greek rimada by Gabriel Kontianos in which a chivalric tournament is contested. Both versions of the romance have analogues in Pericles, and both have been determined to be too remote for consideration as sources for the collaborators.
Included in the catalogue of potential sources for Pericles identified by modern scholars are those works which in theme, vocabulary or literary style suggest an indebtedness of Pericles to various non-Apollonius romance works. Hoeniger rightly plays down their importance, however, as all too often these 'minor sources' are no more than English translations of themes adopted centuries earlier by the romance in its Historia Apollonii Regis Tyri form, and at best serve only as stylistic and literary guides and not thematic sources, as the theme was already firmly before the collaborators in the pages of Gower or Twine.16

An example of this 'minor source' quest may be found in the episode of Marina's experiences in the Mytilene brothel, found in Pericles (IV.v-IV.vi.). Gower, Confessio Amantis (VIII.1429f.) and Twine, The Patterne of Painefull Adventures (Chapter XIII) record the events in some detail. William Elton and E.M. Waith each provide a glimpse at late sixteenth century translations of ancient writers and suggest these translations to be possible 'minor sources' for the brothel episode: for example, Busche's fifty-third declamation Of her who having killed a man being in the stewes claimed for her chastity and innocence to be an Abbesse, offered by Elton, and Seneca the Elder's Controversiae I.2, suggested by Waith.117 Upon examination of both articles and sources, it is clear that thematic similarities are present, particularly with Seneca's Controversiae, as discussed by Perry (p.314 and 321) and earlier by Klebs (p.187-227) in relation to the Historia Apollonii Regis Tyri and its origin; however, one is hard-pressed to gather evidence of stylistic similarities which would have actually employed these separate works in composing Pericles. It is perhaps more significant that such works were published and, presumably, recognised as popular stories at the end of the
sixteenth century, sharing the same vogue with the theme as it appears in Pericles.

We have to this point briefly touched on the indebtedness of the Pericles collaborators to the known English sources: Gower and Twine. Additionally, an appreciation of the intricacies of the Latin and modern language versions of the romance has been offered to underline the difficulties in determining further sources for Pericles from the voluminous collection of the romance's tradition, due in large part to ultimate dependency on numerous, and perhaps lost, manuscript traditions. In this review the distinction was drawn between extended dependence on a source, as in Twine and Gower, and the isolated parallels which must be considered inevitable when the retelling of the same tale occurs in a similar cultural environment. We additionally reviewed in general the significance of the 'minor sources' to Pericles and by example suggested that a common theme is perhaps better regarded as an analogue without further support testifying to its use by the collaborators. This reworking of what is largely foundation material for the student of Pericles has been necessary before consideration of an additional source of Pericles may be discussed, for Pericles is unusual, and complicated, in that:

...first, the playwright of Pericles followed, on the whole, the outlines of his story - a very undramatic story at that! - more closely than was Shakespeare's usual custom in romantic comedy or tragi-comedy; but secondly, the best passages and episodes in the play, both in prose and in verse, are largely of the dramatist's creation. 114

Hoeniger, as well as others, is convinced that the significant sources for Pericles are limited to Gower and Twine and yet there recur suggestions in the play and acknowledgements in the scholarly commentaries
that a collaborator had his eye on the Latin version of the Apollonius romance found in Chapter 153 of the Gesta Romanorum or a Historia Apollonii Regis Tyri redaction closely associated with that version. These 'suggestions' include the use in Pericles of the word bitumed at III.1.71 and III.11.57, which eluded Hoeniger but is found in the Gesta Romanorum (Chapter 153, p.519, 1.18 of Oesterley's edition).119 Also, Malone's comment on Pericles II, Chorus, 7-8 may be added here:

I suspect our author had here in view the title of the chapter in Gesta Romanorum, in which the story of Apollonius is told, though I will not say in what language he read it. It is this: "De tribulatione temporali quae in gaudium sempiternum postremo commutabitur".120

Malone further points out the similarity of Bawd's line at Pericles IV.vi.121: "Crack the glass of her virginity" and frange nodum virginitatis eius, found in the Gesta Romanorum edition by Oesterley at p.524 line 22.121 When coupled with Hoeniger's remarks that certain of those passages which "appear to be derived from Twine may in fact come from a different source", the evidence above indicates that there is ample scope for re-examining Pericles with an eye on certain Latin versions of the romance at hand.122

One would need to exclude from the beginning of the exercise the question regarding the Latin skills of the Pericles dramatist and approach the subject with regard to thematic and linguistic parallels between Pericles and the Latin versions on the assumption that, if supportable examples are detected, these alone will verify to a high degree the dependency on a Latin text by a collaborator.
The review would require at each stage close attention to both the Latin tradition and to the English of Pericles since, as will be noted below in our consideration of Pericles and the Historia Divi Apollonii, the incidence of parallels between Pericles and HDA is high, which collectively weakens the argument for viewing individual similarities as coincidence.

It is suggested here that two types of similarity may be established between HDA and Pericles, the first to be considered is that of recurrent parallels uniquely shared by the works under consideration; the second is the degree of thematic congruence or affinity enjoyed by the two pieces when subjected to literary interpretation.

Our examination of this first class of similarity must identify and eliminate those commonplaces and coincidences which are the stock-in-trade of the Renaissance writer in general and the poet who is composing on a classical theme in particular. In this respect, the "five golden rules for the parallel-hunter" established by M. St. Clare Byrne and reiterated by F.D. Hoeniger are worthy of consideration, though difficulties arise when working from Latin to English.123 Among the most frequent commonplaces are the references to and invocations of certain deities, as well as classical allusions which are included in the Renaissance poet's satchel of literary tools. For example, in the traditional romance, both Apollo and Diana retained special roles and their involvement in the romance was accordingly restricted. In HDA, Apollo arises in sixteen instances, in Pericles once; however Diana (in its variants) is found eight times in HDA, and sixteen in Pericles.124 The frequency of Diana's appearance in both works is due to a conscious effort on the part of the authors to emphasise her role in releasing the
protagonists from their tribulations. It is clear, though, that *Pericles* develops this point further than does HDA.

Moving from commonplaces to more striking similarities, there are a number of parallels which require attention, some of which on their own may be explained away as analogues, but which, in conjunction with further parallels, suggest that Falckenburg's *Historia Divi Apollonii* is a source employed by a collaborator in the composition of *Pericles*.

Falckenburg, throughout a number of his latter works, draws heavily from the Bible, and particularly from Old Testament tales. In his *Sollicitudinum ... Aeglogae* (London 1578), the story of Jonah (First Eclogue) draws on both the Book of Jonah and *II Kings*. The following eclogues (SA) further demonstrate Falckenburg's attachment to scripture as a source: for example, Falckenburg draws from *Isaiah*, *Psalms*, *Deuteronomy*, *Matthew* and *Luke* in the *Second Eclogue*. Accordingly, one is not surprised when Falckenburg recognises the similarity between the *Apollonius* told by his source and the reports of Antiochus and Apollonius in the *Books of the Maccabees*. Commentators on *Pericles* have noted previously the possible indebtedness of *Pericles* II.iv.2-12 to *2 Maccabees* ix. But a close examination of the passage in *Pericles* reveals that the playwright had more than a recollection of *2 Maccabees* ix, for the dramatist noted (cf. *2 Macc.* ix.7) that Antiochus is actually in his chariot when attacked by the gods (*Pericles* II.iv.7). As is noted in the HDA commentary, Falckenburg both in his text and in his marginal notes identified his debt to *2 Maccabees* ix. for HDA I.469f. Falckenburg modified the story in *2 Maccabees* to fit into the novel by separating the incestuous couple, depicting each as dying by
their separate fates: death by lightning for Antipagena, and by worms and plague for Antiochus. In Pericles, the story is likewise adapted from 2 Maccabees: the couple are together in a chariot, struck by lightning and then suffer from their own rotting stench.

The above similarity of treatment is not sufficient to demonstrate that a Pericles collaborator drew from HDA. However, Falckenburg later reminds the reader, when he informs the court of Altistatus of Antiochus' fate:

\[
\ldots \text{Antiochum referens ceu verribus esum}
\]
\[
\text{Littore Niliaci proceres liquere laicentem,}
\]
\[
\text{Antiochi exosi nomenque genusque nefandum.}
\]

HDA III.20-22

Falckenburg's motivation for these lines does not come from the same passage in 2 Maccabees ix; rather the poet has noted 2 Macc. ix.15, which tells in an aside how Antiochus had planned not to give the Jews of Jerusalem rights of burial within the city precinct, and adapted the theme to his use above. At Pericles II.iv.10-12 we read:

\[
\ldots \text{for they so stunk,}
\]
\[
\text{That all those eyes ador'd them ere their fall}
\]
\[
\text{Scorn now their hand should give them burial.}
\]

Falckenburg's theme is echoed in the play. None of the other Latin or English predecessors offer this correlation.

Closely associated with this similarity is a second parallel between HDA and Pericles involving news of Antiochus' demise. At HDA III.19 we are given the image:
This passage describes the messenger who runs into the court of Altistratus, bringing news of the divine providence wrought on Antipagena and Antiochus. In the earlier Latin tradition, Apollonius and his pregnant wife are walking along the shore when they spot a ship, normally of Tyrian markings, which Apollonius recognises. In the ensuing conversation with a sailor aboard the ship, the news is conveyed. (GR 518.26-34; HART 43.4-44.4; CdA 65-67.) (It should be noted here that CdA 67.1 provides a suggestion of messengers spanning the known world.) The English versions follow their Latin sources well. Gower has a royal entourage upon the beach which spies the ship bearing news (CA 986-1018). Twine in Chapter VII (pages 444-445 of Bullough) is similarly faithful. *Pericles*, on the other hand, takes Falckenburg's lead and in a dumb show a messenger runs onto the stage (*Pericles* III.Chorus: cf. Stage Direction at 14-15):

At last from Tyre,
Fame answering the most strange inquere,
To th'court of King Simonides
Are letters brought, the tenour these: ...

_Pericles* III.Chorus.21-24

No common source for *HDA*'s and *Pericles*' shift from the traditional romance is discernible. The editors and commentators on *Pericles* are silent on the matter. That the Latin verse of the puffing messenger is the source for the *Pericles* dumb show does not require further argument.

Again, *HDA* III.19f. provides a third parallel to *Pericles*. Here the play moves away from the tradition of Gower and Twine. At *Pericles*
II.iv.26f. the three lords of Tyre urge Helicanus to find out the fate of Pericles, whether he lives or not, and if not, they state that Pericles

...leaves us to our free election

Pericles II.iv.33.

in which case, Helicanus would be their choice, as indicated at Pericles III.Chorus.26f. Gower, I.1011f., merely reports that Apollonius' liege men of Tyre now wish to see their liege lord return to his home. In the romance tradition it is recalled that Apollonius fled from Tyre under cloak of darkness to evade the treachery of Antiochus. Nothing is said regarding the throne of Tyre. CdA 159.61, Gower's source, does however tell of the selection of Apollonius by the nobles as their choice for the throne of Antioch. Twine, in Chapter VII, says:

And the Citie of Antiochia with all the riches, and the whole Kingdome are reserved for Apollonius.

(Bullough, p.445.)

This is virtually a translation of HART 44.3-4, and the Gesta Romanorum

Opes autem regni Antiochie reservantur Appollonio.

GR 518.33-34.

Falckenburg, with an eye to CdA and to a prose Latin version, has expanded the will of the proceres of the Cronica de Apollonio by introducing the popular election (HDA III.24-26). The Pericles collaborator followed Falckenburg and introduced the idea of free election
at *Pericles* II.iv.33. Whether the election is by lords alone or includes the votes of the commoners is not clear from Shakespeare; however, in both HDA and *Pericles* (II.iv.37-39; III.Chorus.26-27) the Prince of Tyre is threatened with the prospect of another taking the crown:

... nam ni veniat, feret alter honorem.

*HDA* III.26.

From the above, it is clear that portions of Acts II and III of *Pericles* have borne the influence of the *Historia Divi Apollonii*. Elsewhere in Act III and in Act IV, elements of thematic similarity arise which will be discussed below. For the moment, before considering these similarities of theme, parallels arising in Act V will be examined.

By the end of *Pericles* V.i, the Tyrian King, aboard his ship in Mytilene harbour, has recognised his daughter and, with Lysimachus of Mytilene and Helicanus, has prepared to leave his ship to enter the city for refreshments and provisions. Lysimachus then states:

Lys. Sir, with all my heart; and when you come ashore, I have another suit.

Per. You shall prevail, Were it to woo my daughter; for it seems You have been noble towards her.

Lys. Sir, lend me your arm.

*Pericles* V.i.257-262

Maxwell explains the scene as follows:
A minor agreement with Twine is in the (not wholly explicit) request for Marina's hand while they are still on ship-board (ii.264-5). Twine has it at this point in set terms (p.313), but in Gower 1768-72, Athenagoras

Waiteth time, he waiteth place,
Him thoghte his herte wol tobreke,
Til he mai to this maide speke
And to hir fader ek also
For mariage.¹²⁸

Maxwell is correct that the agreement with Twine is only minor and, as can be seen from Gower, the dramatist did not depend entirely on either of the English versions. An examination of HDA III.271f. provides the collaborator with a ready-made oratio Athenagorae and response to Athenagoras by the Tyrian King regarding the younger man's suit. The dramatist has not borrowed from these wordy declarations but has merely condensed the speeches into brief dialogue; then, in the manner that Athenagoras and Apollonius seal the agreement, so do Lysimachus and Pericles - with a handshake:

En tua sit: testata sit hac promissio dextra.

HDA III.292

Sir, lend me your arm.

Pericles V.1.262-29

As was the case with the parallels between Pericles in Acts II and III and the events in HDA, the collaborator has prepared his text with a number of ideas emanating from nearby passages in HDA III. A further example of this is found at the onset of Scene ii in Act V. The stage directions place the setting at the Temple of Diana at Ephesus. Maxwell cites the source material as: "Gower 1.1748-76, 1814-20; Twine
Hoeniger is silent on sources. Inspection of Gower, continuing from the quote drawn from that ancient poet above reveals:

... and it fyll so,
That all was doone, right as he thought,
His purpos to an ende he brought
She wedded hym as for hir lorde,
Thus ben thei all of one accorde.

Confessio Amantis 1780-84

A review of Twine likewise confirms this significant variation in Pericles over the two English sources: Marina and Lysimachus had a party in Mytilene (Pericles V.ii.6-9), but they did not get married. Says the Chorus:

... So he thriv'd,
That he is promis'd to be wiv'd
To fair Marina; but in no wise
Till he had done his sacrifice,
As Dian bade ...

Pericles V.ii.9-13

In Falckenburg's version (HDA III.285) one finds a parallel for the collaborator's divergence from the English sources. Apollonius here delays the marriage until he fulfils his vow at Diana's Temple. The other English sources are consistent with the Latin tradition before Falckenburg, therefore it is only HDA and Pericles in which there is the delay in the marriage. Falckenburg's marginal note Votum Apoll. highlights the hero's vow to go first to Diana's Temple, where he will place a trophy in fulfilment of his promise, in anticipation of Pericles' "sacrifice" to Diana quoted above.
The recognition scene between Thaisa and Pericles also bears a strong likeness in one respect to that of HDA, and one must wonder whether, in this instance, the presence of stage directions would assist in the interpretation of Pericles. At Pericles V.iii.37, Thaisa and Pericles are engaged in a recognition scene in which the hero still harbour doubt about the identity of his wife. Thaisa then declares.

Now I know you better.
When we with tears parted Pentapolis,
The King my father gave you such a ring.

Pericles V.iii.37-39

The stage direction here, not found in the first quarto (Q), varies from editor to editor. Malone postulated: "shows a ring," while Cowden Clarke has amended to "points to his ring". Hoeniger prefers Clarke’s direction to his interpretation of Malone’s direction "that Thaisa and Pericles wear identical rings". Maxwell notes Malone’s direction as well: "If this is right, we must suppose that Pericles had put the ring on her finger before she was cast into the sea. But (Cowden) Clarke’s 'points to his ring' is also possible." Once again we need only refer to the marginal note of Falckenburg: Lucina annuli beneficio ab Apollonio coniuge agnoscitur and the text of HDA:

Annulus ille aderat, collo suspensus eburno,
In mare projectae, quem sponsus amabilis urbe
Tradiderat patria, in monumentum, & pignus amoris.

HDA IIII.411-413

From the above, Maxwell’s interpretation closely anticipates the verses of Falckenburg, which describe the proper staging of the scene. At Pericles V.iii.21, Pericles is no doubt standing away from Thaisa and
looking elsewhere on the stage, inwardly reflecting to convince himself of Thaisa's and Cerimon's truth. Cerimon entreats Pericles to "Look to the lady," but Pericles does not. Rather, he desires to see the separate proof tendered by those rich jewels stowed in the coffin with Thaisa (Per V.iii.21-25). Again Cerimon begs Pericles to look to his Thaisa, but he does not. Thaisa, as she recovers from her swoon, begs for his attention, but still he averts his eyes, although her voice jogs his memory further (Per V.iii.26-34). Here HDA III.414 is needed. The ring, suspended around her neck, comes to her attention, but not to Pericles'. Snapping it from her neck and with a quick brush for show, it is now on her finger. Indeed, it is conceivably one of the royal, rich jewels placed in Thaisa's coffin when she was cast overboard, (cf. Pericles III i.66; iv.I; V.iii.24). The scene here in Act V may be linked with III.iv.1, when Cerimon and Thaisa examine "this letter and some certain jewels," by, at that point in Act III, either: (a) putting the ring around her neck with a thin chain amongst the jewels or (b) simply putting the ring on her finger to prepare the dramatic action contained in HDA III.411f. and suggested in the recognition scene of Pericles and Thaisa (Pericles V.iii.37-39).

It is then Pericles' line at V.iii.37 "Immortal Dian!" which is his reaction when he finally looks to Thaisa and recognises the ring, obtaining the proof from the coffin which Pericles himself had filled with riches. The interpretation by Hoeniger for this line (Per V.iii.37): "be praised for bringing this about." falls short of the potential drama of this recognition scene."

Thaisa's "Now I know you better" which completes the above verse makes better sense with our explanation here, since Thaisa's recognition is
already closer to completeness than Pericles'. Pericles' response and recognition of the ring makes her know him better, for he will not confirm his name to be Pericles (Per V.iii.32). But this moment is also Pericles' proof. Before the revelation of the ring, Pericles has not seen evidence or become convinced that the woman is Thaisa. He has heard Cerimon certify the place and verify the coffin's existence and contents, now Thaisa offers the proof of a ring and its history which perfects Pericles' recognition.137

This ring recognition is found only in HDA and Pericles among the Latin sources of the romance. I know of no analogue to it in the vernacular versions of the Apollonius tradition. However, recognition scenes aided by token, ring or charm were stock devices of both New Comedy and the Ancient Romance.138 Accordingly, an argument that the relationship between the HDA ring recognition and the Pericles ring scene is merely one of coincidence might be suggested were it not for the degree to which the explanation of the scene provided by HDA clarifies both the visual and oral elements of the recognition scene on the one hand, and the evidence of repeated parallels which exist between HDA and Pericles here and elsewhere, on the other.

It has been shown by the above repeated parallels shared by HDA and Pericles: the denial of burial for Antiochus, the messenger scene in the court of Tyrian Prince's father-in-law, the news of an election of the Prince, the warning that another will take the Prince's place should he fail to claim the throne, the parallels in the marriage proposal for the Prince's daughter, the shaking of hands, the delay of that marriage due to the required fulfilment of vows to Diana at her temple and the ring
recognition scene, that the composition of Pericles at various points throughout Acts II-V is indebted to HDA.

To be considered with the above borrowings from HDA are the thematic similarities shared by Falckenburg's poem and Pericles. Prior to these two works, the Apollonius romance in its Latin and English versions was a narrative linked by Fortune and a series of contrasts. Apollonius is tormented by the tempests of Neptune and aided by Fortune on foreign shores. Archistrates neatly gives an example of the story's approach to one's lot in life: iuuenis, epulare nobiscum; laetare et gaude et meliora de deo spera (HART 27.16). The Cronica de Apollonia captures the same theme:

O rota Fortune, que tempora cuncta revolvis,
Cur mala, que patior, nullo mihi tempore soluis?
hec mala non merui, que modo lesa lui.

CdA 173.141,161,162.

Gower, Copland and Twine have closely followed their respective sources in retaining Fortune's guiding hand. The alterations Falckenburg introduced into the plot of the Apollonius romance are significant and are introduced in the title page of the book in which we find HDA:

... De Apollonica Humilitatis, Virtutis et Honoris Porta, veluti vitae theatridio, praeter innumeratos Fortunae labrynthos, in afflictorum solatium, maxime amplificatur bonitatis divinae ... Encomium.

To this Falckenburg adds to the bottom of his title page: Psalm 33: Multae sunt tribulationes iustorum, sed ex omnibus his liberat eos Dominus. Our poet is concerned not only with Fortune's role in life's
tapestry, but also with the importance of suffering, patience, and redemption for those who make amends for their evil ways. For evidence of this Falckenburg provides two significant modifications to the Apollonius of Tyre narrative, both of which give striking examples of great men and their tribulations. Both examples will be shown to have motivated the Pericles dramatist to modify the Apollonius of Tyre plot to accommodate the themes of suffering and patience in his play.

Falckenburg's poem adopts for its portrayal of the unchaste King Antiochus the Seleucid Kings of that name found in 1 and 2 Maccabees. Moving between the Maccabees and his Apollonius of Tyre sources, Falckenburg retains the morally wicked king of the romance and introduces religious impiety into the unfatherly character. Antiochus is a defiler of temples, and worse still:

Antiochus celebrans, dominum ridebat Olympi
Impietate sua.

(HDA I.402-3)

Unlike Heliodorus, who bore witness to the acts of the Almighty and was saved, the Antiochus of the Maccabees and HDA does not repent or recant and accordingly his suffering and death are terrible. HDA I.480f. and Pericles II.iv combine the romance's lightning with the noisome death of 2 Maccabees 9 where "Even in the height and pride of all his glory" (Per II.iv.6) Antiochus, with his daughter, is slain. The Latin and English sources which precede HDA do not consider the sin of pride, only that of incest. As in the tale's sources, the fate of Antiochus is juxtaposed with that of Apollonius. In the Apollonius of Tyre tradition, the comparison is essentially one of evil and good and no more. For
Falckenburg, the issues are slightly more complex, as they are in Pericles; however, while the dramatist adopts certain of these moral themes found in HDA, the full developments of these ideas are retained only in Falckenburg's poem.

In returning to HDA I, following the death of Antiochus, Apollonius considers his lot and repents (1.492f.). In so doing, the poet advises us, Apollonius will suffer many tests of his faith in a bitter world (1.510-514). The poem then describes those tests throughout Books II, III and IIII. But at HDA IIII.370, Apollonius informs us that his repentance was urged by an angel who warned him to cease his evil ways, following which heaven commenced its tests. This alteration to the romance is inspired by the story of Nebuchadnezzar in the Book of Daniel, which Falckenburg has woven into the beginning of HDA IIII. This Old Testament extract constitutes the second significant modification to the romance, for Falckenburg compares the haughtiness and pride of Nebuchadnezzar with the wrongs of Apollonius, then illustrates the suffering of the Persian King by his unkempt appearance - the result of his being banished from the world of men and forced to live in exile in the wilds. Nebuchadnezzar's banishment is easily compared with that of Apollonius: the "outward habit" (cf. Pericles II.ii.56) of Apollonius from the day that he left his daughter with her foster parents is found in the various versions of the romance - Apollonius will not shave or clip his nails until his child is married. This is the hero's external mark of his suffering. In HDA, the story of Nebuchadnezzar underlines the extremity of suffering endured. In Pericles, the themes of suffering and redemption are made visible through repeated reference to Pericles' appearance: Pericles in his rusted armour and the words of Simonides (Per II.ii.55-58);
Pericles' vow not to shave (Per III.iii.25-32), which is found in virtually all of the romance sources; his oath not to wash or cut his hairs (Per IV.iv.27-28); the donning of sackcloth (Per IV.iv.29); the call for fresh clothes (Per V.i.213 and 221); and the wish to clip his beard (Per V.iii.72-76).  

In both HDA and Pericles, the themes of suffering and redemption are strongly in evidence. HDA clearly links the tribulations of Apollonius with its biblical source to underline the hero's atonement for his former evils as a general of Antiochus. It is worthwhile to note that Pericles hints at the hero's military past - an aspect which is all but absent in the Latin and English sources except HDA. Pericles states (Per II.iii.82) of himself "my education been in arts and arms". Throughout the play Pericles is associated with the military: the armour of his father (Per II.i.115f.); the soldier's sword dance (Per II.iii.95); and the various instances in which Pericles is held as a 'knight'. By these descriptions we see the hero of Falckenburg's poem following this resolution to retire from the battlefield, although these references in Pericles are subdued to the extent that it is conceivable that they arise in the play as commonplaces.

G. Wilson Knight argues, without the knowledge of Falckenburg, that Pericles is stained by the impious bed of Antiochus and his daughter. In HDA this is true of Apollonius as regards his desire for Antipagena, just as it is also true regarding the guilt Apollonius must bear over his other (military) exploits not mentioned in the play. Pericles has not drawn from Falckenburg this guilt of Apollonius, though incorporated into the play are echoes of the Tyrian's military bearing and
Falckenburg's emphasis on the suffering, atonement and redemption hinted at by Psalm 33 and characterised by the physical appearance of Apollonius and Pericles in each work. Moreover, HDA provides, and is followed by Pericles in this respect, an example of the truly good king: Altistratus/Simonides, to whom the hero must be compared and whose 'goodness' the hero ultimately achieves. Altistratus/Simonides is described in similar terms in HDA and Pericles:

... Rex Altistratus aevo
Quamlibet imbellis, tamen obtinet, atque gubernat.

HDA IIII.458-459

And of Altistratus a few lines later:

Conscendit celsae Rex sponte palacia turris,
Qua veterum positu stabant simulachra Quiritum
Magnanimunque Ducum, Regum qui nomina dextris.
Promeruere suis, summum & virtutis honorem.

HDA IIII.468-471

Compare the above with the comments on Simonides in Pericles:

Per The good Simonides, do you call him?
1.Fish Ay, sir; and he deserves so to be call'd for his peacable reign and good government.

Per II.1.99-101

Indeed, Simonides is so esteemed that on news of his death Pericles states "Heavens make a star of him!" (Per V.III.79). It is more than coincidence that Altistratus himself says in HDA II.345-346:

Huic noster tribuatur honor, cum rite sepultus
Astra petam, rutilum fueroque vectus ad axem.
Altistratus/Simonides is a secondary character in the many versions of the romance tradition prior to Falckenburg. In these earlier versions, the characterisation of this Pentapoline king is minimal and does not serve to enhance the moral fibre of the tale. In HDA and Pericles, the role of this character is enhanced to embrace the qualities of good kingship and thereby provide a model as well as a kingdom for Apollonius in his mature years.

One may discern from the above that, in addition to the similarities in the action of the two stories, there is also a thematic fibre common to both retellings of this old tale. The Wheel of Fortune, a common theme at the time, and associated with the romance by the Bishop of London, is absent from HDA and Pericles. In each work the hero's fate is guided by Providence and is firmly set in a context of Christian morality. For Falckenburg, the moral fibre is certainly Christian, which the poet's lessons from the Maccabees and Daniel ensure. The simple contrasts scarcely linked in Hart, GR and CdA are better established in HDA to underline the bad and good, as well as to delineate the route which one must follow to arrive at the latter from the former (and pass through the Apollonian gates). The Pericles dramatist did not adopt Falckenburg's extremes here, although the themes of redemption, the contrasts between good and evil, the importance of suffering and so on have been adopted in such a manner as to indicate that Pericles not only found in HDA the suggestions for a number of significant events, but also drew from our Latin poem elements of its moral and religious bearing.

I have illustrated above points of similarity shared between HDA and Pericles and not in evidence in the other extant Latin and English
versions of the *Apollonius of Tyre* tradition. These similarities in the sequence of events and in thematic content demonstrate that a *Pericles* collaborator referred to and drew from Falckenburg's *Historia Divi Apollonii* extensively. It has also been shown that the characterisations of Pericles, Antiochus and Simonides reveal a knowledge of *HDA* which influenced a transformation of the romance from being a 'mouldy tale' governed by the Wheel of Fortune into an *encomium* on Humility, Virtue and Honour. Falckenburg's theme is clearly Christian, with episodes of biblical source and an emphasis on suffering and hope for salvation, which guide the hero in *HDA* and *Pericles* through *multae tribulationes iustorum* to the story's end. *Pericles* retains these themes but, as argued by Hoeniger, the play has "remained secular in content and intention."¹⁴⁶ Once the link to Falckenburg is made, the biblical and Christian themes in the play are evident in the background. A greater meaning is given to Gower's Epilogue in *Pericles* when one recalls Falckenburg's promise to write about the Apollonian gates of Humility, Virtue and Honour:

> In Antiochus and his daughter you have heard  
> Of monstrous lust the due and just reward.  
> In Pericles, his queen and daughter, seen,  
> Although assail'd with fortune fierce and keen,  
> Virtue preserv'd from fell destruction's blast,  
> Led on by heaven, and crown'd with joy at last.  
> (Per Epilogue.1-6)

¹⁴⁶
CHAPTER 5

THE "HISTORIA DIVI APOLLONII": COMMENTARY
Although to write be lesser than to do,
It is the next deed, and a great one too.
We need a man that knows several graces
Of history, and how to apt their places;
Where brevity, where splendour, and where height,
Where sweetness is required, and where weight;
We need a man, can speak of the intents,
The counsels, actions, orders, and events
Of state, and censure them: we need his pen
Can write the things, the causes, and the men.
But most we need his faith (and all have you)
That dares nor write things false, nor hide things true.

Jonson, Epigrams 95.25-36

It is appropriate that the Commentary on Jacob of Falckenburg's Historia Divi Apollonii should be introduced by these words, written by Jonson 'To Sir Henry Savile,' the translator of Tacitus. As one follows Falckenburg's verse through the intrigues of Antiochus' court and accompanies Apollonius, his wife and daughter to their separate challenges, one sees in Falckenburg the hallmark of a writer such as Jonson described. In the Commentary it will be seen that the poet has taken his 'history', and applied brevity, splendour, height, sweetness and weight in separate measures. Here, too, are counsels, actions, orders and events of state.

The Commentary is narrowly focused to achieve this view of Falckenburg's major work by generally restricting discussion and references to the Latin tradition of the Apollonius of Tyre romance and the more significant enhancements or changes made by Falckenburg. A student's
commentary, including details of classical mythology and geography on the one hand, or a wider, literary and linguistic commentary on the other, with classical and contemporary echoes, analogues and observations on Falckenburg's latinity would in either instance cloud my objectives of discovering Falckenburg's reliance on the Latin sources and the relationship between the Historia Divi Apollonii and certain contemporary versions of the romance. To assist in achieving these objectives, I provide in this chapter a summary of the story of Historia Apollonii Regis Tyri. The numbers in parentheses throughout the summary refer to the chapters found in Riese's text (1893). Following the summary is the Commentary itself, which is divided into Falckenburg's four books. Each book commences with a précis of the book's narrative; here the parenthetical numbers are line references to the text as found in the Collected Works, presented in Volume II to this study.
"Historia Apollonii Regis Tyri": Plot Summary

The ancient romance begins by introducing King Antiochus of Antioch (on the Orontes). This king's unmentioned wife had left the king an unnamed daughter whose divine beauty compelled the king toward unfatherly love. When his daughter reached the age set for her marriage, the king took her for his own, first brutally, then as a spouse. To conceal this incest beyond the walls of the palace, the king devised a self-incriminating riddle for all suitors to answer. Any answer (right or wrong) rewarded the suitor with decapitation, thereby preserving the king's interests. Apollonius, a wealthy young prince of Tyre, arrives in Antioch, answers the riddle correctly, but curiously is offered a generous respite for reconsideration, during which time both he and the king realise an error in judgement has been made, spurring the former to embark for sanctuary and the latter to despatch his trusty henchman, Taliarchus, to kill the wise Apollonius. (1-6).

Apollonius, now proscribed by the king with the offer of a reward, is forced to flee his native Tyre and the realm of Antiochus. Apollonius is pursued by Taliarchus and hounded by others seeking the king's reward. Soon Apollonius lands at Tarsus which is plagued by famine and drought. Meeting two local residents, first Hellenicus, a helpful and frank man of a lower class, then Stranguillio, an acquaintance, Apollonius becomes aware of his proscription, but nevertheless chooses to relieve Tarsus of its famine. His generosity is rewarded by the erection of a monument and the offer of refuge within the city, which permits him to pose as a merchant. (7-10).
The months in Tarsus pass quickly and soon it is clear to Stranguillio and his wife Dionysia that Apollonius must move to Pentapolis to hide in safety. Apollonius agrees and shortly after setting sail, he encounters a Virgilian storm of epic proportions. His ship destroyed and the crew lost, the noble, though naked, hero is washed ashore, cursing Neptune and lamenting his fate. An ancient fisherman receives the battered Apollonius into his home, offers him his cloak in the manner of St. Martin and feeds him. Eager to replace his losses, Apollonius takes leave of the fisherman and walks into the city. By chance, the gymnasium is opening as he enters the city. When Apollonius moves into the playing area within the gymnasium, he seizes the opportunity to play opposite the city's ruler. Proving himself in sport, Apollonius is invited to dine with this king, is clothed properly, placed in the seat of honour and then attracts the attention of the king's beautiful, marriageable daughter. This daughter entertains the guests with lyre and song but Apollonius, who is more skilled than she in the art, steals the show. Apollonius' musical accomplishment is likened to that of Apollo. (11-16). King Archistrates' daughter falls in love with Apollonius. Her love is so overwhelming that she becomes ill and confined to her bed, although her newly appointed tutor, the talented and gifted Prince Apollonius of Tyre, and her father, know not what ails her. Pressed by three suitors from this same city, the king urges his daughter to name her chosen match. A cryptic note and a comic scene identify Apollonius as the preferred match through Apollonius' erubescent blush. Her health restored, the king's daughter is married to Apollonius with royal ceremony. (17-23).
The story leaps ahead. Apollonius' wife is now six months pregnant. A ship of Tyre comes into the harbour, bearing news for anyone who might meet the virtuous Apollonius. Should the Prince of Tyre be seen, he is to be informed that the wicked Antiochus was struck by God's lightning while sleeping on an impious bed with his daughter. Moreover the realm and riches of Antiochus are now held for Apollonius. Seeking the blessing of King Archistrates and his daughter (Apollonius' wife), the Tyrian Prince proposes to sail to Antioch to claim his crown. After insisting that she accompany her husband, the pregnant princess and her faithful nurse Lycoris join Apollonius. Bad weather ensures that the ship is still at sea when the ninth month of pregnancy is reached. In a difficult delivery, a young girl is born, but the mother slips into a deathlike state in the final stage of labour. Believing her to be truly dead, the crew convinces Apollonius that the body must be thrown overboard. A fine lead-lined casket is prepared, the body laid inside and a note with gold enclosed to encourage a proper burial if the casket should ever reach land. (24–25).

The casket bearing the apparently dead wife of Apollonius is washed up on the shores of Ephesus. A physician and his retinue of aspiring students retrieve the casket, take it to the physician's home and open it. Surprised but dutiful, they begin to prepare the funeral pyre; however, an upstart medical student applies his skills and revives the young woman. The doctor adopts her; then, at her request, places her among the priestesses in the Temple of Diana at Ephesus, to preserve her chastity. (26–27).
Meanwhile, on board the ship, following the funeral at sea, Apollonius decides that he will take his infant daughter to Tarsus to be reared in the arts according to her royal station and under the watchful eyes of the nurse Lycoris and Apollonius' friends from his previous visit there, Stranguillio and Dionysia. The child is named Tarsia, after the city in which she would be raised and which had benefitted from Apollonius' prior stay there. Then, swearing not to trim his beard, hair or nails until the child is wed, Apollonius embarks once again, this time on a fourteen year voyage to the unknown and remote regions of Egypt. (28).

In Tarsus, Tarsia quickly reaches her fourteenth year, surpassing her contemporaries in beauty and the arts. Jealousy overcomes Dionysia whose own daughter, Philomusia, is plain. The faithful nurse Lycoris, now aged and on her deathbed, fears violence may result from this increasing jealousy and informs Tarsia for the first time of her true parentage and history. The nurse then dies and Dionysia begins to plot. In a short time Dionysia sends her trusty, though weary, steward Theophilus to slay Tarsia on her way home from school. Theophilus lurks at Lycoris' tomb, Tarsia's normal stop on her route home. Theophilus, hesitant to commit this crime, allows Tarsia to pray. A moment later, pirates rush in and grab Tarsia, immediately carrying her to their ship which is bound for Mytilene. Thankful, Theophilus returns to Dionysia, reports the murder to be done but is denied his reward. He then prays to God for judgement. Dionysia, in a panic, consults her husband, who explodes at the news of her treachery; however, both agree to attribute Tarsia's death to a stomach malady and both foster parents feign mourning. (29-32).
Meanwhile, Tarsia arrives in Mytilene with the pirates, who decide to auction her to the highest bidder. In Mytilene, both the city's Prince, Athenagora, and its notorious pander contend in the bidding. The pander wins when Athenagora realises Tarsia's brothel price will be much cheaper. The pander places Tarsia in the brothel and posts a notice of her availability. (33)

After three days, a band of musicians leads a crowd of citizens to the bordello. At the head of the queue stands Prince Athenagora. Athenagora enters Tarsia's room, but is confronted by Tarsia who pleads for mercy and enumerates her many misfortunes. Taking pity, Athenagora refrains from taking her maidenhood and instead gives her gold. Each would-be customer faces the same treatment. (34-35).

At the end of her first day at work, Tarsia shows the pander a pile of gold and boasts of her preserved chastity. Enraged, the pander sends for the brothel's overseer to ravish Tarsia but the overseer too is dissuaded from his intention. Moreover, he gives consent to Tarsia to earn her keep through her musical skills. Accordingly, she receives the support of the townspeople and the fatherly protection of Athenagora. (36).

Meanwhile, Apollonius has sailed to distant regions of Egypt. After his fourteen year sojourn (of which we are told nothing), Apollonius returns to Tarsus to reclaim his daughter. Dionysia and Stranguillio, startled by the return of Apollonius, don their mourning clothes and recount sadly the lies of Tarsia's stomach ailment. They show Apollonius the gravestone, whereupon Apollonius becomes wholly distraught and laments the loss of his daughter, the only child of his dead wife. Yet within him
there is a force which does not permit the tears to flow freely. Apollonius still believes his daughter must be alive, though his eyes see the stone monument, the inscription on which bears witness to her untimely death. (37-38).

Apollonius then decides he must return to Tyre and sets sail once again. While at sea, a violent storm challenges his ship and crew, but prayers to God rescue the voyagers, and soon they land at Mytilene at the time of the fête of Neptune. Apollonius grants his crew both liberty and a cash bonus to enjoy the festival, provided that his mourning is not disturbed. The Tyrian prince then descends to the bowels of the ship.

Soon thereafter, Prince Athenagora, who is strolling along the quays, is attracted by the markings of Apollonius' ship. He boards her, joins in conversation with the crew, enquires after the ship's master and silently recollects a similarity between this man's name and that of Tarsia's lost father. Against the orders of Apollonius and the advice of the crew, Athenagora ventures into the hold and attempts to draw out the mourning hero. Unsuccessful, Athenagora sends for Tarsia, whose many talents he judges to be equal to the task. Tarsia boards the ship, is offered a generous fee should she successfully draw out the ship's master below decks, then descends herself into the hold. (39).

Upon meeting, neither Tarsia nor Apollonius recognise the other. Greeting Apollonius and proclaiming herself to be chaste, Tarsia recounts her life story, though she never mentions any names. Following the tear-evoking tale of Tarsia's past, Apollonius' grief is renewed since the fate of the chaste maiden recalls his past. Tarsia is dismissed with a
rich payment for her song. Once up on deck, Tarsia is scolded by Athenagora for her failure and is sent below a second time. In her next attempt, Tarsia strikes a bargain with Apollonius. Should she better Apollonius with a riddle, then he must go into the daylight. Ten riddles, borrowed from Symphosius, are set. Apollonius answers each one in turn easily. Tarsia and Apollonius are amazed at the other's learning and wisdom but Apollonius will not be moved. (40-43).

Then, frustrated by her failure, Tarsia grasps Apollonius' mourning cloak and attempts to drag him upwards to the deck. Apollonius pushes her away and, in her fall, Tarsia suffers a bloody nose. Overwhelmed by grief and pent-up suffering, Tarsia recounts again her woes, this time in greater detail, including the names Stranguillio, Dionysia, and Theophilus. Ever sharp, Apollonius catches the clues and finally they recognise one another as daughter and father. Moments later, Apollonius realises Tarsia's current circumstances in Mytilene and determines that he must raze the city. Quick to avert this, Athenagora incites the citizenry to assemble, whereupon they capture the pander and burn him at the stake. Apollonius and Tarsia praise the virtue of the people of Mytilene. Apollonius decides not to destroy the city, rather, he permits Tarsia and Athenagora to marry. (44-47).

Soon, they set sail for Tyre. However, while asleep during the voyage, Apollonius sees an angel who instructs him to sail to the Temple of Diana at Ephesus and reveal his past there, after which he is urged to avenge his daughter in Tarsus. Upon waking, Apollonius alters the ship's course to Ephesus. When he arrives in the Temple of Diana, Apollonius begins to recite his past misfortunes before the chief priestess, whom he
does not recognise to be his wife. When this chief priestess, however, hears Apollonius recounting familiar events, she shouts "I am your wife, daughter of King Archistrates," and is finally reunited with her husband. Ephesus honours the reunion with a festival. When the celebrations there are completed, the family sets sail for Tarsus. (48-49).

In Tarsus, a tribunal is held at which Dionysia and Stranguillio perjure themselves, thereby revealing their murderous intent, whereupon they are stoned to death. The hesitant Theophilus, as a reward for granting Tarsia a moment of prayer, which saved her from murder, is spared his masters' fate. Tarsus once again receives the gifts and blessings of the generous Apollonius. (50).

The family sails to rejoin ancient Archistrates, King of Pentapolis and grandfather of Tarsia. Archistrates receives them tenderly and all live in happiness and prosperity. Archistrates dies and Apollonius and his wife inherit half portions each of Archistrates' kingdom. Soon both Hellenicus and the fisherman encounter King Apollonius, and both are rewarded with money and title for their earlier assistance. The tale concludes with Apollonius and his wife living happily to a ripe old age. (51).
King Antiochus has only one daughter, named Antipagena, who exceeds all in beauty and charm. Her appearance is that of an immortal goddess who attracts the jealousy of Venus, Pallas and Juno. So great is her beauty that her father, the King, is struck by an illicit love for his young daughter and soon overpowers the girl in her bedchamber. Unable to resist, Antipagena submits to her father's wicked passion. After her rape, while she wails and mourns, her nurse Cleandra hears Antipagena crying and, after sharing in her mourning, dissuades her from ending her life. Antipagena then withdraws the sharp sword from her breast. Antiochus now shares his bed with his daughter and boasts to all within his household that he has stolen his own daughter's chastity. To ward off suitors, Antiochus devises a riddle to be put to any suitor. If the suitor is unable to find the solution to the riddle, he will meet death. Before long a young man named Apollonius, renowned in the art of divination, comes before King Antiochus. Apollonius declares that he will solve the King's riddle and take Antipagena for his own. Antiochus speaks the words of the riddle and moments later Apollonius has unravelled the solution. Overwhelmed and weak in spirit, Antiochus proclaims Apollonius victorious and hails him as a friend and son-in-law. However, Antiochus has further plans for Apollonius. Before the Prince of Tyre can be permitted to delight in the company of his newly-won spouse, he must first subdue Palestine by the sword. Soon an army is raised and Palestine put to the torch and sword. (1-212).
When Jonathan Maccabaeus and Simon in Jerusalem hear news of the slaughtering army, troops are raised from the tribes of Judea in order to defend their country, their customs and the Altar of their God. The soldiers of Jonathan Maccabaeus seize Azotus, slaughtering the Syrian army. King Alexander Balas honours Jonathan for his victory and presents to him the city of Accaron as a gift. Although Apollonius has lost the battle, his mind turns to vengeance and he seeks King Antiochus. He reports to Antiochus that the Holy Temple in Jerusalem is filled with countless riches and puts it in his mind to enter the Temple and claim the riches as his own. Persuaded by the advice of Apollonius, the King sends to Jerusalem his prefect Heliodorus, treasurer of the Imperial Revenue, along with Apollonius, Prince of Tyre and son of Mnestheus. But when Heliodorus and Apollonius attempt to steal the riches within the Temple, the Divine Wrath of Heaven comes down upon Heliodorus, who is only saved by the prayers of Onias. At the same time there is discord in Jerusalem amongst the Jewish priests. Soon Jason, the cruel brother of Onias, banishes his brother from the kingdom. Onias takes flight; however, the fierce Andronicus, a man whom Onias has earlier denounced for his wickedness, tracks Onias down and kills him. At this time Antiochus perceives that the moment is ripe for him to strike into Egypt. For forty days apparitions of great armies in celestial combat are sighted in the heavens. Soon word reaches King Antiochus that the evil priest Jason has taken hold of Jerusalem. Angered by this news Antiochus gathers his armies and sets upon Jerusalem. In a short time the Syrians hold dominion over the streets and the ancient records of the Jews are put to the torch. Thousands are killed, many thousands more sold into slavery. However, the savagery of Antiochus does not go unanswered, for the Almighty is gravely angered. Soon Judas Maccabaeus and his brothers and their small bands of
men take the offensive against the savage armies of Antiochus' commanders. 
News of these events comes to Antiochus' attention while he is at 
Persepolis and he resolves to return to destroy Jerusalem. But the 
Almighty sends down a thunderbolt which kills the incestuous Antipagena. 
Shortly thereafter Antiochus is ravaged by worms and pestilence from which 
he dies and is then cast into Hell. (213-491).

With Antipagena and Antiochus now dead, Apollonius is unable to 
obtain the reward he earned by solving the riddle and waging war in the 
name of Antiochus. Accordingly he demands a payment from the son of 
Antiochus in compensation for his loss. At this same time Apollonius turns 
over in his mind his many deeds and wicked crimes. Realising the evil of 
his ways and the power of God, Apollonius confesses his impious deeds with 
grief. But with his confession Apollonius does not leave behind his 
troubles, for his new-found faith must be put to the test. (492-514).
The romance begins Rex fuit Antiochus, cf. GA 43: Rex fuit Antiochus; HART: 1.1 rex fuit quidam nomine Antiochus. HDA, marginal note: Regis Antiochi, Epiphanis h.e. Nobilis, dicti Epimanis h.e. insani, vita. Antiochus Epiphanes was the younger brother of Seleucus IV. Seleucus IV died in 175 B.C. and his minor son Antiochus took the throne. By 170 B.C. Antiochus Epiphanes had adopted his brother's son and had him killed, thereby freeing the throne for himself, cf. Goldstein, 1 Macc. p.189-190. The only gloss to be found in the HA copy of Britannia is a short comment on alastor, written on the first page of HDA.

Alastor in Renaissance Latin was a general term of abuse which here takes on a double force. In Parthenius 13 (from Euphorion) Alastor married Harpalyce, whose father Clymenus conceived an incestuous passion for Harpalyce and snatched his daughter from Alastor. In revenge Harpalyce killed, cooked and served her younger brother to her father. (Cf. Antiochus' riddle, HDA I.131.) Modern scholarship has rightly pointed out the parallels between the Antiochus of the romance tradition and the incest between Antiochus I and Stratonice, Antiochus I's stepmother and wife of his father, Seleucus I. The story, as recorded by Plutarch's Life of Demetrius in chapter 28 and by Lucian in the Syrian Goddess in chapters 17 and 18, tells how Antiochus
contracted a serious illness, the cure for which is unknown, (cf. the disease of Tarsia in HART Ch.18). A doctor was summoned who discovered the infection of Antiochus I to be love-sickness for his father's wife! The physician devised a plan whereby he told Seleucus I that the love-sickness was for the doctor's wife. Seleucus determined that the doctor should cure Antiochus by handing over his wife. The doctor then put the 'hypothetical' question to Seleucus: would he do the same? Seleucus replied that he would, and when the truth was revealed, he did. As a result, Antiochus ruled over Antioch, and his father Seleucus, over Seleucia.


16. Biblon: Byblos was a major Phoenician port north of Berytus (modern Gebeil, Lebanon).

17-21. Marginal note: Antiochi coniugium. A characteristic of Falckenburg's approach throughout is his embellishment of the central story, cf. HART 1.3: Is habuit unam filiam, virginem speciosissimam, in qua nihil rerum natura exerrauerat, nisi quod mortalem statuerat; GR 510.28: ex coniuge sua filiam speciosissimam genuit; CdA 153.1: matreque defuncta pater arsit in
eius amore; GA 46: Ipsa defuncta patrarat crimina multa. In HART, GR, Cda and GA, neither the mother nor the daughter is named.

20. Marginal note: Antiochus nascitur Antipagena

21. Batilla: the name is appropriate. The Battiades are inhabitants of Cyrene, named after Battus, the first king of a dynasty.


48. Marginal note: Antiochus incestat Antip. filiam. The poem returns to the mainstream of the romance. In HART, GR and GA the actual rape is described. In each, the king, conquered by his passion, orders the servants (clientes in GA) away and commits the crime. Next the king's daughter, in shock and ashamed, attempts to conceal the rape. In HART and GA she is unsuccessful: sed guttae sanguinis in pavimento ceciderunt (HART 3.1-2); Per pavimenta quidem quae sparsa notaverat idem (GA 73). Cda is decidedly abbreviated here:

\[...\text{pater arsit in eius amore: res habet effectum, pressa puella dolet.}\]

CdA 153.1

Compare HDA I.48:

Rex exardebat amore filiolae illicito, thalamo viciatque puellan Constuprator atrox.

and GR 510.7: \text{... in amorem filie sue exarsit, ...}
49. Thalamo. In both HART (2.9) and GR (510.10): cubiculum; cf. also
HART 3.12 and GA 56: thorum.

63-72 Marginal note: Antipagenae luctus ob raptum a patre pudorem.
Falckenburg is enriching the story with this lament: HART 3.4 and
GR 510.14 only describe her outward condition flebili uultu. GA
74-75 provides a fuller picture:

Volvens merentem tristi sub pectore mentem
Cogitat ex curls animo torpente futuris.

73. Marginal note: Cleandra nutrix consolatur Antip. The nurse is
simply nutrix in HART, GR and GA. The character is absent in
CdA. A specific significance in the name Cleandra has not been
noted. Her role here is merely that of the nutrix in the earlier
versions.


83. charissima nutrix: HART 3.6 and 4.1: cara nutrix; GR 511.1
O carissima; GA 90: nutrix ... carissima.

86. tonitrus ... tremendo: cf. Virg. Aeneid 4.122 and 5.694:
tonitruque tremescunt.

89. vitae indignata: the echo is not of Virg. A.12.952 regarding
Turnus, but of the same words earlier in Virg. A.11.831 regarding
Camilla: vitaque cum gemitu fugit indignata sub umbras. Cf.
HDA I.38 where Falckenburg compares the fortunes of Camilla (and other classical heroines) to those of Antipagena.

Compare: Nomina nobilium perierunt ecce duorum with HART 3.7: duo nobilia perierunt nomina; GA 94: nomina nobilium mihi perdita nosco duorum; and GR 511.2: duo nobilia nomina perierunt.

Consolata tamen rursus moderamine blandi Sermonis ... cf. HART 4.6: uix eam blando sermonis conloquio revocat; GR 511.9: blando eam sermonis eloquio revocavit; GA 97-98:

Et verbis mentem placidis mulcere furentem Coepit dulcifluis illam solarier orsis.

Of the extant versions of the romance, only Falckenburg's reveals the sword actually in her hands.

Marginal note: Antiochi cumulata improbitas. Falckenburg here departs from the tradition by having Antiochus boast of his incest not only within the palace, but to the world at large. Cf. HART 4.9-10: ostendebat se ciuibus suis pium genitorem; GR 511.10-11 follows HART closely; GA 157-8:

Civibus ipse patrem iactabat se fore mitem Ast famulis intus pravos detexerat actus.

giae traducere tempus, cf. CIL 6, 12072,11: ut longum vitae liceat transducere tempus
119. Marginal note: Versutia Antio. in circumueniendis prociis filiae.

120. erotema, cf. Mart. Cap. 5,524. Not found in Latham, but Souter lists it with a reference to Cassiod. Psalm 2.1,41.13. The earlier Greek rimada employs δίνημα (lines 40, 56, 57, 73) and both δίνημα and ρωτήμα (lines 44, 46). HART: quaestiones or quaestionis in 5.1, 5.2, 6.8, 7.1, 7.3, 7.7, 7.11; GR: quaestio passim; GA: enigmata, line 164; CdA: problema, 8.2, 9.2.

123. thesis: the pure Latin propositum is not found in HART, GR, GA or CdA, nor is thesis in the Latin or Greek. Repeated at HDA I.144.

129-130. The reference to a confrontation with King Aeetes from the Argonautica myth is Falckenburg's addition to the story.

132. Aenigma Antiochi. Compare:

HART 6.8-10
scelere vehor,
maternam carnem vescor,
quero fratrem meum,
meae matris virum,
uxoris meae fillum:
on inuenio.

GR 511.29-30
scelere vehor,
materna carne vescor,
quero fratrem meum,
matri mee virum,
hec invenio.

GA 286-290
Me vehit incestum facinus nomenque scelostum
Carneque materna vescor pietate relicta
Fratre quero meum propria genitrice creatum
Qui mihi sit iunctus conuni coniuge functus
Ipsum sub celo nequeo reperire sereno.
CdA. Singer (p.154) has inserted the following riddle:

Scelere vereor, (sic)
materna carne vescor,
quero patrem meum,
matris mee virum,
uxoris mee filium,
nec invenio.


143. The earlier versions make grisly reference to the heads of unsuccessful suitors displayed at the city gates. HART 5.6-7: decollabatur et caput eius super portae fastigium suspendebatur. Cf. also GR 511.19-20; GA 178-179:

Et caput abscisum miser cuiusque supinum
suspendi portae iussit rex impius altae.

In CdA, it is the riddle itself which is placed at the city gate, (CdA 154.6).

145. sceleratior: a curious description. In HART, Apollonius is a wealthy youth; in CdA, honest; while in both, King Antiochus is wicked.

147. Marginal note: Phoenices, Asiae ... putantur. In HART 9.3-5, after Apollonius has answered the question and escaped to Tyre, he consults in his library all the riddles and works of the philosophers and of the Chaldees. In the lesser order HART manuscripts, the volumes consulted are collections of riddles in Greek and Latin.
Falckenburg enlarges on the original story here, providing Apollonius with a lengthy speech.

alastor, cf. HDA I.1.

Marginal note: Antiochi fraudulentia.

In both the Latin and Greek predecessors to the romance, King Antiochus denies the truth of Apollonius' response. The result, therefore, in HART and other versions, allowed Antiochus to be consistent with earlier passages in HART, where the suitors are killed despite their answer: Et si quis forte prudentia litterarum quaestionis solutionem inuenisset, quasi nihil dixisset, decollabatur ... (HART 5.4-6.). GR reads virtually the same. The consequent inconsistency in the earlier versions has given rise to the theory that the Antiochus episode was either clumsily joined by the original author to the next episode of the romance or, more likely, was a subsequent addition to the earlier Apollonius story. These suggestions arise due to the unusual response by Antiochus who, after lying to Apollonius regarding his solution, nevertheless permits Apollonius a period to reconsider his answer before final judgement. In HART (7.9) and GR (511.38) the period is thirty days. No such respite is evident in Cda or GA. The period in Pericles (I.1.117) and an Italian version is forty days. The respite is, of course, the author's device to permit Apollonius a credible opportunity to escape from Antiochus, although later writers have not needed such a gap. Apollonius has simply boarded his ship(s).
Falckenburg recognised the problem and approached it in a more logical, if academic, manner. As he noted in his afterword to HDA, Falckenburg saw distinct similarities in certain episodes of the Apollonius romance to the events of the Books of the Maccabees. Accordingly, at HDA I.194-212 Falckenburg shifts the story from the traditional romance and introduces a complex abridgement of what he calls the Macchabaerorum expeditio contra Antiochum et Apollonium (marginal note: HDA I.213). From HDA I.213, Falckenburg draws from both 1 and 2 Maccabees, retelling the triumphs of Judas and his brothers, all the while ensuring that the events of his adaptation entwine Apollonius and Antiochus, as generally described in these two apocryphal books. In taking 1 and 2 Maccabees as histories and pious works of equal stature, Falckenburg does not distinguish well, if at all, the various Antiochi or Apollonii mentioned in the two books. His identification of the romance's Apollonius with Apollonius, son of Mnestheus or Menestheus (HDA I.262, passim) and the evil Antiochus with Antiochus IV (HDA I.247) are nevertheless the best choices for the purposes of his narrative. That Falckenburg saw merit in his approach is revealed by his commitment to gather the events of the Maccabees into the remaining three hundred lines of Book I and the first twenty lines of Book II of HDA, comprising some fifteen percent of the entire poem. Of 1 and 2 Maccabees and the relative merits of their historical narratives, little need be said here for Falckenburg, it would appear, has not turned to Josephus for his contradictory accounts of various episodes in 2 Maccabees. J.A. Goldstein, in his recent commentary on 2 Maccabees, demonstrates Josephus' knowledge of this book, which is itself an
abridged history of the five-book history by Jason of Cyrene, as well as pointing out those instances where Josephus, in his *Antiquities of the Jews*, contradicts the abridged history in favour of the chronicle of the Hasmonaean view of the period: 1 Maccabees, which Goldstein dubs a 'propagandistic history,' due to its inclination toward that family.

The Hasmonaean dynasty, taking its beginnings from the priest Mattathias to John Hyrcanus, himself a high priest and hereditary Jewish Prince, arose from their selection by God to be the princes and high priests who would rule Israel until the coming of the true prophet. Accordingly, this book of Hasmonaean propaganda is markedly different in tone from that of 2 Maccabees. 2 Maccabees, Goldstein's 'abridged history', is no less propagandistic, but is more interested in giving a wider view of the Hellenistic reform of the period. We are not surprised that Falckenburg draws predominantly from 2 Maccabees, as this is where we see the movements of Seleucid troops and the acts of Antiochus and Apollonius. Also, as Judas Maccabaeus slays an Apollonius in 1 Macc. 3.10-12, a greater story may be generated from 2 Maccabees. In tracing the events of Apollonius as enhanced by Falckenburg's use of 1 and 2 Maccabees, the Latin Vulgate has been used, as have the Goldstein commentaries for each Book of the Maccabees, which have been fully described in the bibliography. The above synopsis of the Maccabees tradition is indebted to Goldstein's introductions to each book. Where appropriate, reference has been made to Josephus and the Septuagint, neither of which have a noted
impact on HDA with respect to the historical elements drawn from the Maccabees.

Although Apollonius solves the riddle set by Antiochus, the Great King requires Apollonius to put Palestine to the sword before Antipagenas is his. Falckenburg may have in mind here (and at HDA I.492-495) the promise of Egypt as the dowry of Antiochus IV's sister, Cleopatra, on her marriage to Ptolemy V, which was never given. The guardians of Ptolemy VI, on the grounds of this unfulfilled promise, declared war on Syria (170 BC). It was in response to this that Antiochus invaded Egypt in 169 BC.

Palestini. By the Renaissance, the word was generally synonymous with 'the Holy Land', though it had originally meant that sea-coast region of Palestine inhabited by the Philistines. Philistinum, which is more often used by Falckenburg, and which he appears to treat interchangeably, is noted in Latham in a secular context in 1570, though it appears in the Vulgate e.g. 1 Macc. 3.24: in terram Philistum. These comprised a confederation of five cities: Joppe, Jamnia, Azotus, Ascalon and Gaza.

Iudae. Here, the land of Juda is essentially the region to the east of the coastal provinces of (moving southward) Joppe, Jamnia and Azotus, the region to the south of Samaria and north of Idumaea and west of the River Jordan and the Dead Sea.

Solymae: Jerusalem.
204. Marginal note: Antiochus insidiatur Apollonio.

210. Syri scum: Syria, a wide region, whose chief cities included Antioch (on the Orontes), Damascus and (depending on the period) Tyre and Sidon, BD p.324.

211. Ioppenses: Joppe, or Jaffa. 1 and 2 Maccabees do not record a sacking and burning of Joppe by an Apollonius. The flammivoma of line 212 suggests that Falckenburg had his eye on the destruction of Jerusalem, told in 1 Maccabees 1.30-40, cf. 1.33: et succendit eam [Jerusalem] igni. See also 2 Maccabees 5.24-26. On Apollonius 'the Mysarch' cf. the Hebrew 'Mysarch', Goldstein 1 Macc. p.212, for the correct designation for the 'Apollonius' mentioned here (1 Macc.). A 'Mysarch' was, strictly, a commander of Mysians, which would give sense to the gathering of troops who were then put under the command of Apollonius (HDA I.208) by Antiochus. That the Greek and Latin of the passage in 1 Maccabees have 'tax-gathering official' or 'tax collector' (principem tributorum) (1 Macc. 1.30) is the result of a Hebrew pun distorted. There is no evidence that Falckenburg went beyond the Latin of the Maccabees; accordingly, he may have ignored this apparent inconsistency.

212. What is likely to have occurred to Falckenburg is that (as one reads at 1 Macc. 10.75: custodia Apollonii Ioppe erat) the city must have fallen under the control of Apollonius by force. Drawing on the destruction of Jerusalem discussed here,
Falckenburg formulated this section of the poem, which introduces the episode described in HDA 1.213.

213. Marginal note: Macchabaeorum expeditio contra Antiochum & Apollonium. This episode is drawn from 1 Macc. 10.74-89.


220. Azotum, one of the five cities of the Philistine territory. Historically, the city was assigned to Judah. (Josh. 15:46).

224. Sionis: Jerusalem, after Sion or Zion, one of the principal hills of the city. Zion was likely to be part of the temple hill, BD p.176.

226. Marginal note: Macchabaeorum victoria.

229. Syriscos: In 1 Macc. 10.69 Apollonius is described as: ducem, qui praeerat Coele syriacae. Accordingly, his troops would be Syrians. Coele-Syria, at this time, included Palestine and Syria extending to Egypt, BD p.69.
231-232. Marginal note: Ionathas capit Azotum, euerso simulachro Dagonis. aram/Dagonis. Falckenburg has modified slightly the Vulgate's Bethdagon (Temple of Dagon) or templum Dagon (1 Macc. 10.83,84). Dagon was "the national deity of Philistia," of which Azotus was one of the local temple sites. The more familiar god Baal was the son of Dagon, BD p.77.

234. Ascalonae: Ascalon was one of the five sea coast cities of the Philistines.

235-238. Marginal note: Capit & Ascalonem, cf. 1 Macc. 10.86: et exierunt de civitate obviam illi in magna gloria.

239-244. Marginal note: Ionathae cedit dono Accaron. Drawn from 1 Macc. 10.88-89.

240. Regis Alexandri. King Alexander Balas. Ancient commentators and modern scholars alike agree that Alexander Balas was 'inept and lazy' as well as incompetent as a king: Justin. XXXV 2.2-3; Josephus Ant. J. xiii.4.6.108; Diodorus xxx.iii.3; Livy, Periocha.1; OCD p.42; Goldstein, 1 Macc. p.419; Volkman, Klio 19,1925, p.373f.

241. Accaron: Accaron was one of the five cities of the Philistines.

243-244. *quae regate ... cum foedere sancto*. The rank awarded to Jonathan can only have been understood by the explanations given here by Falckenburg. Jonathan has been made 'kinsman of the King' (Goldstein, *1 Macc.* p.422). This entitles one to fasten one's purple cloak with a gold brooch, cf. *1 Macc.* 14.44: *et vestiri purpura, et uti fibula aurea*. Falckenburg's use of *Regis amicitia* and *foedere sancto* imply his appreciation of this formal promotion which is absent in the Latin of *1 Macc.* 10.89.

245. Marginal note: *Apollonius vindictae cupidus instigat Epiphanem ad restaurandum bellum contra Iudaeos*.

Falckenburg extracted his first Maccabean episode from *1 Maccabees*, which covered the period 148-147 B.C. To continue his story, our poet required another episode from *1 and 2 Maccabees* which would draw Apollonius into battle, preferably with Antiochus at hand. He finds this in *2 Maccabees* 3.1-40, either unaware or regardless of the chronological inconsistency.

247. Antiochum Epiphanen. Antiochus IV, Epiphanes ruled from 170-164 B.C., although he held a regency while his brother's minor son 'Little Antiochus' was on the throne from c.175-170 B.C.

248. Asiam: used generally here, and in the *Books of the Maccabees*, to refer to the Seleucid Empire.

249. Simonis: Simon ... de tribu Beniamin (*2 Macc.* 3.4). Not the Simon Maccabaeus of the above episode, according to Falckenburg's
source. Falckenburg does not indicate how he would have obtained this information if the Simon was the enemy Maccabee.

250-252. Cf. 2 Macc. 3.6: ... nuntiavit pecuniis innumerabilibus plenum esse aerarium Ierosolymis, et communes copias immensas esse ... At 2 Macc. 3.7 Apollonius advises the King of the wealth awaiting him in the temple. Antiochus summons his chief minister, Heliodorus (see HDA I.258 below) whom the King instructs to collect the money described by Apollonius above.

The introduction of the major-domo, Heliodorus, by the author of 2 Maccabees is almost certain to have recalled to Falckenburg, when composing his poem, the trusted aide of Antiochus in the Apollonius romance, Taliarchus. Taliarchus, in the romance's tradition, was instructed by Antiochus to seek out and kill the fleeing Apollonius after the hero had unravelled the riddle of Antiochus, (HART 8.5-6). It would not be surprising if this was one of the minor similarities between the two stories which prompted Falckenburg to include the Books of the Maccabees, or indeed, was in the back of the mind of the author of the original Apollonius.

255. praefectus Episcopus: cf. 2 Macc. 3; sacerdotes or sacerdos summus would be more appropriate.

256. Onias: cf. 2 Macc. 3.3. Onias was the high priest of the Jewish temple, serving during the reign of Seleucus, King of Asia (Seleucus IV): Josephus (AJ XII 4.1.156-57, 10.223-25) identifies
him as third in the line of that name. Josephus deemed Onias to be only a name, and not, as modern commentators demonstrate, a dynastic line of high priests which was, along with the Torah, regarded "as the last surviving link to Israel's original cult institutions". Cf. Goldstein, 2 Macc. pp.15; 199.

262. Tyrius Mnesthides: Falckenburg here introduces his character Apollonius of Tyre, son of Menestheus. In this respect, the following should be noted: in this episode from 2 Maccabees (3.1-40), the Apollonius indicated by historians is Apolloni(us) Thorsaeae fili(us), qui eo tempore erat dux Coele Syriae et Phoenicis, (2 Macc. 3.5). Apollonius son of Tharseas is not mentioned elsewhere in the Books of the Maccabees. Apollonius, according to 2 Maccabees, does not participate in the attempted violation of the temple; however, 4 Maccabees, which is a poor copy of 2 Maccabees, imperfectly documents this episode and does place Apollonius at the Temple (4 Macc. 3.19-4.4). There is no other evidence to indicate that Falckenburg had this source available, though he would not need such a justification for including Apollonius here. The Apollonius of the previous episode (HDA 1.213f.), 'Apollonius the Mysian', was likewise described by the author of 1 Maccabees as a governor of Coele-Syria, however, this latter Apollonius saw action some 25 years after the son of Tharseas.

Both Goldstein (2 Macc. p.204) and Bartlett (p.236, note 5) examine the description "Tharseas". Bartlett suggests that "if, by a slight change, we translate this as 'of Tarsus', a
contradiction with [2 Macc:] 4.4,21, which mentions Apollonius son of Menestheus, is eased". Goldstein is more comfortable with the rarer "Tharseas", stating that "it is unnecessary to assume that the Apollonius here was identical to Apollonius son of Menestheus", and indicates that scribal error could have given us the attested Greek name rather than the intended epithet meaning 'bold'. Goldstein further examines the variant reading of Tarsus, to which Falckenburg would have been attracted, since in the Apollonius romance (HART etc.), Apollonius both hides there from Antiochus, later names his daughter after the city Tarsus (i.e. Tarsia) and then leaves her there for fourteen years to be raised. For Falckenburg, it is not clear whether he sees the story of Apollonius as pure fiction or whether he views the witness of the Maccabees as further evidence of historical fact embellished within the medieval tapestry of the romance's tradition. Falckenburg would have found support in both Josephus AJ 1.6.1.127 and Theodosius in De situ terrae sanctae: 32 from Itinera hierosolymitana saeculi IIII-VIII, ed. Paul Geyer, in the series Corpus Scriptorum Ecclesiasticorum Latinorum, vol. 38, Prague and Vienna; and (Tempsky); Leipzig: (Freytag), 1898, p.150. Considering the above (excluding the references to the romance tradition), Goldstein (p.204) concludes that the "Tharseas" reading should stand. Falckenburg, on the other hand, may have read, or made, the connection of this Apollonius with Tarsus, and therefore identifies this Apollonius with that in 2 Macc. 4.4 'son of Menestheus' and our Prince of Tyre.
265-270. Marginal note: Heliodorus diuinitus punitur. The miraculous
defence of the Temple and its treasury in 2 Macc. 3.25 tells of a
horseman in golden armour, sent from God, and two whip-bearers who
attack Heliodorus, whereupon this agent of Antiochus, beaten down,
approaches death. The supernatural element here is part of the
folk and literary tradition reserved for defilers of temples
(Goldstein p.198), and while grist for the epic poet's mill, is
too fantastic for Falckenburg and is omitted in HDA.

269. Ereboe: the underworld, not in 1 or 2 Maccabees.


AEthiopumue, Arabumue: Ethiopia, Arabia; no specific boundaries
are intended.

273. placuit Onias: cf. 2 Macc. 3.31-34. Friends of Heliodorus come
forth to Onias and ask him to save Heliodorus from death. Onias
performs a sacrifice and rites of atonement. The whip-bearers
reappear and advise Heliodorus that Onias has interceded on his
behalf.

278. Marginal note: Fratrum duorum, Oniae & Iasonis dissidium.
Falckenburg draws from 2 Macc. 4.7-11, in which Jason, brother of
Onias, usurps Onias' post as high priest and presses ahead with
various hellenising reforms. Accordingly, the writer of 2
Maccabees (probably here the son of Onias III, i.e. Onias IV, cf.

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Goldstein p.219), sees Jason as a scoundrel, although still his uncle. Falckenburg enlarges greatly on 2 Macc. here in denouncing Jason.

280. DEI summi: cf. 2 Macc. 3.31: Altissimum; 2 Macc. 3.36: magni Dei.

282. serpentigenis: cf. Ov. M. 7.212: Iason, brother of Onias III, as in note to HDA I.278 above. As an Oniad, he would have a right to the high priest's position.

283-284. Is quia ... fuit. The Books of the Maccabees do not provide support for this assertion. Jason is certainly associated with the military at 2 Macc. 5.5, where Jason attacks Jerusalem. Falckenburg may have had a different idea in mind. Among the most prominent examples of Jason's hellenisation of Jerusalem was the building of a gymnasium under the citadel in the city: Etenim ausus est sub ipsa arce gymnasium constituere (2 Macc. 4.12). The text continues with other reforms which emphasize the adoption of Greek values and customs. It would not be out of keeping with Falckenburg's style for him to embellish his tirade against Jason by ascribing to him those attributes of one schooled in a Greek gymnasium, including the military training. Even so, Falckenburg appears to be using his poet's licence. A corollary of this approach would be Falckenburg's consideration of the gymnasium scene found in HART, GR and CdA. In the early versions of the romance the recently shipwrecked Apollonius enters Tarsus after having been provided the humble hospitality of an old fisherman. Upon entering the town, an oily youth runs through the streets.
announcing that the gymnasium is now open. Apollonius then plays pila in the gymnasium with the King of Tarsus, Archistrates, enjoys the baths there and ultimately gains an invitation to dinner at the King's palace.

Falckenburg may have again linked the threads of the Apollonius narrative with the fabric of the Maccabean histories. That the original Apollonius romance writer, in including the gymnasium patet scene, as well as the ball game and bath sequences, was doing more than merely providing limited Hellenistic colour cannot be supported except by conjecture.

286. Ethnica religio: the religion of the Jews, cf. 2 Maccabees 4.14. The writer is incensed because religion is not being observed:


293-305. Marginal note: Oniae fuga. Falckenburg breaks off from 2 Macc. 4.17 here and jumps to 2 Macc. 4.33.

Omitted from HDA are: an episode regarding the redirected contribution of funds for a sacrifice to Herakles (18-20); a description of troop movements through Joppe, Jerusalem and then to Phoenicia under the generalship of Apollonius son of Menestheus (21-22); and, following the passage of three years, the usurpation
of Jason's position as high priest by Menelaus, who promised the king greater payments than Jason had offered. Jason was forced to flee. Menelaus was unable to fulfil his promised payments but, just as he was summoned by the King, Tarsus and Mallos were in a minor revolt. Antiochus put Andronicus in charge in his absence. Seizing the opportunity, Menelaus embezzled from the treasury, (23-32).


295. Daphnen. Daphne was approximately five miles from Antioch, cf. Strabo 16.2.6 (750). A park dedicated by Seleucus I to the royal gods including Apollo and Artemis, the sacred precinct was a place of asylum, (OCD p.313, Goldstein p.239). Goldstein points out that although the place of asylum was most likely a pagan temple or shrine precinct, the writers of 2 Maccabees have not indicated any concern over the high priest Onias seeking refuge there. Falckenburg has not drawn on the theme of formal asylum.

296. Antiochaenorum: cf. 2 Macc. 4.9: Antiochenos. The word in the Maccabees refers to 'Antiochenes' who were citizens under the Seleucid republic envisaged by the hellenisation scheme promoted by Antiochus. The objective was to create a hellenised, privileged citizenry with the language, customs and institutions of the Greek world. It is not clear that Falckenburg is aware of the culturally charged word, or is thinking only of those people
who live near Antioch. The latter is more likely. Goldstein, 2 Macc. p.227.

301. Marginal note: Andronicus interficit Onian.

302. Andronicus: Andronicus, in 2 Maccabees, was appointed in the place of Antiochus while the latter went to Tarsus and Mallos to stop an uprising of local inhabitants. Menelaus bribes Andronicus to kill Onias: rogabat ut Oniam interficeret (2 Macc. 4.34). Classical sources record an Andronicus who was ordered by Antiochus IV to kill the son of his brother, Seleucus IV, (cf. Diodorus XXX 7.2). Goldstein (p.238) draws attention to John of Antioch, Frag. 58, Fr. Hist. Gr., ed. C. Müller, (Paris, 1878-85): 4.558, where the story is retold, but Andronicus unmentioned. In both Maccabees and classical sources, Antiochus IV has Andronicus killed.

306-364. Falckenburg advances the narrative to events drawn from 2 Maccabees 5.

307. Nili: cf. 2 Macc. 5.1. This is Antiochus IV's second foray against Egypt.

308. Ramessis: Falckenburg may have looked to Tacitus Annals 2.60 when considering a journey up the Nile to the city of Ramses, Thebes. Cf. also Pliny 36.65.

Cf. 2 Maccabees 5.2-4, where an apparition of combat is sighted in the air by the inhabitants of Jerusalem:

Contigit autem per universam Ierosolymorum civitatem videri diebus quadraginta per aera equites discurrentes, auratas stolas habentes, et hastis, quasi cohortes, armatos, et cursus equorum per ordines digestos, et congressiones fieri cominus, et scutorum motus, et galeatorum multitudinem gladiis districtis, et telorum iactus et aureorum armorum splendorem, omnisque generis loricarum. Quapropter omnes rogabant in bonum monstra converti.

Goldstein, 2 Macc. p.247, gives a modern scientific explanation for the apparition, which is most likely to have been a mirage in the desert; however, this would not have mattered to Falckenburg, who was extracting historical reports from 2 Maccabees. Falckenburg would have found classical authors to vouch for the above account, cf. Tacitus, Histories V.13 and Pliny, Natural History ii, 58.148. The use of apparitions in both Hellenistic literature in general and in the romance genre are well attested and it is therefore interesting to note that Falckenburg chose to include and embellish this vision of celestial combat, but at HDA I.265f. decided to omit the similarly fantastic punishment of Heliodorus found in 2 Macc. 3.24-34. The episode found there "is an example of a prevalent narrative pattern found in the ancient Near East and Greece..." which Goldstein (p.198) relates to stories in Herodotus 8.35-39. It is noteworthy that the two whip-bearers of 2 Macc. 3 (and paralleled by Goldstein to Herodotus' infantrymen of 8.39-39) appear in Greek romance.

Ita alienatus mente Antiochus, non considerabat quod propter peccata habitantium civitatem, modicum Deus fuerat iratus: propter quod et accidit circa locum despectio.

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fearing nothing from their King, they let him in, offering no defence.

378. *Millo*: probably Mallos, in which there was an uprising quelled by Antiochus at 2 Macc. 4.30.

381-383. Cf. 2 Macc. 5.12-13:

Iussit autem militibus interficere, nec parcere occursantibus, et per domos ascendentes trucidare. Fiebant ergo caedes iuvenum, ac seniorum, et mulierum, et natorum exterminia, virginiumque et parvulorum neces.


390-399. Cf. 2 Macc. 5.14: Erant autem toto tri duo octoginta millia interfecti, quadraginta millia vincti, non minus autem venundati.

400-404. Cf. 2 Macc. 5.15 ... ausus est etiam intrare templum universa terra sanctius. In 2 Maccabees, Antiochus, under the guidance of Menelaus, enters the temple, seizes the sacred artifacts and gifts within it and returns to Antioch with them. Antiochus is not punished by God as Heliodorus was, because He is angry at the sins of His people in Jerusalem.

410. Marginal note: Apollonii expeditio aduersus Iudaeos superstites.

APOLLONIVM: cf. 2 Macc. 5.24. Apollonius (the Mysarch) is identified by Goldstein p.263, as the leader of the expedition in 2 Maccabees.
412. \textit{millia viginti duo}: cf. \textit{2 Macc. 5.24: viginti et duobus millibus.}

414-430. Cf. \textit{2 Macc. 5.25-26:}

\begin{quote}
Qui cum venisset Ierosolymam, pacem simulans, quievit usque ad diem sanctum sabbati; et tunc feriatis Iudaeis arma capere suis praecepit. Omnesque qui ad spectaculum processerant, trucidavit: et civitatem cum armatis discurrens, ingentem multitudinem peremit.
\end{quote}

It was noted at \textit{HDA I.213} that Falckenburg no doubt had referred to \textit{1 Macc. I.29-40}, which is in fact the same event as that described in \textit{2 Macc. 5.24f.}, although it is entirely possible that, due to the sequence of the books as well as their inherent chronological ambiguities (e.g. \textit{2 Macc. 5.1: eodem tempore Antiochus secundam profectionem}), Falckenburg saw these events as separate sackings. The detail of the slaughter quoted from \textit{2 Maccabees} above is silent regarding Apollonius' treachery on the Jewish Sabbath, which was recognised in antiquity as the day during which the pious Jews would not raise arms in defence, nor violate the Sabbath limit (Goldstein, p.265-6).

422. \textit{qui ... prius ter ... passi}: cf. \textit{HDA I.213; 375; and 415f.}

426. Marginal note: \textit{Horrenda caedes Iudaeorum.}

435. \textit{Olympiaci ... sacellum ... Iouis}: cf. \textit{2 Macc. 6.2} where, as a part of further hellenising of the Jews, Antiochus IV sent an agent to Jerusalem to proclaim the temple to be that of Zeus Olympus: \textit{cognominare Iovis Olympii}. The defiling of the temple as described in \textit{2 Macc. 6.1-9} would, to Falckenburg, be grounds for

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439. *nouem fratres*: including Judas, ten. Cf. 2 Macc. 5.27: *qui decimus fuerat*.

442. *radicibus*: cf. 2 Macc. 5.27: *et foeni cibo vescentes*. 2 Maccabees tells us that this was done to avoid defilement of Jewish law, while Falckenburg shifts the reason to that of necessity (*fames*).

450. Marginal note: *Deus miseretur Iudaeorum*.

459-464. Marginal note: *Iudas Macchab. de exercitu Ptolomaei R. triumphat*. Falckenburg draws on 2 Macc. 8. At 2 Macc. 8.22, Judas appoints Simon, Joseph and Jonathan as commanders (*duces*) of fifteen hundred men each leaving a similarly sized unit for himself (2 Macc. 8.16). With these units, they were victorious over Nicanor's army, killing *super novem millia hominum*.

462. *Nicanor*: introduced at 2 Macc. 8.9 as son of Patroclus and a member of the Order of the King's Friends, First Class, (Goldstein p.327).
Gorgae: identified at 2 Macc. 8.9 where it is revealed that he is an experienced general. Syri: no doubt Falckenburg has identified him with the Gorgias of 2 Macc. 10.14, and 12.32-41, governor of Idumaea. Ptolomaeus, son of Dorymenes (1 Macc. 3.38) is governor of Coele-Syria and Phoenicia and has responsibility for lending aid in matters of the King's business. That Falckenburg has selected 2 Maccabees 8 over 1 Maccabees 3 for his retelling is shown by Ptolemy's position above Nicanor and Gorgias here (equals in 1 Maccabees). The reason for this selection is likely to be due to the untimely death of an Apollonius at the hands of Judas Maccabaeus at 1 Maccabees 3.11.

Bacchidis: cf. 2 Macc. 8. of the Bacchides identified here there is little known. Goldstein suggests that he might be "the same as the commander under Demetrius I, who gave Judas his final defeat (1 [Macc] 7: 8-20, 9: 1-18)" (Goldstein, 2 Macc. p.339).

Thimothaei: cf. 2 Macc. 8.30. There are no specific events in either book of the Maccabees which enlighten us regarding Falckenburg's comments at HDA I.467-468, cf. 2 Macc. 8.32 et Philarchen, qui cum Timotheo erat, interfecerunt, virum scelestum, qui in multis Iudaeos affixerat. Goldstein (p.338 et passim) contends that scribal error has resulted in a misreading in the Greek and subsequently in the Latin of Philarch/Phylarch which has prevented the reader from discovering the original meaning of the passage. Goldstein believes that there were two named Timotheus: one the phylarch (the chief of a tribe, i.e. a non-Greek) and the other the strategos (a high Seleucid official) (2 Macc. 12.2). Of
the Greek and Latin texts of the Maccabees available to Falckenburg, such an alternative reading of 2 Macc. 8.32 to "Timotheus the Phylarch" is not in evidence, though the virum scelestum may have prompted Falckenburg's subsequent comment, despite the fact that it describes a different person in the Vulgate text. Falckenburg's use of the satrapae is acceptable based on other descriptions of Timotheus in 1 and 2 Maccabees, cf. Goldstein, 1 Macc. p.296. Josephus describes only one Timotheus, cf. AJ xii.8.1.329-330.

469-477. Marginal note: Antiochi ferocia divinitus compescitur. Falckenburg foreshadows the final events of HDA I.

478. Cf. 2 Macc. 9.1-4, where Antiochus is reported to have attempted the sacking of Persepolis and the defilement of its temple, at which time the news of the defeat of Nicanor and Timotheus reaches him in Ecbatana, the capital of Media. Antiochus, enraged, vows to turn Jerusalem into a tomb. Falckenburg at this point draws both from 2 Macc. 9 and from the Apollonius romance, which was left at HDA I.193, when Antiochus charged Apollonius with the additional task of laying low the Jews before the hand of Antipagena would be given to Apollonius.

479. Persepoli Persas: Though extracting this information from 2 Macc. 9, Falckenburg would be familiar with the city Persepolis and Persia in classical and Renaissance literature.

480. Marginal note: Antipagena fulmine extincta.
In Nili imperium. In 2 Macc. 9, Antiochus is bound for Jerusalem, in 1 Macc. 6, he is withdrawing to Babylonia. Throughout both Books of the Maccabees, Antiochus IV is the Seleucid king of Judea, and only at 1 Macc. 1.16-20 and 2 Macc. 5.51 is the reader told that he ventured into Egypt, being the campaign of 169/8 (cf. also Dan. 11.29-30 for an attempt which was unsuccessful due to the intervention of Rome in July, 168). In the Apollonius romance, the domain of Antiochus is not well defined except by events in the narrative. Taliarchus, Antiochus' major-domo, is sent to scour the countryside for Apollonius. Apollonius eventually leaves Tarsus in Cilicia because it is not safe from Antiochus. Apollonius does find refuge from the powers of Antiochus at Pentapolis in North Africa. In neither source, then, does Antiochus have a Nilotic empire or control over Egypt: this is a variation by Falckenburg. On fulmen Olympi, cf. HART 44.2 ...
... rex saevissimus Antiochus cum filia sua concumbens dei fulmine percussus est ...; cf. also GR 518. 32-33 for a similar treatment; CdA 159.60:

Antiochus moritur; nam fulminis igne crematur.
filia cum patre parili de sorte necatur
materies cineris corpus utrumque fuit.

Falckenburg has chosen to combine the two descriptions of the couple's death by having Antipagena suffer the fate described in the romance and Antiochus face that found in 2 Maccabees at HDA I.484-492 below.

Macc. 9.5–12, 28, which involved internal pains, being hurled from his speeding chariot and infestation by worms. Falckenburg notes on the infestation for his rendering of Antiochus' death.

Final note: Apollonii poenitentia.

\[ \text{a gnato: cf. 2 Macc. 10.9; 2 Macc. 9.25; and 1 Macc.}\]

Antiochus IV left his son, King Antiochus V, Eupator, as the fate of his future wife (cf. HDA III.154.).
Historia Divi Apollonii: Book II

Summary of Book II

When Antiochus the Younger, a man more savage than his mad father, hears the price demanded by Apollonius for his services, as well as the fee owed for his army, he is enraged and orders Apollonius of Tyre to be apprehended. Apollonius is pursued by the evil Antiochus but Apollonius is able to elude him at sea. Apollonius and his men arrive on the shores of Cilicia, where Apollonius considers his position. Soon Apollonius comes upon a man named Milichius, an important official from the city of Tarsus, not far from where Apollonius has landed. Apollonius seeks and obtains the hospitality of the Tarsians, whose famine he halts with his gifts of wine and grain. (1-129). The King of Tarsus, the kindly Altistratus, pledges his goodwill to Apollonius. The Tyrian Prince is invited to dinner at the table of King Altistratus. There Apollonius meets Lucina, the daughter of Altistratus. Following the dinner, Lucina presents to the dinner guests musical entertainment, for the young princess excels both in playing the lyre and in singing. All the guests admire Lucina's great skill, except for Apollonius. When questioned about his behaviour, Apollonius takes up the lyre and demonstrates his greater skill in music. (130-229). At this point Apollonius and Lucina begin to fall in love with one another. Lucina is overcome by love and she falls ill in her lovesickness for the Tyrian Prince. Neither astrologers nor physicians are able to find the cure for her malady. Finally Altistratus enquires of his daughter the reason for her state, and the young girl confesses her love for Apollonius. Altistratus and his wife agree that Apollonius would be a suitable match for their daughter. Lucina soon informs Apollonius of her love, and the
two embrace. (230-399). Apollonius tells of his past, of his escape from
Antiochus the Younger and of his great joy and fortune in having met a
devout and music-loving woman. The couple confirm their love to one
another and Apollonius gives to his Lucina a ring to be the symbol of their
love. Lucina then returns to her father and mother, advises them of her
plans to marry Apollonius and prepares for her wedding day. Soon the
couple are married in royal splendour. (400-586).
Commentary

8. MAXIMILIANAEVM: Emperors of the Hapsburg Holy Roman Empire: Max.I (1493-1519) and Max.II (1564-76). Maximilian II included among his following a large number of artists and scholars. In 1577 Philip Sidney was sent to Prague as the emissary of Elizabeth I "to offer condolences on the death of Maximilian", (R.J.W. Evans, Rudolf II and his World, Oxford, 1973, p.122.)

13. Marginal note: Antiochi iunioris, Eupatoris apellati, vita. Maccha. a cap.10. Antiochus Iunior: Antiochus V. Eupator. The text of 2 Macc. 10 tells of the purification of the temple in Jerusalem and the subsequent celebration (1.1-8) and relates selected events from the reign of Antiochus Eupator including a series of military successes by Judas Maccabaeus against the hellenisers (1.9-38).

17-18. Falckenburg resumes the Apollonius story by pursuing the Tyrian hero. The motive for this is not Apollonius' knowledge of Antiochus IV's incest, but the demand for payment for military service. Taliarchus, the minister of Antiochus in HART and GR, is not included in Falckenburg's version.


22. Canopi: that is, of Egypt entire.
24. Cf. HART 10.6 and GR 512.24. Apollonius escapes from Tyre, followed closely by Taliarchus, who finds the city in mourning since its prince has gone away into hiding. Cf. also CdA 154.10.

26. Cf. HART 12.5-7. Quaeritur Apollonius per terras per montes per silvas per universas indagines et non inveniebatur. GR 512.37 reports this in a similar manner. CdA does not record this. Cf. GR 196-221 for a separate retelling of Apollonius' escape. Cf. also HDA II.406; III.332.

27. Tarsis: ancient Tarsus in Cilicia, an important city in the Hellenistic and early Christian world. See note to HDA I.262. 2 Macc. 4.30 reported an uprising in Tarsus which is unattested elsewhere. The city in the Apollonius romance (HART, GR, CdA) is the first stop of Apollonius after his flight from Tyre. It is a city to which he later returns three times in the romance: to leave his infant daughter; to retrieve her; and to avenge her ill treatment at the hands of her foster parents.


36. Cf. HART 18.2, the ship's hold was filled with grain (frumentum) only. So too, GR 513.33; CdA 154.12.2.

37. Cilicum: Cilicia was a southern province of Asia Minor between Pamphyllia and Syria.
38. **Taurum:** The Taurus mountain range which extends from south-west Asia Minor to the borders of Cilicia, where it divides into a number of ranges, (OCD p.1040). Its inclusion, like that of Cilicia, is an addition by Falckenburg.

40. **Limatum:** Not found in the earlier Latin tradition, probably derived by Falckenburg from one of the close GR variant readings of HART's original 'Hellenicus': Elimatus (Oesterley); Elinatus (Oesterley and Keller); Elamicus (Colmar). (Cf. Singer, pp.68-109).

42-58. The lament of Apollonius is one of Falckenburg's contributions to the romance tradition, as is the response (HDA II.59-82).

43. Marginal note: *Apollonii querela.*

55. **naulum:** cf. Jonah 1.3.

59. Marginal note: *Limatus Regem Apollo. consolatur.*

72. Falckenburg recalls here 2 Macc. 4.30 where the people of Tarsus and Mallos have revolted following the presentation of the two cities as gifts to the concubine of Antiochus, Antiochis. The insult perceived by the Tarsians, who were favoured as inhabitants of an Antiochene city, matches well the narrative developed by Falckenburg as well as the original romance's plot. The proposition that the city would shelter from Antiochus their saviour from the famine is significantly stronger when one
considers that a grudge was borne against the Great King. It
should also be noted that Cilicia was in revolt (1 Macc. 11.14)
against the Seleucid King Alexander.

88. **Milichio:** Falckenburg describes this Milichius as princeps
Tarsidos. It will not come as a surprise that Falckenburg omits
his surname, Milichius, throughout the entire Britannia (the
introductory poems, HDA and his collection of eclogues). While a
Milichus is noted in Silius 3.104 as a King of Spain, there is no
doubt that Falckenburg has made a thinly-veiled attempt to include
a spurious ancestor within the HDA narrative. With this addition
to the story, Falckenburg makes a series of significant changes to
the Latin romance involving the substitution of characters and the
relocation of traditional venue. It will be remembered that after
escaping from Antioch and leaving Tyre to go into hiding,
Apollonius sailed to Tarsus, where he met Hellenicus, saved the
city from famine, was befriended by Stranguillio and Dionysia and
finally set sail for Pentapolis. Before reaching the Pentapoline
shores, Apollonius encountered a storm and was washed up on the
shore of that kingdom a pauper. Aided by a fisherman, Apollonius
enters Pentapolis and impresses King Archistrates, whose daughter
Apollonius eventually marries. These events lead to following
episodes of separation, trials and eventual recognition.

Falckenburg has combined Apollonius' adventures in Tarsus and
Pentapolis and substituted Apollonius' ruminations on the Tarsian
shore with the lament of Apollonius among the barren crags of the
Taurus and the consolation of Apollonius by Limatus. In
Falckenburg's retelling he introduces Milichius, a prince of Tarsus and 'guardian of the altar of the Gods'. Milichius serves a role inspired by both Hellenicus and Stranguillio: Milichius greets Apollonius on the shore and is of a lower station; however, the significant parts played by Hellenicus and Stranguillio have been omitted. Apollonius does not learn of his proscription from Hellenicus, nor is there the wrangle over money which results in Hellenicus declaring Apud bonos enim homines amicitia praemio non comparatur (comparatur in the Laurentius manuscript) (HART 15.5-6). Likewise, the presence of Stranguillio here is not required as Apollonius is already aware of the famine in the region (HDA II.105). But Milichius does provide a substitute for Stranguillio by learning from Apollonius about the cruelty of Antiochus (HDA II.101), cf. HART 16.1-6; GR 513.25-27. These scenes are not developed in CdA and GA. The earlier Greek rimada follows HART and GR generally, though it is fragmentary where Apollonius and Stranguillio discuss the Tarsian famine.

Apollonius advises Milichius of his intentions to press on to Pentapolis (HDA II.103), which is the advice Stranguillio and Dionysia give to Apollonius in HART and GR, but he stays on in Tarsus, where he meets King Altistratus (who is first named in the poem at HDA II.132, though he is identified in the marginal notes at HDA II.164, 197). Altistratus (as in GR, Archistrates in HART and the earlier Greek version) is the King of Pentapolis (Tripoli in the earlier Greek poem) in the versions preceding HDA. The manuscripts and editions of CdA have Archistrates, Architrates and Alcitrates, (cf. Singer p.156f.). The name is not found in GA.
Dyonisiades. The name arises in a variety of forms in the various versions of the romance: HART and GR have Dionysias, the plotting wife of Stranguillio. The name is Dionysia in Wagner's text. In CdA, Dionisia and Dionysia are found. The character is absent in the fragmentary GA.

LICENII. By his use of upper case letters in his text, we must assume that Falckenburg attached importance to this name, the significance of which is not certain. It is likely that, as with his inclusion of Milichius, the family Licenius could be contemporaneous with Falckenburg but in any event, a family of prominent military bearing.

Marginal note: Apol. cum Milichio colloquium.

Ptolomaidos: the Ptolemaic or Egyptian regions were disputed, cf. also HDA II.37.

Pentapolim. Two regions of this name would certainly be known to Falckenburg. The Pentapolis on the Dead Sea, cf. Vulg. Sapientia 10.6; and the Cyrenaic Pentapolis, referred to in Pliny 5.31, and in HART and GR, passim. Falckenburg identifies Cyrene only once in HDA at Book I.21, where he recalls Battus, founder of Cyrene, through the name of Antipagena's mother, Battila. The Pentapolis at HDA II.456 and 503, as above, is otherwise not further differentiated.
112. vino. Only frumentum was offered by Apollonius in earlier versions of the Latin romance.

132. Altistratus: cf. note to HDA II.88. In the romance's earlier Latin sources, it is the citizens of Tarsus who allow Apollonius, disguised as a merchant, to hide in the city, (GR 513.34-514.12; HART 17.7-18.10). When Apollonius is finally welcomed by the Pentapoline King Altistratus/Archistrates in the earlier versions, the issue of Apollonius' proscription is not considered. Only when a chance meeting with a sailor brings to Apollonius the news of Antiochus' death do the earlier versions reveal to Altistratus/Archistrates and his daughter the Tyrian Prince's involvement with Antiochus (HART 44.2-45.4; GR 518.31-519.2; CdA 159.60).

Ophiraea: cf. Vulg. 3. Reg 9.28 for Ophir, the name of a region in Southern Arabia celebrated for its gold. The description Ophiraea ... sindone is not biblical, though sindon is found in the New Testament to describe the cloth with which Joseph of Arimathea wrapped the body of Christ (cf. Vulg. Matt. 27.59; Marc. 14.52; Luc. 23.53). As an adjective Ophirius, see Pliny 36.193.


155. Proquaestor: in classical Latin "a magistrate, who, after administering the quaestorship at Rome, was associated with a
proconsul in the administration of a province" (OLD p.1473). Latham (ante 1536) states that the position was an undertreasurer. Milichius, as discussed in the note to HDA II.88, is foreign to the earlier versions of the romance, as is a character with any position resembling either custodem arae Deorum (HDA II.87) or Proquaestor.

161. Tyrii prognatum sanguine Mnesthei. Falckenburg is reinforcing his link between the Apollonius, son of Menestheus found in the Maccabees and Apollonius, King of Tyre, in the romance tradition.


169. Falckenburg has modified the tradition here as follows: In HART, GR and CdA, Apollonius, once inside Pentapolis, enters a gymnasium which has just opened. Apollonius spies the most distinguished man in the playing field and joins him in a game of pila. Apollonius impresses this man, the King of the city, in sport and further earns favour by attending the King in the baths. The King's servant discovers that Apollonius has come to Pentapolis by the misfortune of a shipwreck. The King then asks the servant to invite Apollonius to the palace for dinner. The sports contest found in earlier versions, while not attracting Falckenburg here, inspired amusing modifications in the Renaissance, e.g. the tennis match in Twine (Bullough p.435) and the jousting tournament in Shakespeare (Pericles II.11).
venerari ostro. While in the earlier Latin tradition Apollonius arrived at the palace in the poor garment given by the fisherman and was then suitably dressed for sitting at the King's table, here Apollonius is dressed in purple, which is appropriate for a person welcomed into the friendship of a Hellenistic king. Cf. 2 Macc. 4.38 and Mayer Reinhold, History of Purple as a Status Symbol in Antiquity (Collection Latomus) 116, Brussels: 1970, especially 34-35, where the order of 'Friends of the King' in the time of Antiochus is considered.

179. Lucina. The use of this name for the daughter of Altistratus is a significant clue in unravelling Falckenburg's Latin source, cf. GR 521.15: Lucina Altistratis regis filia. In HART, from which the Gesta Romanorum version was drawn, the manuscript tradition provides the following reading: nono mense cogente Lucina enixa "est" puella (HART 46.6) (emphasis: Riese) which shows that the medieval adaptor of the romance believed Lucina to be the name of Altistratus' daughter rather than the Roman goddess of childbirth. In CdA, the daughter is Cleopatra. That Lucina is heir to the throne varies from the result confirmed in earlier versions, cf. HART 115.13-14; GR 532.20-21.

181. While the detail of the rich embellishments of the palace are Falckenburg's, the earlier versions explain how the rich decor reminded Apollonius of his former wealth and power, cf. GR 515.28f.; HART 27.6f.; CdA 157.35-39.

182. Marginal note: Apparatus regalis conuiuii.
Among the most amusing scenes in the romance's tradition is the entertainment after a meal when the King's daughter is commanded by her father Defer liram, ut cum cantu exhilares convivium (GR 516.17). Cf. also HART 30.5; CdA 157.40: organa cum citharis cantumque decenter adegit. The daughter performs and pleases the guests - all but Apollonius. Challenged for his lack of appreciation, Apollonius takes up the lyre and excels beyond the girl's skill at song. In HART he caps his performance with mime (HART 31.12). The quality of the performance is such that the guests all remark ut omnes non Appollonium sed Appollinem crederent (GR 516.28). Cf. also HART 31.5-6. In CdA, it is Orpheus whose art is brought to mind, (CdA 157.44).

Falckenburg seizes on this episode and embellishes the scene with his learning, bringing in mind the Graces, Clarian Apollo, Sappho, the Muses and Athena on the one hand and the Biblical David and Saul on the other. But this alone is not enough for our Renaissance poet, who continues extolling the virtues of Lucina and Apollonius in classical and Christian images to HDA II.220.

Marginal note: Lucina Regis Altistrati filia citharistria.

Sappho: the Greek poetess from Mytilene. While Falckenburg is unlikely to have read her poetry, her testimonia and influence on subsequent literature would have been noted, e.g. Ovid composed his fifteenth epistle in the Heroides under her name and Horace recalls her verse (Odes II.13.25).
204. Pallados: Pallas Athena, whose wisdom, rather than prowess in war, is recalled here.

205. Daidis: David, the second King of Israel, who is celebrated throughout the Old Testament, most significantly in seventy-three of the one hundred and fifty Psalms (Smyth p. 79.).

206. Saule: Saul, the first King of Israel. Cf. Vulg. 1 Sam. 16.17-18, where David is described as skilful with the lyre, a man of war and prudent in speech, which does not rest uneasily after the invocation of Athena. Saul was soothed by David's songs.

208. Angelicis. HART and GR only contain one reference to an angel, which is in Apollonius' dream near the end of the romance.


220. Theodosia: a town in the region known as the Tauric Chersonese in antiquity, more recently in modern times the Crimea. The name is found in Pliny (4.36) and elsewhere. It is not clear why it is mentioned here.

221. Cf. HART 30.6-31.10; GR 516.19-25.

222. Psalmographae: the Psalmist David; conuiuae, omnesque, cf. HART 30.8: omnes convivae.
225. *Non voce, at signo respondit*: cf. HART 31.6-7: *Atque ita facto silentio 'arripuit plectrum, animunque accommodat arti*. This detail is absent from GR and CdA, as is the further narrative in HART 31.11-13, where Apollonius puts down his instrument and *ingreditur in comico habitu et mirabili manu et saltu inauditas actiones expressit, post haec induit tragicum ...* and so on.

227. Marginal note: Apollonius Citharoedus.

230. Paphiae: after Paphos, a city sacred to Aphrodite, on the island of Cyprus. The goddess of love and beauty, Aphrodite was worshipped also as a goddess of war in certain places, including Cyprus, which gave rise to depictions of her as the armed Aphrodite, cf. Pausanius III.xv.10 and xxiii.1. and O. Broneer, *The Armed Aphrodite* (Berkeley, 1930) p.65-84.

231. *Sauciat ... corda duorum*: cf. HART 33.15 *regina ... iam dudum saucia cura* which is based on Vir. Aeneid 4.1: *At regina gravi iamdudum saucia cura* (Riese, HART p.34). Neither CdA nor GR reveal this slight similarity, nor do they carry the further image of love's wound found in HART 34.1: *figit in pectore uultus uerbaque*, which seems to have inspired Falckenburg's verse here. One should not overlook the contrast between the chaste love developing here and the impious love which emerged between Antiochus and Antipagena in HDA I. Also of interest is Falckenburg's rendering which describes both Apollonius and Lucina falling in love. In HART, GR, and CdA, it is the woman alone who succumbs to love (HART 37.10f.; GR 517.10f.; CdA 158.48f.).
Falckenburg explains in detail the love developing between the two, and in so doing has not drawn on a sequence found in HART 32.4-33.1 and GR 516.31-517.1 (but not found in CdA,) in which the girl, once struck by love, obtains permission from her father to reward Apollonius with gold, silver, servants and clothes. So too, since Falckenburg has cast both characters into love's fire, the poet has dispensed with four elements of the traditional romance: the appointment of Apollonius as teacher to Lucina; the comic episode between the King, Apollonius and the three suitors; the ironic meeting between the love-sick Lucina and the unwitting Apollonius in the former's bedroom; and the conclusion to the episode when Lucina confesses her love for Apollonius, much to his embarrassment. The above teacher/suitor episode has been a useful vehicle for the romancer to keep Apollonius in close proximity to the King's daughter and provided humour and drama in the earlier versions of the tale. Each of the omitted scenes was not essential to the logic of the narrative. In dispensing with these familiar, though naïve, segments of the traditional story, the poet develops this portion of his verse without exploring in greater detail the condition of falling in love and the ensuing malady of lovesickness. For more on the above omitted episode and its comic contribution to the genre and intrinsic merits, cf. G. Anderson, Eros Sophistes: Ancient Novelists at Play, pp.60-61; B.E. Perry, The Ancient Romances, pp.305-307; P.H. Goepp, "The Narrative Material of Apollonius of Tyre" ELH, A Journal of English Literary History, 5 (1938), p.157.
240. Illachryment: cf. CdA 158.49: lachrymas gemitumque movere, although in the Cronica, the daughter is not weeping for joy.


260. Marginal note: Rex turbatur ob morbum filiae.

262. medicorum: cf. HART 35.8; GR 517.16; CdA 158.50.

263. Astrologum. While not summoned in earlier versions, the presence of an astrologer for such a malady would have been thought appropriate in the sixteenth century. For an introduction to this topic see D.C. Allen, The Star-Crossed Renaissance, New York, 1966 (2nd edition). R.J.W. Evans' observations on astrology would be appropriate for a man of Falckenburg's background, cf. Evans, Rudolf II and His World, (Oxford 1973), p.249.

267. Regina: This character is absent from earlier Latin versions.

274. Marginal note: Lucinae oratio.

298-299. Sauciat euictam pharetra ... amore: cf. HDA II.231.

330. Marginal note: Rex consolatur filiam.
Penates: guardian deities of the household, symbolic of the home. An embellishment of the poet not found in the earlier tradition. The explanation of Lucina, as well as the words of the King consoling his daughter, are not from the Latin sources.

Marginal note: Oratio Lucinae.

The speech of Lucina to Apollonius displays the young girl's boldness, which is demonstrated in her response to the three suitors in earlier versions of the romance. See notes to HDA II.232 above. This speech is not derived from the extant Latin tradition.

Latonia: Diana, cf. Hor. Carmen 3.22.1: Montium custos nemorumque, virgo. While the way in which the name Lucina became originally incorporated into the romance is a subject for textual criticism, Falckenburg has accepted Lucina as the name of Apollonius' wife. It is not unlikely that the poet recalled this Horatian Ode whose subject matter serves as an obscure foreshadowing of events to come.

Marginal note: Oratio Apollonii. The early Latin versions of the romance do not contain such a response from Apollonius to Lucina. The response serves to supply elements of the earlier Latin narrative tradition which were noted above as having been omitted from the historical sequence of events.

Cf. HDA III.332.
bis: this presents a puzzle, for in Falckenburg's tale, we have not seen Apollonius suffer shipwreck even once. In the earlier Latin versions, the hero is the sole survivor of a shipwreck when, bound from Tarsus to Pentapolis, Apollonius encounters a violent storm whereupon the hero is saved thanks to a plank and washed ashore. While there is one fierce storm at sea in the GR and HART tradition between Tarsus and Pentapolis (as described above), there are two instances of unfavourable winds in HDA: between Pentapolis and Tarsus (when Apollonius' wife gives birth to Tarsia) and between Tarsus and Mytilene (after Apollonius has learned of his daughter's death), cf. HDA III.32. It is only in the first storm that Apollonius actually suffers shipwreck, cf. HDA II.410 below. It is unlikely that Falckenburg misinterpreted Apollonius' oath sworn to the helpful fisherman following the shipwreck off the shores of Pentapolis: Si non memor fuero, iterum naufragium patiar, nec tui similem inveniam! (GR 515.2-3); in HART: nisi meminero tui, iterum naufragium patiar nec tui similem inveniam (HART 23.12-13). Cf. also HDA III.91, where the unfavourable winds of Auster/tempest arise at the time near Tarsia's birth.

tempestas tertia. The ill-blowing wind at HART 46.4-6: Qui dum per aliquantos dies totidemque noctes Austri [uentorum] flatibus diu pelago detinerentur is a feeble submission for a tempestas and one must therefore conclude that Falckenburg's "three" storms and the two shipwrecks are his own invention.
The poem describes over the next twenty-five lines how Apollonius reluctantly abandoned his responsibilities in Tyre and sought refuge from those who might seek to benefit from his proscription by Antiochus. The essence of Falckenburg's retelling may be traced to the HART and GR traditions as noted below.

411. Cf. HART 9.9-10.5; GR 512.14-17.

412. In HART and GR Apollonius had correctly answered the riddle set by Antiochus; however, the King lied - but allowed the Tyrian Prince thirty days to reconsider his answer before the passing of final judgement. Apollonius then realised that Antiochus had 'set him up'. Previous commentators on the tradition, relying on the naïveté of the romance's composition, have pointed to this period of respite as an inconsistency in the romance by asking: 'why allow Apollonius the thirty days when others have been summarily executed immediately on tendering their answer - right or wrong?' The explanation may possibly be found in both the HART and GR versions and in the consideration of the problem by Falckenburg here in HDA II. At HART 13.9-11 (GR 513.7-8), after having been advised of his proscription by Hellenicus (GR: Elimatus, Elinatus), Apollonius asks 'who could proscribe the prince of my (GR: this) country,' suggesting Apollonius to be not merely an eminent person but, as is indicated throughout the romance, the leader of the city. Later at HART 44.4 and GR 518.34, when Apollonius is advised of Antiochus' death, he is also informed that the regnum of King Antiochus is being held for Apollonius. Finally, at HART 115.15 - 116.1 and GR 532.22, Apollonius does
include Antioch in his realm. One must conclude, then, that Apollonius had some claim to the throne which would be readily understood by the reader of the earliest version of the romance. If one could assert with certainty that the line of succession was understood to be determined by military election, as it was in the Macedonian army (cf. Curt. VI,8,25; Tarn, Hellenistic Civilisation, p.47), then the selection of Apollonius would make sense as an Apollonius is (as we have seen in Falckenburg) well-cast in 1 and 2 Maccabees as a preeminent general under King Antiochus. Such a general could conceivably be elected King by the army, if the heroic monarchy is an accepted idea for the romance writer's reader. There is, on the other hand, no tangible evidence in the romance tradition or in our historical sources that an Apollonius was in the dynastic succession of the Seleucid kings. Another view would consider whether the army would hold a general in sufficient esteem to select the general over some other prince favoured by the King and if so, would it be in the interest of King Antiochus in the romance to show deference to Dux Apollonius to ensure stability and the allegiance of the army. In the final analysis, consideration of this problem must largely be based on speculation.

Antiochus' attempt to conceal his treachery by offering a short period of respite for Apollonius, during which the murder of the Tyrian would be committed, may have had a model in Antiochus IV's murder of his nephew, the son of his brother, Seleucus IV, the co-regent King Antiochus, who according to Diodorus 30.7.2, was
killed by an Andronicus under the orders of Antiochus IV, cf. HDA I, 302f.

440. **Syrophoenix**: Syrophoenician; strictly, on the borders of Syria and Phoenicia. Falckenburg here and in SA II, 105, uses it as a general region.

441. **Ceturaeque, Abrahaeque**: cf. Gen 25.1: Abraham took as his wife Cetura (Keturah) and had six sons, who are the ancestors of the people who inhabit the region Falckenburg calls Syrophoenicia.

455. **Colchidos**: cf. HDA I,129, where Falckenburg recalls the bull of Aeetes episode from the *Argonautica* of Apollonius of Rhodes. Here our poet selects the more familiar search for the golden fleece.

481-2. Compare: HART 31.5-6: *Et ita fecit, ut discumbentes non Apollonium sed Appollinem existimarent*; and GR 516.27-8: *... ut omnes non Appollonius sed Appollinem crederent*.

518. Marginal note: Lucina occultum amorem manifeste prodit Apollonio.


558. *non arte magistri*: Apollonius' remarks here are curious, for in the earlier Latin versions Apollonius is the teacher who, by consenting to marriage, cures the King's daughter. Falckenburg,
having omitted the sequence where Apollonius tutors his bride-to-be in music, identifies Apollonius as the lyre player of the grand banquet.

561. Marginal note: Regis Altistrati gaudium ob adeptum generum.

567-586. In HART 41.21-42.19, the wedding preparations, festivities and aftermath are given unusually extensive attention in the prose romance, although the classical allusions found in HDA are Falckenburg's additions. The earlier romance's author tells us of the huge attendance, with citizens, guests and visitors, of songs and instruments and of the couple's incomparable love.
Summary of Book III

One year after the royal wedding, a messenger arrives at the court of Altistratus and announces that Apollonius has been selected by his people to become ruler of the Kingdom. Lucina is at this time pregnant and when she hears news that her husband now has a kingdom far away to rule, she becomes troubled at the thought that Apollonius may leave her before the birth of their child. After her pleading, Apollonius agrees that Lucina will accompany him on his journey. Soon the royal couple is at sea, but fierce winds hinder their journey and Lucina delivers her child on board ship. The delivery is difficult for Lucina, her limbs become limp and she appears to be dead. The child she bears is a daughter whom Apollonius holds when his wife is put overboard in a casket filled with coins and instructions for the burial of his queen, should the casket be tossed upon the shore. (1-159).

The seas toss upon the shores of Ephesus the casket containing Lucina. A physician named Chermon opens it and perceives that the woman can be revived. Following her resuscitation Chermon and his wife adopt Lucina as their own daughter and then place her in the Temple of Diana in order that she might preserve her chastity there. (160-385).

Meanwhile Apollonius, with his young daughter in her tiny cradle, lands upon the shore near Joppe. There he finds a virtuous teacher named Meneles who is accustomed to teaching young girls of noble rank.
Apollonius then vows that he will not cut his hair before his young daughter, called Tarsia, is married, and he then sets off to travel the seas for many years. Meanwhile Meneles begins to instruct little Tarsia, who is being schooled with the daughter of Meneles, Philomacia. Within a few years it becomes clear to Meneles and to all the citizens of Joppe that Tarsia is an intelligent and skillful child; Philomacia, however, clearly is not. Overcome by jealousy, Meneles instructs her servant, Polycletus, to take Tarsia to the outskirts of town toward the shoreline and kill her. Polycletus is reluctant to commit this crime and when the moment finally comes for him to kill her, he grants her a few moments to say her prayers, at which time a band of pirates hidden in the reeds jumps out and snatches Tarsia. The pirates take the innocent girl to Machilenta, where they offer her for sale. A pimp buys her and attempts to have her offer her services to the public. Tarsia protests and resists, and soon the brothel keeper is moved by the prayers of Tarsia. The pimp then allows Tarsia to earn her keep by playing her music in the streets of the city. The poet reminds us that Tarsia, before she was abducted from the city of Joppe, had been told by her ageing nurse Liggosida that her true father was Apollonius King of Tyre, a mighty general who had helped many people in his years of fighting. For this reason, we are told, numerous cities have in the centre of their forum statues to the mighty Apollonius. (386-530).

It happens one day that the sad Tarsia, while playing her music in the streets of Machilenta, comes upon a statue in the forum which has the name Apollonius inscribed beneath it. Upon seeing the statue, Tarsia is filled with joy and clings to the statue, shouting that she is the only daughter of Apollonius. Tarsia's actions attract the attention of the
citizens, they assemble around her. Athenagoras, the governor of the city and a man of noble bearing, comes forth. When Athenagoras hears the name of Apollonius, he hails Tarsia and makes known his allegiance to King Apollonius, then vows to protect Tarsia's honour. At this point Tarsia's safety is assured, for Athenagoras and his wife take the young Tarsia into their home and raise her as their own. (531-564).
Commentary

1. Marginal note: *Prosperitatis comes miseria*.


8. *Integer exactus ... annus*. With this line Falckenburg enters into the next phase of the traditional romance, where in HART 43.1f. we are told *Interpositis autem diebus atque mensibus, cum haberet puella mense iam sexto [eius] uentriculum deformatum*... In GR 518.25 we are told after the marriage *Quae cito concepit, et dum puerum in utero haberet*. The inattention to the span of time between the marriage and the advanced stage of Lucina's pregnancy has been highlighted by certain commentators as an example of the novel's naïveté, which is further underlined by a second such inconsistency at HART 46.6-7, where Lucina is now in her ninth month - three months have elapsed since the chance meeting with the sailor! Falckenburg has departed from the Latin tradition and has ensured that no charge of pre-marital conception may be lodged against the couple.


20. *Nuntius*: cf. HART 43.4, Apollonius and his wife, whilst walking on the shore, notice a ship bearing markings which identify the craft as being from Tyre. The *Gubernator* of that ship then announces the news of the death of Antiochus and his daughter by lightning bolt. At GR 518.25f. the story is virtually the same, with the
news coming from the nauclerus rather than the gubernator. Cf. also the note to HDA III.25 below; CdA 160.71: Hic ego sum, dixit, quem nuntius iste requirit.


Niliaci. That Egyptian nobles would desecrate the body is a further twist to the romance. While Antiochus was the enemy of the Egyptians, particularly after the 'preemptive strike' in 169-168 BC, his death is clearly reported in 2 Maccabees 9 as having occurred near Ecbatana, while returning from Persis.

23. Antipagenam: In the earlier versions, the daughter of Antiochus is killed by God's lightning along with her father (while they lie on an impious bed in HART). Cf. CdA 159.60 and 66; HART 44.2-3; GR 518.33.

25. The selection of Apollonius as the replacement of Antiochus as King is yet another example of the Latin novel's unexplained elements. Apollonius, while a Prince/King of Tyre, is not explicitly associated with the Seleucid dynasty in the extant histories. As was discussed at HDA II.412, above, the original romancer may have believed, or found believable for his readers, the possibility of succession by Apollonius to Antiochus' throne, perhaps by the Macedonian tradition of selection by the army, or as in Falckenburg's explanation here, by plebiscite. Cf. CdA 159.66 and 67, where Apollonius is selected by Robur seniorum and sought by innumerí legati to advise him of his selection.
27. Marginal note: Apollonii ambitio.


33. Marginal note: Querela Lucinae. The lament here follows closely the spirit of HART 44.9-45.7, and GR 518.36-39. The classical allusions below are added by our poet.

52. Damasci: Damascus was the ancient capital of Coelesyria, which is the region Falckenburg assigns as the domain of Apollonius by identifying the hero of the romance with Apollonius, governor of Phoenicia and Coelesyria, son of Menestheus.

55. Marginal note: Apollonii perseverantia in proposito.

64. Taneos ... Canopi. The idea of joining two kingdoms is absent from the earlier Latin versions, where the theme is merely to take up the rule of Antiochus' realm, with the resumption of rule over Tyre understood. The wider kingdom, including Pentapolis occurs only at the end of the romance.

69. Euris carbasa: Eurus is the southeast wind. Cf. Riese, HART p.20, where in his reprint of the 1871 edition (found in his 1893 text) prepared from second order manuscripts: carbasa ventis.

70. Obstetricis: cf. HART 45.11; GR 519.4. The midwife is absent in CdA. In the earlier Latin versions, the nurse accompanying the
wife of Apollonius is named here also: HART - Lycoris; GR - Ligozides.

72. Marginal note: Idem Tarso discessum molitur.

76. speciebus...Indi: any spices or drugs from the more exotic east.

77. In HART, GR and CdA, the ships of Apollonius, once filled with 'supplies', sail away with only the King bidding farewell.

88. Marginal note: Navigatio Regis.

91. Tres adeo noctesque dies iter: cf. HART 46.4-5: ... dum per aliquantos dies totidemque noctes; GR 519.7: sed cum per aliquot dies in mari fuissent. In HART the winds of Auster detain the royal convoy; in GR a great tempest arises following the period at sea. Falckenburg appears to follow the sense of GR. Of particular interest here is the reading of Marcus Welser's 1595 edition: Tribus diebus noctibus totidem ventis prosperis navigans, subito mutatum est pelagus, derived from an Augsburg manuscript now lost, cf. Riese, ix-x.

93. Orion. The rising and setting of the constellation Orion was associated with storms and hence was considered hostile to sailors, cf. Virg. Aen 1.535: nimbosus Orion. It is coincidence that Auster, which causes the delay at HART 46.5 is found at the following line of Virg. Aen. 1.536: in vada caeca tulit penitusque procacibus Austris.
Hyades: the seven stars in the head of the constellation Taurus. Described as the pluvias Hyades at Virg. Aen 1.744 and 3.516, the constellation rose at the time of the spring rains.

Falckenburg provides the first storm scene in his poem here. While HART 46.5, GR 519.7 and CdA 160.77 mention either unfavourable winds or merely a tempest at this point in the narrative, Falckenburg creates a storm which compares with that which originally caused Apollonius to become shipwrecked on the shores of Pentapolis in HART 19.11-21.10; GR 514.17-25; CdA 155.14-16. The description of this storm is at its fullest in HART. Although in Riese's edition the classical hexameters are fragmentary, they have been partially reassembled in the manner of Ovid and Virgil whose descriptions of tempests would have most likely served as the models for the original novelist. Any attempt to link the Latin of Falckenburg here is complicated by the degree of original borrowing by the HART author, by Falckenburg's reliance on classical sources and by the fragmentary nature of HART. The Welser edition, as well as the variant readings available in Klebs, Singer and Riese, insofar as they pertain to the language of the storm scene, provide no further clues as to whether Falckenburg had his eye on a version of the romance which contained a versified storm. Certain phrases by Falckenburg suggest a knowledge of the HART verses:

a) HDA III.95: ... Aeoliis ubi flatibus excita saeuis
HART 20.3: Aeolus imbrifero 'flatu' .../corripit ('flatu' was added by Riese in his edition, p.20.)
b) HDA III.97: ... Surgente pröcella ...  
HART 20.3: ... turbata pröcellis ...  
HART (1871 ed) p.20, 1.3-4: ... spirante dira procella.

c) HDA III.98: ... rapidi feriunt prope sydera fluctus.  
HART 20.10: Pulsat mare sidera, caelum.

d) HDA III.107-108:

.... denso glomerari turbine nimbi  
Incipiunt, resonante saio, Zephyroque tumente.

HART 21.1: Nubila, grando, nives, zephyri, freta, fulgida  
(turgida) nimbi. (The word in parenthesis is Ring's reading of  
fulgida, which Riese rejects).

95. Aeoliss ... flatibus,: Aeolus was the god of the winds, cf. HART  
46.5: Austri ... flatibus.

96. Cf. GR 519.7: surrexit tempestas magna.

108. Marginal note: Nauiganti tempestas oboritur.

117. In the earlier Latin versions, ill weather and childbirth occur  
together (cf. HART 46f.; GR 519f.). In HART we learn that the  
mother assumes the appearance of death following the clotting of  
blood when afterbirth passes. In GR we are simply told that the  
woman becomes infirm while giving birth and is as if she were dead.
118. Marginal note: Lucina partit filiam.

120. patronam: the patron goddess of women in childbirth is Lucina.

129. ululatus: cf. GR 519.10: ululatu; HART 46.10.

133-136. Cf. HART 47.5f.; GR 519.13f.

134. For further comments on this prohibition, see W.C.B., N & Q, 9 Ser. VI (1900), 246-7 and E. Yardley and Alex Leeper, N & Q, 9 Ser. VII (1901) 75-76.

138-140. While GR 519.11-12 has Apollonius rending his garments and crying over the body, HART 46.13-14 expands his mourning to include primas suae adolescentiae discerpit barbulas; however, closer still to HDA is the variant reading in Riese's 1871 edition included on p.46 (1.8) below the first order manuscript readings: primas adolescentiae genas discerpit.

145. A favourite theme of Falckenburg, cf. his introductory poem to Britannia: Nascimur et morimur. The theme is repeated in his Regis Henrici III.

150. Marginal note: Lucina in mare abicitur a partu.

155. Cf. HART 47.11f. and GR 519.18. Apollonius instructs his servants to make a sea-worthy carton in which the body of his wife may be
placed. The prose versions describe in detail the lead lining and
daubing with pitch to ensure that the little vessel is
water-tight. The coffin is then adorned with royal insignia and a
quantity of gold is placed by the woman's head. The retelling by
Falckenburg follows the general form of the narrative, though
eliminating the building of a loculum, which Falckenburg describes
variously as linter (lynter) and cymba. Cf. GR 519.18, which
describes the daubing with pitch: et cum bitumine liniri, which in
HART 47.12-13, is explained rimas et foramina picari praecepit.
The GR wording is significant as the word bitumine occurs in the
play Pericles, Prince of Tyre, attributed to Shakespeare. F.D.
Hoeniger, in his Arden edition (p.xvii), while discussing the
Gesta Romanorum and mentioning Falckenburg's version, clearly has
not explored closely either Latin text. Hoeniger points out that
at Pericles III.i.71 and III.ii.57 the word 'bitumed' appears and
concludes that it "seems to have been derived from a Latin source,
for it occurs neither in Twine nor in Gower" (Hoeniger, p.xvii).
Hoeniger credits Malone with this observation in a footnote.
Neither HART (and its variants provided by various commentators)
nor CdA employs the word bitumen. The significance of this
evidence in relation to a Latin source to the play is considered
in Chapter 4. Falckenburg does use the word bitumine once
(Casimirus line 351) but this is a coincidence and not connected
with its appearance here.

156. Niliacae, Antiochi. While not stated in other Latin versions, it
is internally consistent in Falckenburg's story that the coins
should be Egyptian, in the wider sense, to include Pentapolis,
whence came Apollonius and Lucina. That the symbols should identify Antioch assumes that Apollonius will arrive at that city to take up the office held for him there. At this point in the earlier Latin versions, only Riese's manuscript, Sloanianus 1619, mentions codicellos scriptos being added to the coffin along with the gold; however, the ornamenta of HART and GR are sufficient for Falckenburg's symbola.

167. Cf. HART 48.8: ad litus Ephesiorum; GR 519.24: ad litus Ephesorum.

169. dies quintus: cf. HART 48.7: Tertia die; GR 519.24: Tercia vero die.

170. Marginal note: Lucinae corpus Ephesum defertur.

181. Marginal note: Chermon medicus Ephesinus, cf. HART 48.6; 53.13. The physician is unnamed in the first order manuscripts, but in Riese's 1871 edition the name Chaeremon is found in Chapters XXVI-XXVII passim. In HART this medicus is accompanied by discipuli as he walks along the beach. In GR 519.25f., Cerimon is the doctor's name. As in the earlier Latin versions, it is the student who discovers life in the woman's body, but unlike HART, GR and CdA 161.83-90, it is the physician who performs the resuscitation (as in Gower 1.1170-1209 and Pericles III.11.59-98).

At this point in the traditional narrative, along with the girl are discovered both twenty gold coins and a note which implores those who find the chest to give the maiden proper burial,
spending half the coins on a suitable funeral service and retaining half in payment for services rendered. The note concludes with a curse for the impious. Cf. HART 49.8-50.1; GR 519.32-37. Falckenburg has modified the romance by omitting this event here and placing the episode further in the third book, after the girl has been revived (HDA III.298f.).

189. Marginal note: Chermontis pietas.

198. Falckenburg provides an interesting variation on the traditional revival. While in HART 52.9f. the student is admonished against improper treatment of his patient as she awakes, in HDA Lucina is delirious, whereupon she mistakes Chermon for Apollonius and imagines her child crying. As Chermon himself applied his medical skills, the gifted student of HART and GR does not receive praise or reward in Falckenburg's HDA.

205. Marginal note: Chermon consolatur Reginam.

226. Marginal note: Lamentatio Reginae.


237. Syrtes: Syrtis, the name given to a sandbank at sea in classical literature generally and used to refer specifically to Syrtis Major, now the Gulf of Sidra, as mentioned in Acts 27.17, or Syrtis Minor, which is now the Gulf of Gabes. A syrtis was a dangerous place dreaded by seamen.
281. Marginal note: Reginae petitio.

285. alumnam: cf. HART 53.9: in filiam suam sibi adoptavit. Similarly in GR 520.27.

298. Marginal note: Forma commendandi mortuos in nauigatione. The message in the coffin follows generally that of HART 49.8-50.1 and GR 519.32-37, except that in both the earlier Latin versions the quantities of gold are XX sestertia auri and XX aureos, respectively. Falckenburg has omitted the earlier versions' offers to split the gold between the cost of the funeral (no mention of an urn) and to extend a reward for performing this act of piety.

313. Parca: any one of the goddesses of fate, not found in HART, GR and CdA.

316. In the earlier Latin versions, as the physician reads the letter before it is discovered that the maiden is alive, the medicus is moved by piety to prepare a pyre (HART 50.1-5; GR 519.37-520.1).

318. Marginal note: Chermontis familiaris consolatio, qua Reginae dolorem mitigare conatur.

324. Cf. HDA III.329 below for repetition. The advice of Chermon to Lucina echoes the words of King Altistratus/Archistrates to Apollonius when the young hero is a dinner guest in Pentapolis; HART 27.17: meliora de deo spera; GR 515.36: de deo meliora spera. Cf. B. Exner, Anchora utriusque vitae: hoc est Symbolicum
spero Meliora ... (Hanau, 1619). Falckenburg neither appears in, nor has drawn from, this catalogue.

326f. Cf. HDA III. 134-136, where Apollonius is reminded of this by the magister nauigii.

329. Cf. HDA III.324 for comment.

330f. This encouragement which serves as a loose foreshadowing is absent from the earlier Latin works.

332. Compare HDA II.406: Per mare, per terras, immitti clade fatigant; HDA II.26: Per mare, per terras, per & oppida florida ponti.

335. In the romance tradition the name of her husband and country is unmentioned until the recognition scene near the end of the romance.

342. The mention of the doctor's wife, and of her barrenness, are not otherwise in the Latin tradition.

343. Cf. HDA III.285. As noted above, elsewhere the young woman is both welcomed into the family and placed inter sacerdotes Dianae feminas ... ubi omnes virgines inviolabiliter servabant castitatem (HART 53.11-12), cf. also GR 520.28-29.

349. The lament of Lucina is not derived from the Latin tradition of the romance.
Marginal note: Reginae caetibatus.

Deae ... Ilithyae. The Greek goddess who aided women in childbirth, identified with the Roman goddess Juno Lucina.

In HART and GR, ten gold pieces are given to the enterprising student who revived the maiden. Falckenburg has modified the events to fit his narrative, cf. HDA III.298 (note).

Marginal note: Apol. spreto imperio voluntariam nauigationem expetit. The narrative shifts from Ephesus to Apollonius' ship at sea. In HART 53.14; GR 520.29, Apollonius is sailing off the coast of Tarsus and is in great mourning over the death of his wife.

Sidonis. Apollonius' dominion over Sidon is not found in HART or GR, though it is in evidence in CdA 153, in the title of the first chapter:

De Apollonio rege Tyri et Sidonis et de eius infortuniiis atque fortunis tempore Seleuci Antiochi.

Ioppe. Falckenburg entwines the events of 1 and 2 Maccabees into his poem and introduces Joppe at HDA I.211: Apollonius vastat Ioppenses muros ferroque cruento, (cf. note at HDA I.211). Joppe has replaced Tarsus as the city where Apollonius' daughter is to be reared.
Meneles. Not Menelaus (HDA I,370), but a governess to fulfil the role performed by Dionysias in HART and GR. A fundamental weakness in the Latin versions which preceded HDA may have attracted Falckenburg's attention to the role of Dionysias and Stranguillio. It will be remembered that this couple welcomed the fleeing Apollonius into their Tarsian home when the henchman of Antiochus and bounty hunters sought to discover the Tyrian prince. This couple also, out of concern for the well-being of Apollonius, encouraged him to sail on to Pentapolis to widen the distance between himself and Antiochus. However, at this point in the tradition, the piety of the couple vanishes. Having accepted Tarsia and her nurse, Lycoris, into their home while Apollonius travels to Egypt, Dionysias begins to covet the fine jewels and ornaments which adorn Tarsia who, being more beautiful than Dionysias' daughter Philomusia, earns greater praise from the townspeople. In the meantime, Lycoris tells Tarsia of her true parentage and advises her to embrace the monument of her father in Tarsus should any evil befall her.

From Falckenburg's rewriting of the romance, as will unfold below, the change in character of the Tarsian couple was required for two reasons:

- Falckenburg introduces a character named Milichius (Falckenburg's surname) whose role is partially that of Stranguillio and partially that of Hellenicus in the prose romance tradition, cf. HDA II.88 (note). Milichius is in no way evil, however.
Falckenburg saw an opportunity to use the device suggested by HART's Lycoris, that Tarsia declare to the citizens of the town her heritage in order to rescue the chaste girl from a dire fate, cf. HDA III.544.

400. **Tarsia**: The girl is named after her family's home, Tarsus, rather than as in HART and GR, after the city in which she is raised.

402. Cf. HART 55.9-10. Apollonius seeks the open sea and sets sail for the distant and unknown regions of Egypt, preferring the lot of a merchant. GR 521.4-5, as in HART except that 'Egypt' is omitted.

404. As Apollonius does not return to Antioch to take up the crown held for him, the *symbola* (cf. HDA III.156) unnoticed by Chermon would have provided little aid in restoring Lucina to her husband, should Apollonius have been sought there.

405. Cf. HART 54.10; GR 520.37.

410f. Elsewhere in the Latin tradition, nothing is told of these travels of Apollonius.

415. Marginal note: *Menelaes improbitas*.

416. *sexennem*: In HART 55.11 and GR 521.5: *quinquennis*. 

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418. **Tarsiolae.** This diminutive is not found in HART or GR, but is used by Falckenburg frequently, cf. HDA IIII.23, 192, 211, 433 (Note at HDA IIII.192: Tharsiola).

419. **Philomacia:** cf. HART 59.4, where the name is Philomusia. Falckenburg draws on GR 520.37; 521.6, 36. One version of CdA has Flothemia, cf. CdA 164.95/113, 96/114.

419-20. **GR 521. 5-6** reports that the girls were trained in studiis liberalibus, while **HART 55.13-4** goes further, reporting that they were instructed to listen, speak, and follow honest customs. No mention is made in either work of Tarsia's greater wisdom. While it was the wealth and opulent beauty of Tarsia which turned Dionysias to evil in **HART 59.5f. and GR 521.36f.,** it is her sharpness of mind which Falckenburg sets as the source of jealousy.

421. Marginal note: **Indoles Tarsiae.**

430. Cf. HART 60.7-8, where freedom and a bounty are offered; **GR 522.5-6,** the reward is only cash. No family is mentioned.

432. Marginal note: **Tarsia datur ad occidendum.**

437. Cf. HART 61.2-3. The servant hides himself in the tomb of Lycoris, where Tarsia stops each day after school; likewise in **GR 522.14.**
Polycleto. Polycletus is not found in HART and GR, where the
ullicus is named Theophilus. The servant's name in
Wagner's Greek version.

Marginal note: Tarsia a piratis rapitur.

Marginal note: Tarsia a piratis venditur, & a Lenone emitur.

Machilentam. In the HART tradition (as well as in the Greek) the
city to which the pirates take Tarsia is Mytilene (HART 66.5). The CdA
version retains Militena (CdA 165.108/126, 109/127). Falckenburg
reveals his dependence on the GR tradition with
Machilenta (GR 523.11).

The leno in HART 66.7f. and GR 523.12f. engages in an entertaining
bidding with Athenagoras, the prince of the city. Falckenburg has
omitted this event, including Athenagoras' remarks as he drops out
of the auction, where he notes that it would be cheaper to buy
Tarsia at the brothel than to buy her outright. This rewriting
rids the story of two unpalatable aspects found in earlier Latin
versions. The first regards the assessment of the character of
Athenagoras, whose actions are not the model of a pious prince
during Falckenburg's time: buying a virgin at an auction and
queueing at a brothel to secure a place at the front of the line.
Secondly, the romance presents a problem regarding either
Athenagoras' honesty or his past. In HART 70.1-2 and GR 524.1,
Athenagoras reveals to Tarsia that he has a virgin daughter, too.
However, never again is that daughter mentioned, nor is mention
ever made of a wife. Previous commentators, upon the marriage of Tarsia to Athenagoras, cite this inconsistency as an example of either the original author's naïveté or error, or of the corruption which has occurred in the transmission of the story. Accordingly, Falckenburg has drawn the brothel scene as a less acceptable element of society by distancing Prince Athenagoras from Tarsia's tribulation until she declares her parentage, whereupon Athenagoras is her saviour, (HDA III.548).

467. Marginal note: Tarsiae prostitutio.

473. Marginal note: Tarsiae tribulatio.

485. Marginal note: Lenonis improbitas.

487. Falckenburg has omitted from the story the references to the worship of Priapus, but has drawn from his source here Nescis tu misera, quia in domo lenonis avari incurristi? (GR 523.26-27). Similarly in HART 67.10-12.

490. At this point in the narrative in HART and GR, as cited above at HDA III.487, Tarsia addresses the leno, begging for mercy. Falckenburg has compressed this speech into Tarsia's later discourse with the leno, which in HART and GR follows Tarsia's confrontation with the veiled Athenagoras. In this second meeting, Tarsia reveals that she has remained a virgin. The Pander summons his uillicus to correct the matter but he, too, is swayed and ultimately permits Tarsia to earn the price of her
chastity through her musical performances and riddles in the busy streets, cf. HART 74.3f.; GR 524.29f.

510. Marginal note: Tarsia discit a sua nutrice suum genus et originem. Falckenburg takes the reader back to the traditional narrative to disclose the story of Lycoris, Tarsia's nurse (HART 56.1f.). The nurse is called Ligozides in GR 521.8, from which Falckenburg derives Liggosida at HDA III.513 below.

513. Liggosidae. The nurse's name is mentioned only here. As noted at HDA III.510 above, HART has Lycoris; the GR family of manuscripts/texts give a number of related readings:

- Ligozidem - Oesterley's Gesta Romanorum.
- Ligosidem - Dutch prose version.

520. Lysian: Lysias, the husband of Meneles; in HART and GR, he is known as Stranguillio or a number of related variants. The name arises again at HDA IIII.24, 198, 219 and 457, but is not elsewhere found in the Latin tradition.

534. Marginal note: Tarsiae liberatio a lenocinio.
Machilentanos: Falickenburg has not told this portion of Apollonius' escape before, cf. HDA II.23f., where Apollonius escapes from Tyre to Tarsus. The city itself is not found in the Latin tradition except in the Gesta Romanorum manuscript family.

Marginal note: Athenagoras Machilentanus Rex.

Athenagoras: For his role in the Latin tradition, see the note to HDA III.462. The allegiance shown here is of the sort one would expect of Tarsus in the prose romance, where Apollonius' gifts of grain and civic benevolence caused Stranguillio to say ... non solum fugam tuam celabunt, sed etiam, si necesse fuerit, pro salute tua dimicabunt (HART 17.4-6). As he has done elsewhere in the romance (e.g. the traditional roles of Hellenicus and Stranguillio vs. Falckenburg's roles of Limatus and Milichius), Falckenburg has modified the story to arrive at his own version of the romance.

coniunx ... principis: presumably the wife of Athenagoras. As indicated at HDA III.458 above, Athenagoras indicates in the prose versions that he has a daughter, though he curiously marries Tarsia later in the story. As has been the case throughout Falckenburg's story (and in a significant change from the Apollonius romance) each secondary character has a spouse. Accordingly, the fostering of Tarsia by Athenagoras (whom I shall call the elder, or the first) and his wife may be offset against the treachery of Lysias and Meneles.
After fourteen years at sea Apollonius the exile makes for Joppe where he hopes to find his little Tarsia and her nurse. When he comes to the house of Meneles and her husband Lysias, he finds them weeping and they point to Tarsia's tomb. Apollonius is overwhelmed by the news of his lost daughter and in despair sets to sea once again. By chance Apollonius arrives at the shore of Machilenta. (1-33). His appearance at this time is like that of Nebuchadnezzar, who had boasted haughtily of his greatness before the Almighty God. Apollonius, with his unkempt appearance and long hair and fingernails enters the city of Machilenta, but is unrecognised, for most of the inhabitants who knew Apollonius many years earlier had now died, including General Athenagoras, who had originally rescued Tarsia. The General's son, also named Athenagoras, and his mother still protect Tarsia within their family. It happens that Apollonius has arrived at Machilenta during the festival of Bacchus. (34-92). Athenagoras sees the fleet of Apollonius and fears trouble from the soldiers with their armaments. Athenagoras seeks a pact of peace but Apollonius, in his mourning, spurns these formalities. A feast is held, however, on the Tyrian Prince's ship and Athenagoras sends for the maiden Tarsia to come aboard and sing soothing songs to relieve the foreign prince of his mourning. Apollonius, who is always fond of music, relaxes when he hears her voice. (93-148). When Apollonius hears the song of Tarsia describing her misfortunes, the story is recognised by Apollonius as similar to certain events known to him of his daughter's birth and heritage. In further exchanges between Tarsia and Apollonius, they recognise one another.
as father and daughter. Apollonius is overjoyed. (149-224). After moments of happiness, Apollonius recalls that the suffering of Tarsia in Machilenta is due to the pimp who still dwells within the city. Athenagoras perceives Apollonius' anger and rallies the citizens to put the pimp to death. Apollonius is impressed by the deed of Athenagoras and he accedes to Athenagoras' request for Tarsia's hand in marriage. (225-294).

Apollonius soon announces that before the wedding can take place he must travel to the Temple of Diana, at Ephesus, where he must reveal before the altar his entire history. Apollonius, Tarsia and Athenagoras all embark for Ephesus. (295-315). Before the Altar of Diana, Apollonius begins to recount the events of his life. Among the attendants at the Temple is Lucina, the Divine Priestess of Diana. When Lucina hears the words of Apollonius she recognises him as her husband and takes hold of the ring hanging about her white neck. Apollonius recognises the ring and knows Lucina to be his wife. Recognising one another, they embrace. (316-420). After their joyous reunion Apollonius leaves his name in the register and the tablets of his history in the Temple of Diana, then father, mother, daughter and future son-in-law, Athenagoras, celebrate in Ephesus, where Tarsia is married to Athenagoras. Following these festivities they set sail immediately for Machilenta where further festivities are held. Then they proceed to Joppe where Meneles and Lysias are put on trial for their treachery. After Joppe the family journeys to Tarsus where the good King Altistratus still rules. After Altistratus has lived out his years and Apollonius and Lucina have a son, whom they name Apollonius, this younger Apollonius is established as governor of Tarsus. Apollonius and his wife Lucina live to be eighty-four. (421-515).
Commentary

1. Marginal note: Apollonius de reditu cogitat.

5. quartus ... annus. In HDA III.416, Tarsia began her schooling in her sixth year, cf. HART 55.14-56.1 and 59.13; GR 522.1 and 524.37, where both Tarsia and Apollonius are separately noted as spanning fourteen years. Rama's banishment (fourteen years) and other similarities with the Apollonius tradition are coincidence, cf. Book II of the Ramayana. I have referred to Romesh C. Dutt's translation: The Ramayana & The Mahabharata, London, J.M. Dent & Sons. 1910.

14. Scyllaeam ... Syrtes: cf. HDA III.234, where Falckenburg recalls the mythic companion of Scylla, Charybdis, whom he matched with Pelorus. Scylla was the name of a rocky place between Italy and Sicily, nearer to Italy, where there was a cave in which the six-headed monster Scylla dwelt. Cf. Virg. Aen. 1.200, for Falckenburg's ultimate source for Scyllaeam rabiem. For Syrtes cf. HDA III.237.

19. Atlantiados. Falckenburg uses this word generally to mean the ocean i.e. the Atlantic.

20. Calpe, Abylam: the Pillars (or Columns) of Hercules. Calpe is the mountain on the European side of the straits between the Mediterranean and the Atlantic, while Abyla is the mountain on the African coast.
24. In HART 63.8f., when the servant had returned from the monument of Lycoris and reported the deed done, Dionysias denied the servant his reward and then informed her husband, Stranguillio, of the murder (the servant had lied, omitting the abduction of Tarsia by pirates). Stranguillio, in a rage, maintained the deception, and accordingly becomes an accessory to the crime after the fact. When Apollonius returns to Tarsus (HART 75.6f.), which is now our point in Falckenburg's poem, both Stranguillio and Dionysias feign mourning and tell their lies. GR 522.29f. and 524.36f. repeat this narrative line, though here it is the servant who advises that mourning should be feigned.

25. tumulum. Both GR and HART provide greater detail regarding both the construction of the tomb when Tarsia was first believed dead, and a touching scene when Apollonius sees the tomb and reads the inscription. In each prose version Apollonius is driven to deepest despair when he recognises that while he sees his daughter's tomb, he cannot shed a tear, for he believes his Tarsia still must live. Students of comparative literature will find Falckenburg's omission of this scene regrettable, as it is structurally important in the build-up to the moving recognition scene at the end of the romance. Other poets, including Shakespeare and particularly T.S. Eliot, have recognised the high drama of this scene. Shakespeare, in Pericles IV.iv.23-51, describes Pericles' reaction at the tomb, but the verse is less than inspired, cf. Hoeniger, Pericles in The Arden Shakespeare p.123, especially notes to lines 34-43. Eliot, on the other hand, in his "Marina", published in September, 1930 (found in The Waste
Land and Other Poems, New York, 1958, pp.71-74), offers moving verse on the Tarsia theme. Eliot considered the Marina-Pericles recognition scene as one of the greatest moments in literature. Eliot gave two lectures on this subject on 26 and 27 October 1937 (Edinburgh University Journal ix, 1937, 133-4). Reports of the lectures are found in The Scotsman, 27 and 28 October 1937. Dr. J.T.D. Hall (Keeper of Special Collections) has confirmed that the Edinburgh University Library's Special Collections and the English Literature Department do not possess the texts of these lectures, which were delivered under the auspices of the Department of English Literature when Eliot was a visiting lecturer there.

32. Machilentum: cf. GR 525.23f.; HART 79.8f. (Mytilene). Apollonius has returned to sea and is following favourable winds, when suddenly the weather changes and, at the mercy of the gods, he finally puts into port at Mytilene/Machilenta. Falckenburg's earlier twist whereby Apollonius had once sought refuge in Machilenta and befriended its citizens requires of our poet an approach to this episode which is somewhat different to that of an Apollonius unknown to the people of Mytilene, as is the case in the earlier Latin versions, cf. HDA II.407.

33. Marginal note: Apollonii & Nebuganezri collatio. Falckenburg explains below the two reasons why Apollonius is unrecognised. The first reason is his appearance, which is wholly unkempt, as was Nebuchadnezzar's in the Book of Daniel. The second reason (HDA III.78f.) is that so much time has passed that few are still alive to recognise the Tyrian Prince.
Omitted thus far from Falckenburg's version, but included in both HART and GR are Apollonius' vows. HART 55.4f.: iurauit fortiter nec barbam nec capillos nec ungues dempturum, nisi prius filiam suam nuptui traderet. Cf. also GR 521.22-23 for a similar vow. The prose versions remark how, when returning to Tarsus after fourteen years, in order to speak to Stranguillio and Dionysias, Apollonius ... a fronte comam aperit, hispidam ab ore remouit barbam (HART 76.8-9). Such a comment is not found in GR.

Nebuganezri: Nebuchadnezzar the powerful Babylonian king, who in 605 B.C. recovered Coelesyia, Palestine and Phoenicia and waged war in Egypt against the Pharaoh Necho. Nebuchadnezzar is also reported to have been involved in the siege and capture of Jerusalem and the burning of that city's temple (2 Kings 24.1f.). Ezekiel 26.7f. records a prophecy that Nebuchadnezzar will raze Tyre and attack Egypt (29.19f.). References to Nebuchadnezzar are found also in Jeremiah; however, Falckenburg, aware of the similarities in each man's military conquest (above) and the shared, though chronologically separated, regions under each man's domain, likens Apollonius to Nebuchadnezzar as he is described in the Book of Daniel.

The episode from Daniel on which Falckenburg draws is entitled in some texts of the Vulgate: Nebuchodonosor somnium de arbore excelsa regno suo narrat ad gloriam Dei Danielis. In his dream the Greek King is ultimately banished from men et cum bestiis et feris erit habitatio tua; foenum quasi bos comedes (Dan. 4.29). We then learn: et rore caeli corpus eius infectum est, donec
capilli eius in similitudinem aquilarum crescerent, et unguis eius quasi avium (Dan. 4.30).


42. Cf. Dan. 4.28: vox de caelo ruit.

70. See note to HDA III.37, above. Daniel compares the hair of Nebuchadnezzar to that of eagles, but see HDA III. 72 below.

72. pennas: feathers rather than the Vulgate's capilli (Dan. 4.30), cf. HDA III.37.

73-74. Unguibus ... Ungula: Daniel's description of claws of birds (4.30) are compared with hooves of cattle.

78. Marginal note: Apoll. omnibus ignotus rediit a voluntario exilio.

81. Falckenburg here brings together a number of isolated strands in his narrative. The Ductor Athenagoras, who at HDA III.548 seized arms in defence of Tarsia, was the King of Machilenta. At HDA III.5, it was learned that Tarsia is now fourteen years old. In that time, Tarsia has been mothered by the wife of Ductor Athenagoras (my 'the elder') who has himself died, but who has left a son, Athenagoras. This reworking of the story has avoided the inconvenient, if not unacceptable, proposition in the earlier Latin versions in which Athenagoras at first tries to buy Tarsia. When unsuccessful, he attempts to be her 'first customer' at the
brothel. Again unsuccessful he acts as a quasi-guardian while Tarsia is still turning over her chaste earnings to the pander. Finally when Apollonius arrives in Mytilene, Athenagoras earns the position of son-in-law by turning the town against the person who appears to be their most popular businessman. For comments on Athenagoras earlier in HDA, see the notes to HDA III.462 and 548.

87. Falckenburg returns to the narrative of the traditional romance. In both HART 79.10f. and GR 525.25f. the city into which Apollonius sails (Mytilene and Machilenta, respectively) is holding a celebration (HART: Neptunalia; GR: natalicia or Neptunalia, depending on the manuscript). Falckenburg has changed the festival to a Dionysia (HDA III.89), that is, in honour of Bacchus.

98. Marginal note: Athenagorae & Apollonii foedus. In HART 80.10f. and GR 525.37f., Athenagoras is walking along the shore looking at the ships. In HART, Athenagoras is particularly interested in how one ship, that of Apollonius, is better and more embellished than the rest.

121. Marginal note: Athenagoras conatur Apoll. exhilarare, sed frustra.

129. Marginal note: Nauticum regis conuiuium.

137. Ophiraeo: Ophir is a region in southern Arabia. Falckenburg has referred to this region once before: HDA II, 132. Our poet
recalls 3 Reg. 9.28: *Qui cum venissent in Ophir, sumptum inde aurum ....*

141. Falckenburg's adjustment to the story here is a novel touch. In HART and GR Athenagoras has made merry with the crew, then descends into the bowels of the ship to seek out and lead up to the deck its master, the mourning Apollonius. Unsuccessful (as he has been in all other things), he summons Tarsia who under an offer of high reward, attempts by song and riddle to encourage Apollonius to leave the hold, (HART 80.14f.; GR 525.34f.). Falckenburg has recreated a banquet scene on board Apollonius' ship recalling the setting when Apollonius first dined at the table of Altistratus (HDA II.181f.). At this table, though, it is not Lucina whose song moves Apollonius but that of her daughter Tarsia.

149. Marginal note: Psalmodia Tarsiae.

Thalia. Thalia is the Muse of comedy and lyric poetry, while also a sea nymph in Virg. Aen. 5.826, an image not wholly inappropriate for a maiden born at sea. As the name, too, of one of the three Charites, whose arts include poetry, and whose presence brings beauty and grace, Falckenburg has selected a name with exceptional result.

153. The song begins with an invocation before proceeding to the subject matter shared in the romance tradition, cf. HART 86.10-87.11; GR 527.6-17 for each version's verse. In examining
the variant readings for the verse, I employ the abbreviations used by Singer for the various editions and manuscripts as listed here:

- Oesterley's edition (abdruck) of GR (1872).
- Ad. Keller's druck of GR (1842).
- Colmar ms. 10.
- Welser's 1595 text of HART.
- Vienna manuscript no. 3332.
- Lapaume's HART edition.

157-162. Falckenburgian embellishments not found in the carmina of the earlier versions, but drawn from the prose immediately preceding the verse found in HART 86.6-8 and GR 527.1-3.

163. Compare:

> Per sordes gradior, sed sordis conscia non sum (HART 86.10)
> Per scortes gradior sed scortum conscia non sum (GR 527.6)

Singer notes in his edition of GR variant readings as follows (from the Colmar ms., and others):
sortes for scortes
sortium and sortum for scortum

and prints:

Per sortes gradior, sed sortum conscia non sum  (Singer, p.97)

164. Compare:

Sicut rosa in spinis nescit compungi mucrone  (HART 86.11)
Sic spinis rosa nescit violari et ullis  (GR 527.6)
Sic spinis rosa non scit violari et ullis  (Singer, p.97)

Singer's variants here are:

sit(°°) for sic(°,k)
violarier (k, We, La, V1 3332) for violari et (c,°)

165. Compare:

Piratae me rapuerunt gladio ferientes iniquo  (HART 86.12)
Corruit et raptor gladium ferientis ab ictu  (GR 527.8)
Corruit et raptor gladii ferientis ab ictu  (Singer, p.97)

Singer's variants: gladium(°,k) for gladii.

166. Compare:
Lenoni nunc uendita [sum sed] numquam uiolau pudorem (HART 87.1)
Tradita lenoni, non sum violata pudore (GR 527.9)

168. Compare:

Vulnera cessassent animi, lacrimeque deessent (GR 527.10)

169. Compare:

Nulla me melior, pater si nosset, ubi essem (HART 87.5)
Nulla ergo melior, si noscem certa parentes (GR 527.11)
Nulla etenim melior, si nossem certa parentes (Singer, p.97)

Singer's variants:

`ergo (°,k)` for `etenim (°)`
`noscem (°,k)` for `nossem (°)`
`circa (°)` for `certa (°,k,We)`

171. Compare:

Regio sum genere [orta] et stirpe propagata priorum (HART 87.6)
Unica regalis generis sum stirpe creata (GR 527.12)

172. Auster: the south wind. Auster does not arise in any version of Tarsia's carmina, nor does it arise in any edited readings or variants of the Gesta Romanorum; however, at HART 46.4-6 we read:
Qui dum per aliquantos dies totidemque noctes Austri [uentorum] flatibus diu pelago detinerentur, nono mense cogente Lucina enixa est puella.

Either by reference to a first order manuscript, or through examination of a lost or unattested variant reading, or by the poet's fortuitous invention, Falckenburg has gathered into this line an interesting analogue to HART found among so many lines which borrow from a GR source.

177. Compare:

Aderit ille deus creator omnium et auctor (HART 87.10)
Iam deus est hominum plasmator rector et auctor (GR 527.16)

178. Compare:

Non sinit hos fletus cassio dolore relinqui (HART 87.11)
Non sinet has lacrimas cassio finire labore (GR 527.17)

Riese, in his 1871 edition (found in his 1893 text), notes a variant in Welser of heu for hos (p.87).


193. In both HART and GR, the song of Tarsia veiled too well her identity. In each of the two versions Tarsia challenges Apollionius to a game of riddle-solving: in HART ten are solved, in
Following this sequence, in despair, Tarsia attempts to drag Apollonius into the daylight, but she is struck down by the stubborn King. Now crying, Tarsia retells her history, whereupon Apollonius recognises his daughter and receives her in a fatherly embrace, (HART 87.12-100.2; GR 527.18-529.16).

Marginal note: Apol. ex insperato agnoscit filiam.

terque quaterque: cf. GR 529.14: Tune filia bis, ter, quater osculata est patrem. Falckenburg is fond of this phrase, found in Virg. Aen. I.94, for he uses it elsewhere in his poetry.

Marginal note: Tarsia excipit patrem.

Cf. HART 100.2f. Apollonius, in his happiness over finding his daughter, realises that the pander is unpunished and shouts pereat haec ciuitas. The civic-minded Athenagora runs to town, rallies the citizens around him, and compels the mob to bring the pander before the tribunal, whereupon he is found guilty of mistreating Tarsia and burned alive. The Athenagora of GR 529.16f. has greater self-interest since he reasons that he may not be given Tarsia's hand unless he makes his case known to Apollonius; therefore, he reminds the Tyrian of his good offices toward Tarsia and his instrumental involvement in reuniting father and daughter, then Athenagora asks for Tarsia's hand. Apollonius consents, but only after the pander is dealt with by the Prince of Machilenta. The result is the same for the pander in HART and GR.
256. Marginal note: *Leno cum omni suo sodalitio exuritur.*

265. Cf. HART 102.11: *bona omnia eius puellae addicantur* is shouted by the townspeople, at which point the *vullicus* and the 'working girls' are also handed over to Tarsia, who sets them free and gives them gold. This is also reported in GR 530.1-6.

266. Marginal note: *Athenagorae consultatio.*

271. Marginal note: *Athenagorae oratio.*

276. Cf. GR 529.20f., which seems to have inspired this plea.

288. Marginal note: *Apollonii benevolentia in recipiendo genero Athen.*

Excluded from Falckenburg's version is the gift of gold to the city by Apollonius and the citizens' appreciation shown by the erection of a monument to Tarsia and Apollonius, cf. HART 104.2-13; GR 530.1-12.

292. *testata ... dextra.* Compare with Pericles V.1.262, where Lysimachus and Pericles may clasp arms in agreement over the former's suit for Marina's hand in marriage.

298. *Gadibus:* Gades was a Phoenician colony established on an island now called Cadiz.

299. Marginal note: *Votum Apollonii.*
Angelus. In HART 105.6f. and GR 530.15-16f. an angel appears to Apollonius in his sleep and advises him to travel to Ephesus with his family (daughter and son-in-law). At Ephesus, Apollonius is to announce within the Temple of Diana his many misfortunes. This dream comes to Apollonius after the wedding of Tarsia and Athenagoras whilst all three are bound for Tarsus before returning to their own country. Falckenburg has again adjusted the sequence of events and at the same time embellished the story by reporting the dream in this manner and by postponing the wedding. It is noteworthy that as in Pericles (V.1.238), the dream of the Prince of Tyre is reported following the recognition scene and before Lysimachus and Pericles agree to the former's marriage to Marina.

316. Marginal note: Apoll. nauigat Ephesum Ioniae.

319. ara Dianae. Compare Pericles V.iii.16. The phrase does not appear in any other Latin or English sources before HDA. Triviae: Diana, so called due to the identification of Diana with Luna and Hecate (Horace's diva triformis, Carmen 3.22.4) and thence to Hecate's title as goddess of the cross-roads: Trivia, (OCD p.1096).


356. scriptis ... tabellis. The Latin tradition of the romance includes in its final lines, in certain redactions, references to the preparation of two volumes of Apollonius' deeds. The first is placed in the Temple of Ephesus, the second in Apollonius' own library (GR 532.23-24). Riese omitted this portion of the story.
in his 1893 edition of HART, though it appears in his 1871 reading reproduced at HART 116, lines 4-5 of the lower portion of the page. CdA does not preserve this tradition.

360. Marginal note: Commemorat Apol. suas res gestas.

370. The visitation and judgement are not drawn from the Latin tradition. Falckenburg develops further the comparison of Apollonius with Nebuchadnezzar as described in the Book of David: Apollonius was made lowly on account of his haughtiness, as was the ancient Persian King; both were subject to exile in which they each, in their unkempt state, resembled wild beasts. Following their tribulations, each regained his kingdom and even greater honour.

376. Falckenburg recalls at this point the events which have comprised the romance. Summarised below are those events reported in the Temple as preserved in the respective versions of the story. (HART 107.2f.; GR 530.32f.):

- the hero is named Apollonius of Tyre (GR);

- he solves the riddle of Antiochus to obtain the hand of his daughter (GR, HART);

- he is betrayed by the incestuous Antiochus, who plots Apollonius' death (GR, HART);
in his escape, Apollonius is shipwrecked and restored to his former station by Archistrates of Cyrenaica, whose daughter's hand Apollonius earns (GR, HART);

- in a voyage to regain Apollonius' kingdom, his wife gives birth to a girl (GR, HART);

- Apollonius' wife dies while at sea and a casket is prepared for her burial on land (GR, HART);

- the new-born child is left with foster parents (GR, HART);

- Apollonius goes to Egypt (GR, HART);

- upon his return he is told that his daughter is dead (GR, HART).

Falckenburg drastically curtails Apollonius' pronouncements by only reporting the bare essentials:

- exile forced by Antiochus, who plots against him;

- twice shipwrecked;

- marriage to the Tarsian King's daughter;

- birth of a daughter and death of spouse at sea;
- reunion with daughter and introduction to future son-in-law after becoming weary of the sea.

The above summary is consistent with Falckenburg's text, though compressed. Twine follows GR closely, but in greater detail (p.472-3). In Gower (p.418), as in CdA 176: 163/192/193, 193/194, 164/199/195, we merely hear that after making a rich gift:

And there in open audience,
Of hem, that stoden all aboute,
He tolde hem, and declareth out
His happe, suche as him is befalle.

Confessio Amantis VIII,
1850-1853
in Bullough p.418.

Pericles follows GR, generally. (Pericles V.iii.1-13)


391. Marginal note: Apoll. gratitudo erga Deum.


404f. Lucina's caution may be Falckenburg's touch. In HART 109.1 the woman 'declares in a loud voice'; in GR 581.7 Lucina wraps her arms around Apollonius and attempts to kiss him; in Gower she swoons (1.1862), as in Pericles (V.iii.14). Twine (p.473) offers the treatment closest to that of Falckenburg. Knowing the value of patience, Lucina suppresses an urge to interrupt her husband

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although "her heart burned within her". Upon the completion of Apollonius' discourse, Lucina mirrors her actions in GR above.

407. Munera: Gifts are given in HART 106.8: cum magnis donis; GR 530-31: preciosa munera. Cf. also CA 1848. Not mentioned in Twine or Pericles.

411. Marginal note: Lucina annuli beneficio ab Apoll. coniuge agnoscitur.

annulus: cf. HDA II.558, where the ring is given to Lucina. The importance of an identifying ring to assist the wary character in a recognition scene is familiar to those acquainted with New Comedy and the ancient romances. The Apollonius romance, however, throughout its Latin tradition, is without such a token until Falckenburg's poem, which has the device well incorporated into the story. Of the English versions, Gower, Copland and Twine are without the ring and thereby remain true to their sources. Pericles, on the other hand, does contain a ring recognition scene which gives rise to the often-asked question regarding an author's use of such commonplaces: is the theme included by the playwright of his own creation, inspired by the drama itself or some analogue; or has the playwright drawn from the Latin of Falckenburg? In Pericles V.iii.37, Pericles and Thaisa are in the process of revealing facts and names to perfect the recognition. Thaisa then says:
Now I know you better.
When we with tears parted Pentapolis,
The King my father gave you such a ring.

Pericles V.iii.37-39.

The words alone leave some doubt as to the exact nature of Thaisa's actions, although two different stage directions have been supported by Shakespearean scholars. In Hoeniger's Arden edition of Pericles, the stage direction following V.iii.39 is: "Points to his ring" (p.159), with Hoeniger preferring Thaisa's recognition of a ring worn by Pericles.

Malone, as acknowledged by Hoeniger again at p.159 of the Arden Pericles, has: "Shows a ring", which is interpreted to mean that identical rings are worn by Pericles and Thaisa. From HDA III.411, we may assume that the ring is held in a necklace. Cf. also S. Trenkner, The Greek Novella in the Classical Period (Cambridge, 1958), pp.92; 96 on ring recognitions in the romance tradition. In Chapter 4, I assess this evidence and conclude that Falckenburg is the playwright's source. Moreover, the additional understanding which this information gives us suggests stage directions to achieve the original intention of the dramatist.

438. Marginal note: Nuptiae Athenagorae cum Tarsia. See note to HDA III.299, where the change in sequence is discussed with respect to other versions of the story and the similarity to Pericles. Here, following the promise of HDA III.295 and indeed that in Pericles V.11.6 f.
Falckenburg (HDA III.438-451) describes the royal wedding and reception (mostly reception) as it occurred at Ephesus following the reunion of Lucina and Apollonius. Pericles however (at Pericles V.iii.71f.) announces to his wife, following their recognition scene, that:

This prince, the fair betrothed of your daughter,
Shall marry her at Pentapolis.

But the dramatist then recalls from his sources the hero's vow to remain unshaven until his daughter's wedding day and has Pericles declare:

And now this ornament
Makes me look dismal will I clip to form;
And what this fourteen years no razor touch'd
To grace thy marriage-day I'll beautify.

No other version of the romance, in Latin or English, includes this touch. The contents of his vow in both HART and GR are considered in Chapter 4 along with a review of Falckenburg's special attention to the theme through his comparison of Apollonius with Nebuchadnezzar from the Book of Daniel.
That the couple will marry in Pentapolis, that is, Thaisa's parental home, is also a departure from the sources, though it is well conceived. The dramatist introduces the news that Thaisa's father has passed away (Pericles V.iii.78). Pericles nevertheless wishes the marriage to be celebrated in Pentapolis and for Pericles and Thaisa to live out their days there (Pericles V.iii.79-81). Finally, to complete the story of Pericles, the Chorus informs the audience that the Tarsians ensure revenge on Cleon and Dionyza for their planned treachery. (Pericles Epilogue.11-14). Falckenburg, in choosing his wedding date after the visit to the Temple, departed from the earlier Latin and English sources as did the Pericles poet. When the family then sails to Machilenta (HDA III.452), the home of Athenagoras (the new son-in-law of Apollonius), a further variation occurs which is followed by no other Latin or English version.

452. Marginal note: Poena sceleratae Menelae, & profanatae fidel, cf. HART 110.5-113.4. After the tribunal, Apollonius remains for fifteen days (HART 113.8) and gives many gifts. In GR 532.3, it is three months. Falckenburg has Apollonius celebrate in Machilenta before the trial (HDA III.455f.).

456. Pentapolin. As identified at HDA II.103, Falckenburg's Pentapolis is not the five cities of Cyrenaica, rather a confederated region of the five states: Joppe, Jamnia, Azotus, Ascalon, and Gaza. Meneles and Lysias live in Joppe, the most northerly of these coastal cities, cf. HART 110.6; GR 531.24. For the voyage to
Tarsus, Falckenburg has omitted the entrapment of the impious couple. For Pentapolis: HART 113.9-10; GR 532.4.


491. pater, ac genitrix. As stated elsewhere, in the earlier versions of the story the mother of Lucina was never alive during the romance's time frame. In the Latin sources Apollonius returns with his family to Archistrates, cf. GR 532.4-5; HART 113.10f. In Pericles V.iii.77-78, Thaisa reports to Pericles news of her father's death, based on "letters of good credit" in the hands of Cerimon. Pericles then says "Heavens make a star of him!" (Pericles V.iii.79). Compare HDA II.345-346.

492. (Regis progenies Ptolomaei principis). No trace may be found of a Lucina in a list of those Macedonian Kings of Egypt named Ptolemy; however, Falckenburg's purpose is to strengthen the links between his story and the persons and events renowned in ancient literature. Accordingly this reference works well, for the Ptolemies represent a familiar dynasty which recalls conquests of Palestine and Asia Minor and through the marriage of Ptolemy III Euergetes and Berenice II, the unification of Egypt and Cyrene (the Pentapoline region of HART and GR). Ptolemy IV Philopator defeated Antiochus III, while Ptolemy VI Philometor defended against successive attacks of Antiochus IV. It is this strong relationship between the romance's narrative and its historical background which lead the writer of CdA to call Apollonius'
previously unnamed wife—Cleopatra, the famous wife of the Ptolemaic dynasty.

The story deviates from the tradition here by sending Apollonius to subdue intruders into Egypt. The purpose of the deviation is to provide an explanation for the otherwise troublesome narrative of the earlier romance versions in which Apollonius rules over Antioch, Tyre and Cyrene, cf. HART 116.1; GR 532.22. The Latin romance tradition before Falckenburg has presented two difficulties at this point. The first has been the appointment of Apollonius' son as king in loco aui sui Archistratis, cf. HART 115.13-14; GR 532.20. That kingdom is Pentapolis, which is felt by Riese (p.116) to conflict with Apollonius' dominion over Cyrene. Apollonius establishes his son, Apollonius, as toparch of his mother's native city in Falckenburg's poem (HDA III.506). In Pericles (V.iii.82), it is "Tyrus" and in the elder Greek version (1,825-831), Antioch where Apollonius leaves his daughter and son-in-law as rulers and regents. The Latin versions give no kingdom to Apollonius' daughter and son-in-law except the Weiser group manuscripts, which anticipate Pericles.

The second problem at this point in the narrative has been finding an explanation for Apollonius obtaining the throne of Antioch. Perry, (p.309), regards this as "an unexplained mystery", and suggests that the earlier form of the romance gave some explanation. Falckenburg's assignment is internally consistent.
and with the placement of Apollonius' son at Tarsus (home of his grandfather), consistent with the Latin tradition.

508. Octoginta senex, & quatuor. In the earlier Latin tradition: seventy-four years (HART 115.15; GR 532.21); eighty-four in Oesterley and Keller; seventy-four in the Colmar Ms. and in the Welser text. Cf. Singer, p.105.


510. Graio sermone. Here Falckenburg claims that the Historia Apollonii was at first in Greek. In the afterword to the poem he states that his version, HDA, has been drawn from a source partly in Greek and partly in Latin: partim ex fragmentorum, dubio sermone cum Graece tum Latine ab ipso errante Apollonio.... Both assertions are provocative, and have been considered in Chapter 4.

Falckenburg's comment that the story is from the Greek predates that of Marcus Welser (1595) by some seventeen years, heretofore the first to have asserted such an origin:

Graecum exemplar Byzantii adhuc superesse existimo: quae enim in Constantinopolitana bibliotheca inter Manuells Eugenici libros memoratur, Historia Apollonii sapientissimi et fortissimi viri, cum figuris, huius profecto Apollonii credenda est, cuius hic toties sapientia praedicatur, sed et in catalogo Caesareae Vienensis bibliothecae Apollonii de Tyro historiam reperio.

Welser, Narratio eorum quae contigerunt Apollonio Tyrio, Augustae Vindelicorum, Anno MXDCV, p.1.
Wagner speculates that the former item was a manuscript of the life of Apollonius of Tyana (the biography by Philostratus) and that the latter is the younger Greek rimada by Gabriel Kontianos. Cf. W. Wagner, Medieval Greek Texts, reprint of the 1870 edition, Chicago: Argonaut, Inc. 1970, p.57.
NOTES TO CHAPTERS 1 to 4
Chapter 1: Introduction


2. On Welser's edition of the Historia Apollonii see Chapter 4 below. For his place in the sixteenth century, see Pfeiffer, History of Classical Scholarship 1300-1850, (Oxford, 1976) pp.64, 141.

3. Falckenburg's Britannia is introduced in Chapter 3. The Historia Divi Apollonii, his rendering of the romance, is examined in detail in Chapters 4 and 5.


5. Klebs, p.349, gives his dates as 1538-1575 but he is noted elsewhere as 1535-1578. Certain of his writings are found in J. Gruter, Delitiae poetarum Belgicorum, 11, 400. (1614). The British Library has several of his manuscripts: Addl. Ms. 21,524, fol. 114 (a letter to T. Pulmann from Gerard in 1565) and Addl. Ms. 2764, f. 136. (G. Autogr.). Cf. also ADB 6.555. I have found no connection between Gerard and Jacob.

Egy XVII századi londoni kézirat említé a historiának egy latin hexameteres feldolgozását, a melynek alighanem Jacobus a Falkenburg a szerzője. - Vincentius Bellovacensis *Speculum historiale* tartalomjegyékében szó van a historiairől: Apolloni tyri gesta in fine quarti libri, de a jelzett helyen nem található.

For consideration of the alleged Latin *Apollonius* by Vincent de Beauvais, cf. Chapter 4, Note 21.

7. Cf. F.D. Hoeniger, *The Arden Shakespeare: Pericles Prince of Tyre*, London, Methuen, 1963, p.xvii, and George Kortekaas, *De wonderbaarlijke geschiedenis van Apollonius, Koning van Tyrus* (Gravenhage, 1982) p.71. Dr. Kortekaas responded to a notice in *Nouvelles du Livre Ancien* No. 30 (Winter 1981-2) and indicated his own discovery of the connection between Sloan Ms. 2233 and Britannia in 1968, at which time he corresponded with T.C. Skeat, then Keeper of Manuscripts at the British Museum (personal correspondence, 4 February 1982). To my knowledge, Dr. Kortekaas has not yet fulfilled his wish to publish an article or monograph on the subject.

Chapter 2: The Biography of Jacob of Falckenburg


2. The interesting *In iter Gallicum* by Johannes Tostius, poet laureate of Breslau, was published in 1583 and suggests that Falckenburg may have continued his travels beyond his fortieth year. I have examined all of Tostius' publications held at the University Library at Wroclaw without further information on Falckenburg being noted, cf. *Works*, pp.349-350.


5. Graesse, Benedict, Plechl, *Orbis Latinus* (Dresden, 1861) was the primary initial reference text.

6. Following the advice of Herr Schaefer of the Zentralstelle für Genealogie in der Deutschen Demokratischen Republik, a number of other Falckenburgs were investigated, e.g. Stadt Falkenberg/Elster (Kreis Herzberg), Dorf Falkenberg (Kreis Beeskow), with no result. Kortekaas (p.10) also has determined that Zlocieniec is the correct identification of Falckenburg.
7. Dr. Bohdan Ryszewski, Director of the University Library in Torun (Poland), although without records of Jacob of Falckenburg in his own library, guided me to Wojewódzkie Archiwum Państwowe w Szczecinie and in Koszalin, which he knew to have old records from Zlocieniec. Unfortunately, nothing was found in these searches. Other fruitless enquiries: Wyższa Szkola Pedagogiczna, Zakład Historii (History Department of the Higher Pedagogical School in Slupsk); Wojewódzka Biblioteka Publiczna i Książnica Miejska (Provincial Public Library and Municipal Library in Torun); Biblioteka Gdańska Polskiej Akademii Nauk (Gdansk Library of the Polish Academy of Sciences); Uniwersytet Gdanski Instytut Historii (Historical Institute at the University of Gdansk) as well as the German Philology Department there (at the recommendation of Teresa Komenderowa of the University Library in Warsaw).


9. Jacob Milichius, friend of Luther and Melanchthon, is discussed in greater detail below. Additionally, due to modern confusion between this Jacob and Falckenburg, the works of both have been examined and are detailed in the Bibliography. I refer to this Jacob Milichius as Freiburg/Wittenberg here because in his earlier writings and modern scholarship he is normally referred to as 'of Freiburg'; however, in his own hand in his latter years he signs 'of Wittenberg', where he taught and lived for half his life.
10. Cf. ADB., Band 21, p.745; and Wolfram Kaiser and Arina Völker, Ars medica Vitebergensis 1502-1817 (Halle, 1980) p.14f. Dr. Kaiser was unable to provide information on the relationship of J.M. Freiburg to J.M. Falckenburg; however, I include in Appendix III the woodcut portrait of Freiburg which Dr. Kaiser kindly gave to me.

11. In addition to the significance of the name Falckenburg, our poet's surname Milichius provides considerable variants which have contributed to misattributions: Mylich, Melick, Mülch, etc.

12. Jacob Milich of Freiburg's Bible (bearing copious glosses and his signature: Jacob Milich, Wittenberg, 1542) is in the British Library: Biblia, Paris, ex officina Roberti Stephani, 1540 (BM fol. C.23.e.1.).

13. This information was ascertained in a visit to the Zentralstelle and a meeting with Dr. Schaefer and was subsequently confirmed by Dr. Schaefer in a personal letter dated 31 July 1981, which stated that no further information regarding Falckenburg had been found. Cf. also Vogel, Johann: Coniugis pii et impii antithesis elegiaca, instituta ad nuptias Johannis Schneidewein et ... Agnetis ... viri Jacobi Milichii ... relictae filiae, Sponsae ... Wittenberg, Laurentius Schwenck. 1568 (BUW: 507924/4012,42/).

14. In Honorem Nuptialem ... Epithalamia Scripta ab Amicis ... Witebergae ... Ioh. Schwertel, 1568, is held at Országos Széchényi Könyvtár (National Széchényi Library in Budapest, Hungary).
The Milichs reviewed are listed here, with variant spellings noted, as appropriate. Where a city and general period of activity is known, I have indicated such details briefly in parentheses:

(i) Jacob Milich (Mielich) of Freiburg/Breisgau (Freiburg, Wittenberg, Vienna, 1501-1559).

(ii) Henry Milich Brandenburgae, son of J.M. of Freiburg, Professor of Medicine at Jena. Entry found in alba amicorum at BL: EG. 1187. (c. 2nd half 16th C.).

(iii) Leonhard Milichius Wartenbergensis (Silesius). Author of poem in Carmina Gratulatoria in Honorem Festivae ... 1613 and Disputationem Politicarum Secunda de Tribus Primis Societatibus ... 1611 (c. 3rd Q 16th C. - 1st Q 17th C.).

(iv) Ludovicus Milichius (Marburg/Corbach). Author of: Poema de Concilio Deorum... (Marburg: 1558); Der Schrap Teuffel. Was man den Herrschafften schuldig..., (1567); Der Zauber Teuffel ... (1563, and many subsequent editions);

(v) Jacobus Milichius (Müllich) ex Friburgo, clericus Constantiensis (c. 2nd-3rd Q., 16th C.).

(vi) Joannes Milicius (Mielecki) (Heidelberg, c. 1594).
(vii) Samuel Milichus eques Polonus (Heidelberg and Marburg, c. 1607).

(viii) Henricus Milichius Goldberga-Silesius (Mönigsberg, c. 1637).

(ix) Johannis Milich Pancrat, Culmbacen. Franc. (Konigsberg, c. 1658).

(x) Simon Milichius Pausensis (Wittenberg, c. 1557).

(xi) Johannis Gottlieb Milich, Suidnicensis Silesius. Author of *Diss. de Diis Deabusque* ... which gives a history of the name Milich, its classical heritage, and mentions its most famous bearer: Jacob of Freiburg. Other works include *Bolconis II, Ducis Silesiae Suidricensium legislatoris constitutio* ... 1701; and *Variorum intra Italiam Monumentorum Inscriptiones* ... Stregae Silesiorum, 1715. He also wrote under the name Amadeus de Benignis.

(xii) Gottlieb Milichius, Lignicio-Silesius, Author of *Discursus de Juris et Facti Ignorantia* ... Schwendendoerffer, 1671, and *Dissertatio Politica de Pace Aeterna* ... Lipsiae, Christiani Michaelis, 1669.

(xiii) Joannis Milichius Silesius (Sienna, c. 1641):
Theophilus Milichius (Sienna, c.1672).

Joannes Milich (Milice) (c. 2nd half 15th C.).

George Milich Fahopolitanus (Wittenberg, c.1570).


Georgius Milichius Falckenburgius (Frankfurt a.O., c.1558).

Joannes Milich (Müllich) (Ingolstadt, c.1567).

Agnisa Milich (daughter of Jacob of Freiburg) (c. 2nd half 16th C.).

Susanna Milich (daughter of Jacob of Freiburg) (c. 2nd half 16th C.).

Joannes Milichius, Hamburg (Marburg, c.1574).

Additionally, numerous Falckenburgs were examined, including George (Marburg, 1582), Jod. (Marburg, 1550), Gerhard (Wittenberg and elsewhere, 1538-1575). Variant spellings were also examined (e.g. Valkenborchius Alemannus) with no success.
16. For this and all other printed texts by Jacob Milich of Falckenburg, see the Bibliography for the full title and listings of where the book is located.


24. Crellius' Epithalamion is found on Alii and Alii of In Honorem Nuptiale ... Epithalamia discussed in Note 14 above.


26. Although conclusive evidence which puts Falckenburg in Gdansk is absent, there is substantial circumstantial evidence of his presence there. The evidence surrounds attempts to link Falckenburg with the Hanseatic League, which he mentions in DDM (Works, p.186) and again in B (Works, p.199). In the second instance, Falckenburg suggests he has seen Maurice Zimmermann of the Hansa in London. This same Maurice Zimmermann, before being Alderman in Londoner Kontor for the Hansa, was in Gdansk as early as 23 October 1562, moving to London in the next decade.

Also in the catalogue of the Hansa Archiv is one letter, which I have not seen, identified as "Hausverwalter Ant. Milich u. a. Privata" (March 22/30, 1570: Antwerp), (p.287). Antwerp and London were, at this time, important locations, as the extensive correspondence to Zimmermann in London suggests (cf. Inventare Hansischer Archiv des Sechszehnten Jahrhunderts (Leipzig, 1896), pp.157, 174, 215, 221-224, 226, 229, 231, 233, 242-244, 274, 276, 277, 574). It is plausible that Falckenburg held business interests in or had diplomatic duties related to the activities of the Hansa. Falckenburg appended letters of recommendation from
the Rectors of Paris and Orléans to his De Polonia (Paris, 1573): 
Works, pp.144-145.

27. cf. Works, pp.144-145


29. I am indebted to Dr. Cornelia M. Ridderikhoff of Diemen (Holland), who has shared the results of her studies on the historical background of the University of Orléans from the period covered by her dissertation (1460-1530) to the years included in her current editing of the University's manuscript records, as well as identifying the manuscript leaves she is editing in which Falckenburg appears (personal correspondence, 26 March 1982 and 5 May 1982). Falckenburg's matriculation records are in Troisième Livre des procurateurs de la natione germanique de l'ancienne Université d'Orléans, 1567-1587 (Archives Départementales du Loiret), D 215, fol.44v.

30. His complete autograph: Jacoby Milichius à Falckenburg ex Wroclau Brandenburgus, Nat. G. Consiliarimus, found in Lib. Rec. II, D 224, 1547-1575, fol. 123v. (date on page: 1572). In writing "Wroclau" rather than "Breslau" the question arises whether Falckenburg was of Slavic rather than German background. Falckenburg's circle of friends and early dedications support neither a Slavic nor German background to the exclusion of the other. That he signed "Germanus" often, and "ex Wroclau" only here gives greater weight to identifying his own perception of his
background or origin as not being Slavic. As far as his linguistic strengths are concerned, we are similarly without information; however, beyond Latin and Greek it would be surprising if he did not have facility in several modern languages, including German, Polish or Czech. His extended periods and responsibilities in France may have given him a facility in that country's language as well.

31. This information is from Archives Départementales du Loiret, Lib. Assessorum, D. 231, 1566-1585, pp.86-88, where approximately three pages are written by Falckenburg (January, 1573), during his twenty days as prefect.


33. R.J.W. Evans, p.121.

34. Evans points out (p.133) that: "a smaller, but still significant number (of Czech students) travelled further west; there were Czech students at French universities, notably Orléans, and some found their way to England."


The study of alba amicorum and examination of entries is both fascinating and painstaking. Of the printed works examined, many began their specific examples with seventeenth century entries, e.g. Gertrud Angermann, Stammbücher und Poesiealbum als Spiegel Ihrer Zeit nach Quellen des 18-20 Jahrhunderts aus Minden-Ravensberg, (Münster 1971), and other works by various authors: Kurt Bogun, Josef de Coo, Alfred Fiedler and G. Friedländer. However, these were useful in introducing various aspects of this area of study. More useful, but revealing no evidence of Jacob Milich of Falckenburg, were a number of more relevant catalogues and surveys, e.g.: Goldmann, Karlheinz, Nürnberg und Altdorfer Stammbücher: (Nürnberg, 1963); Hilderbrandt, Adolf Matthias, Stammbuch-Blätter des Norddeutschen Adels, (Berlin, 1874); Rosenheim, Max, "XI - The Album Amicorum", Archaeologia, # 62, vol. I, p.251-308; Herold-Zollikofer, Eva, "Libri Amicorum" (Stammbücher) der Zentralbibliothek und des Schw. Landesmuseums in Zürich; (Neuchatel, 1939).

The following alba collections in the British Library were examined for entries by Falckenburg: Sloane, King's, Egerton and Additional (approximately 100 alba). The time span selected was from the earliest in the collections to 1600, on the premise that Falckenburg could, in his later years, have been sought to sign alba as an academic or distinguished member of his community. I have relied on Nickson's Bibliography as an initial source for my review of alba.
38. For example, Jacob Milich of Freiburg is found in the album of Jac. Buchamer of Halle c. 1562-1575 (Eg. Ms. 1183) with a colour illumination on De sagittario Milichii Epigramma; Henricus Milichius is found in Eg. 1187, the album of Urbani Zuesner Med. Doc. c. 1570-1572. Cf. Adamus, Vitae Germanorum Medicorum (Heidelberg, 1620), p.98, for confirmation of the Milichius family insignia.


40. Tostius' poem is mentioned also in Notes 2 and 46 to this Chapter. Written in elegiacs, the poem clearly casts Falckenburg (if it is the same Jacob Milich) as a soldier of renown.

41. V.H.H. Green, Renaissance & Reformation, (Bath, 1974). p.211.

42. Cf. Works, p.155-156.


44. Cf. Works, p.270.

45. Green, p.366.

47. Johannis Gottlieb Milichius' Dissertatio de Dils Deabusque (Leipzig, 1699) contains a proof of the military connotation to the name.


49. Gillet, Crato von Crafftheim und seine Freunde, (Frankfurt A.M. 1860), p.530. See also p.525 for mention of Crellius. The counter-argument here would be that the Falkenbergio mentioned here is none other than Gerard. In the letters of Clusius to Rhediger (x Cal. Maii MDLXX and vii Id. April (MD)LXX) Clusius sends his regards to Falkenburgio nostro. (P.F.X.de Ram, pp.21-22). Gerard studied at Wittenberg while Jacob of Falckenburg, Clusius and Rhediger were there.


52. MacCaffrey, p.219.

53. Parker, pp.183-186; MacCaffrey, pp.228, 271-274.


60. Cf. Works, p.271.

61. Cf. Works, p.319. The Calendar of State Papers, Foreign Series, record on 16 February 1578 that a Charles de Falckenburghk, LL.D. wishes to "confer on certain matters". In the same section [N. Lymborch dit Ost to Davison] are comments regarding the Archduke's household and "colonels and captains who have offered their services". Could it be that 'Carolus' was misread for 'Jacobus'? I have been unable to establish the identity of this 'Charles', but the similarities in name, academic degree and business suggest that this may be our poet. J. Stevenson, Calendar of State
62. The theme of exul Apollonius is not only found in the Historia Divi Apollonii narrative; Falckenburg also draws attention to it in his introduction to Britannia, cf. Works, p.198, line 119.

63. Die D. Matthiae ... iv.23. (Works, p.189).

64. MacCaffrey, p.242.


66. De expeditione Palaestinorum in Hebraeos ... cf. Works, p.322.


68. cf. Works, p.269.

69. Tostius, In iter Gallicum, (Wittenberg, 1583), 1.20.
Chapter 3: The Collected Works of Jacob of Falckenburg: A Survey


3. Hussovianus (c.1480 - c.1533) was a Polish Neo-Latin poet whose Carmen on hunting bison has been noted for its originality. The text is accessible in the edition of I. Pelczar, Corpus Antiquissimorum Poetarum Poloniae Latinorvm IV, (Cracow, 1884), though an excerpt may be found in Perosa & Sparrow, Renaissance Latin Verse, (London, 1979), pp.533-537, along with a brief biographical note.

4. Extract from the bookseller's description provided by P.M. Howell, Reference Librarian at The Beinecke Rare Book and Manuscript library, with additional information in correspondence dated 7 December 1981.

5. Now all three works are included under reference GR 14.F187.D4. A fourth work was noted by myself in examining a microfilm and positive copies of the volume. This additional work is not separately identified or classified by the Yale University Library and is discussed in somewhat greater length in this chapter under...
Dedicatory and Occasional Writings. The text of this additional work is included in Appendix II.


12. Act I, nine elegies; Act II, three elegies; Act III, six elegies.

13. Falckenburg identifies Henri King of Poland here: *eius nominis secundo*. There is no correction for this in the errata. In DP II.iii.41, Falckenburg identifies a Henri in the list of Polish Kings and again at DP II.iii.71 names our Henri *vocande Secundus*. Cf. IR I.118; III.39. Henri II of France was our Henri's father (IR III.37). It is possible that Falckenburg considered Henricus Probus (Henricus Dux Vratislaviensis) as the first Henri. Cf. Salomon Nevgebavero de Cadano, *Icones et Vitae Principum ac Regum Poloniae* (Frankfurt a.M., 1620) pp.71-73.


15. Cf. M. Cromer, chronological listing at beginning of book. By his 1589 edition, Henri and Stephan Bathory had both been added to the list.


21. Henri's military conquests were few, defeating the Huguenots at Jarnac (killing Condé) and Moncontour (Coligny). Cf. V.H.H. Green, p.257; J.H. Elliot, p.232.


Listed below are those contemporary works noted in this review of Falckenburg's poems on Henri, King of Poland. In the case of certain rarer books examined at the Ossolineum in Wroclaw and elsewhere, I give the catalogue number following the abbreviation. Oss denotes the Ossolineum library, BG is the University Library in Gdansk and BL is the British Library.

### a. Latin

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<thead>
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<th>Author</th>
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<th>Details</th>
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<tr>
<td>Anon.</td>
<td>Oratio Nomine Galliarum regis ...</td>
<td>apud Varsaviem a 1573. 10 April; Oratio secunda 25 April, (Cracow, 1573) Oss: (xvi.Qu.1608).</td>
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<tr>
<td>Amicinus, Stanislaus</td>
<td>Carmen Gratulatorium</td>
<td>(Cracow, 1574). Oss. (Sygn. 1554).</td>
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<tr>
<td>Botterius, Ioannes</td>
<td>In Henricum Valesium Sarmatiae Regem</td>
<td>(,-, 1573.) Oss: (Sygn. 1616).</td>
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<tr>
<td>Carncovius, Stanislaus</td>
<td>Panegyricus ad Henricum</td>
<td>(Paris, 1574). Oss: (Sygn. 6066; Sygn. 2388; XVI.Qu.2367).</td>
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<tr>
<td>Carnocovius, Stanislaus</td>
<td>Oratio ad Serenissimum</td>
<td>(Cracow, 1574). Oss: (Sygn. 1777).</td>
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<td>Carsus, Carolus</td>
<td>Oratio ad Legatos. (Paris: Petri l'Huillier, 1573)</td>
<td>Oss: (Sygn 1624); BL: (012301.f.28).</td>
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<td>Cochanovius, Joannes</td>
<td>Epinicion. (Cracow, 1582).</td>
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<tr>
<td>Cochanovius, Joannes</td>
<td>&quot;Ad Henricum Valesium regem in Gallis morantem&quot;, in Lyricorum Libellus, 1. (Cracow, 1580).</td>
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<tr>
<td>Commendonus, Franciscus</td>
<td>Illustriissimi et Reverendissimi Domini ... Oratio, (Paris, 1573.)</td>
<td>Oss: (Sygn. 0865).</td>
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<tr>
<td>Crittonius, Georgius</td>
<td>In Foelicem Serenissimi Poloniae Regis Inaugurationem, (1573).</td>
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<tr>
<td>Dorat, Jean</td>
<td>Magnificentissimi Spectaculi, (Paris, 1573.)</td>
<td>Oss: (Sygn 3411); BM: (837.e.41).</td>
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<tr>
<td>Dorat, Jean</td>
<td>Ad Amplissimos Polonorum Legatos (Paris, 1573.)</td>
<td>Oss: (Sygn 3410).</td>
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<tr>
<td>Dorat, Jean</td>
<td>In Henrici III Regis Galliae et Poloniae Foelicem Reditum, (Paris: Morelli, 1574).</td>
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<tr>
<td>Klodzinski, Matias</td>
<td>De Henrici Valesii (pt.II: prose and poetry)</td>
<td>Oss: (Sygn 2631).</td>
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<tr>
<td>Krasinski, Jan Andrezej</td>
<td>Polonia ad Serenissimum ac Potentissimum Henricum I Valesium D.G. Utriusque Poloniae Regem, (Bologna, 1574).</td>
<td>BL: XVI.0.758.</td>
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<td>Namosius, P.</td>
<td>Epistola ad Stanislaum Osium, (Cracow, 1574)</td>
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<td>Paschasius, Stephanus</td>
<td>&quot;Iconum Liber&quot;, Delitiae Poetarum Gallorum II. (p.844-846).</td>
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<tr>
<td>Warschevicius, Christoph</td>
<td>Ad Henricum Valesium, (Cracow)</td>
<td>Oss: (Sygn 3401); BL: (835.e.24(1)).</td>
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Zawacki, Ioannes
Serenissimi atque Potentissimi Principis
Henrici Valesii ... Ingressus Cracoviam.
(Cracow, 1574).
Oss: (Sygn 2287).

b. Modern Languages

Anon. (Polish)
Henricus III Valesius
Oss: (Sygn. 4467).

Anon.
Ein Warhafftige und Klegliche neue
Zeitung vom Polonischen König.
(Tübingen, 1574).
Oss: (Kser 2580 Addl.) BG: (NL 1180 poz3.).

Anon.
Neue und Wahrhaftige Beschreibung der
Reise des Königs aus Frankreich und
Polen, (B.M., 1574)
Oss: (XVI.Qu.1602).

Anon.
Neue Zeittunge vom König aus Polen
B.m.i. dr/po. 22 VII/ 1574
Oss: (Kser. 2578); BG: (NL 11 8° poz.2.).

Anon.
La Declaration des Seigneurs de Pologne,
sur le retour du Roy en France, (Paris,
1574).
Oss. (Sygn. 170).

Karnkowski, Stanislaw
Harenque publique de Bienvenue au Roy
Henry de Valois, Roy eleu des Polonnes,
(Paris, 1574). Translation of
Carncoivius' Panegyricus.
Oss: (XVI.Qu.2389 addl.).

Lucangeli da Bevagna,
Nicolo
Successi del Viaggio D'Henrico III,
(Ferrara, 1574).
Oss: (Sygn. 2198).

Marolesso, Emilio Maria
La fausta et felice elettione in re di
Polonia del Henrico di Valois, (Venice,
1573).
Oss: (XVI.Qu.1621).

32. Carmen Heroicum ... Wittenberg: Laurence Schwenck, 1564, cf.
Works, pp.1-8.
33. Epithalamion ... Zaubkoni5 ... Vienna: Caspar Stainhofer, 1566, cf. Works, pp.9-46.


35. Epithalamion ... Caroli ... Heidelberg: Michael Schirat, 1570, cf. Works, pp.80-86.

36. One may contend that Falckenburg's poem was modified by another, say Schirat, who had reason to make the changes necessary to give the impression of the new poem in honour of Charles IX and Elizabeth, but there is no evidence to support such a view. Additionally, the fact that Falckenburg's other epithalamion is re-used gives further support to my opinion that Falckenburg himself recycled his poetry.

37. An examination of this work from the press of Schirat, and of those bound in this volume at the University Library in Freiburg, provides no further clue as to the missing portion of Falckenburg's text, or to the poem's conclusion.

38. Cf. Works, p.319, where in the final pages of the Britannia Johannes Episcopus Londini gives his approval of both the Historia Divi Apollonii and the Aeglogae in the booklet, stating:

 nihil continent, quod sacrosanctae veteris ecclesiae verae Religioni contrarium sit; et utilissimae et dignissimae sunt.


41. A similar approach is adopted in the anonymous Pauper in exilio (see Section E: Dedicatory and Occasional Writings).


43. Cf. Works, p.198, 1.119-122, for Apollonius and Jonah in the introduction to Britannia. As discussed in Chapters 4 and 5, the tribulations of Apollonius and the affinity of his sufferings at sea to those of Jonah caught the eye of both Falckenburg and Shakespeare or his collaborator(s) when the text of Pericles, Prince of Tyre was written. Cf. N. Nathan, 'Pericles and Jonah', N & Q, n.s.III, No. 1 (1956), 10-11; F.D. Hoeniger, The Arden Shakespeare: Pericles Prince of Tyre, (London, 1963) p.44.

44. Cf. Works, p.295.


46. On Elias Palingenius, Germanus, I have found no biographical information in the standard reference materials.

47. This in fact was a critical time in the third Dutch revolt, for Casimir withdrew with his German troops from the battlefields of
Flanders, a fact which appears unknown to Falckenburg in this booklet, which was written 'virtually at the same time as Casimir's withdrawal. Cf. G. Parker. *The Dutch Revolt*, (Harmondsworth, 1979), pp.194-195.


51. G. Parker, p.186.

52. William 'The Silent' was a wealthy member of the Dutch nobility who inherited estates in various places including Orange in France. William was educated as a Roman Catholic under Emperor Charles V and served in his court. Subsequently he became the statesman with a vision of unifying the seventeen provinces into a united state which observed religious tolerance. Cf. Williams, p.454; Parker, pp.175-86.

53. The poem consists of 66 lines of dactylic hexameters, naming Brussels, the distant mountains of Athos, Ossa, Rhodope and Ceraunia. Maximilian I (Caesar) was Holy Roman Emperor from 1493
to his death in 1519. Maximilian married Mary (Maria) daughter of Charles the Bold in 1477; through which he acquired the powerful Duchy of Burgundy, including the seventeen provinces of the Netherlands (equivalent to modern Belgium, Holland and Luxembourg). With the death of Mary, the provinces regarded the son of Mary and Maximilian, Philip (Philippus), as the Head of State. This was made formal with a transfer of authority to Philip I (the Handsome) in 1494. Following Philip's death in 1506, two regency periods ensued from 1509 until 1530 under Margaret of Austria and 1531-1555 under Mary of Hungary, on behalf of Philip's son, the Holy Roman Emperor Charles V.

54. Philip de Croye, better known as the Duke of Aerschot, was the head of the powerful house of Croye, which led the Roman Catholic nobles in the Netherlands. The dedication here is indicative of Falckenburg's ever-diplomatic approach. The house of Croye and the Catholic nobles were nervous about both the religious reforms Orange promoted, as well as Orange's increased power and continual discussions with Protestant England and her soldiers. Cf. Wallace T. MacCaffrey, Queen Elizabeth and the Making of Policy 1572-1588, (Princeton, 1981), pp.224-228. Kervyn de Lettenhove, J.M.B.C. and Gilliodts-Van Severen, L. Relations politiques des Pays-Bas de l'Angleterre, sous le regne de Philippe II, II vols, (Brussels, 1888-1900) X, 219-221; Parker, p.186.

55. The Marquis d'Havré was a leading member of the house of Croye and found himself involved in the suit of Leicester as well as the
Queen's treasury and army to assist in the Dutch cause, cf. MacCaffrey, pp.224-225.

56. Notes to the poem: metre, dactylic hexameter, (52 l.). Hansa Teutonica: The Hanseatic League began as a medieval confederation of German mercantile communities which sought trade concessions and lobbied for common causes. From the thirteenth century to the mid-fourteenth century the League grew to some one hundred communities. As Falckenburg points out at 1.51, some seventy-two cities were still regarded as bound together in 1578. In addition to the cities united in the League, there were depots of the members in various cities, including London (cf. Britannia, Works, p.199; also Note 26, Chapter 2). Cf. Koenigsberger, pp.66, 212. For economic prosperity of Brabant cf. Parker, pp.26-27.


60. Cf. Note 30 to Chapter 2.

61. I list below brief notes of Falckenburg's extensive catalogue, commencing with the dedications, followed by an identification of certain members of court mentioned in the poem (line numbers in parentheses).
Earl of Leicester, Robert Dudley: Master of the Horse, Privy Councillor, Knight of the Garter, Chancellor of Oxford University. That Leicester was an eminent Maecenas Bonorum studiorum is clearly established in Eleanor Rosenberg's Leicester, Patron of Letters, New York, 1955, p.101 for a brief note on Falckenburg's dedication.

Lord Burghley, William Cecil: served Elizabeth first as Secretary of State, last as Lord Treasurer. From 1561 he held the judiciary post. Burghley was also the Master of the Court of Wards, Chancellorship of Cambridge, cf. Conyers Read, Mr. Secretary Cecil and Queen Elizabeth, (Cambridge, Mass: 1955) and the same author's Lord Burghley and Queen Elizabeth, (London, 1960).

(37) Leicastrius: as per "Earl of Leicester" above.

(39) Arundelius: Not Charles Arundel, a protégé of the Earl of Oxford, who at the time (1578) was "enjoying a considerable ascendancy at Court and had awakened the jealous hostility of the Leicester - Sidney Faction," but the Earl of Arundel, son of the Duke of Norfolk (MacCaffrey, pp.261-262).

Oxonius: the seventeenth Earl of Oxford, Edward de Vere. A traveller to Europe in the mid 1570's, he returned to Elizabeth's court in 1576 a Roman Catholic. He was noted for his excesses and temperamental nature, cf. Palmer, pp.181-182.

Sussexius: The Earl of Sussex, Thomas Radcliffe, a noble courtier and member of the Privy Council, cf. MacCaffrey, passim.

Darbius, Earl of Derby, Henry Stanley, member of the Privy Council.

Huntingonius: The Earl of Huntingdon, Henry Hastings, of whom Falckenburg says nulli pietate secundus, and MacCaffrey identifies as "The most Puritan of all the Nobles," (p.77).

Pembrochius, Earl of Pembroke, Henry Herbert.

Lincolnius, the Earl of Lincoln, Edward Fiennes de Clinton, another Neptune as he was the Lord Admiral. Also addressed in title page to SA.

Waruicio, the Earl of Warwick, Ambrose Dudley, Master of the Ordnance, member of the Privy Council and brother to Leicester.
Essexio, the Earl of Essex, Robert Devereux.

Northumberlandius, the Earl of Northumberland, Henry Percy.

Baconus: Nicholas Bacon, Lord Keeper and member of the Privy Council.

Burghleius: cf. Burghley above.

Hunsdonio, Lord Hunsdon, Governor of Berwick.

Sidnelis: Sir Henry Sidney, Lord Deputy of Ireland and Privy Councillor.


Knols: Sir Francis Knollys, a "staunch Puritan" whose daughter, Lettice Knollys, married Leicester in the summer of 1578, much to the displeasure of Elizabeth, (MacCaffrey, p.261).

Cobhamo: More likely to be Baron Cobham, William Brooke, member of the Privy Council and co-ambassador to the Netherlands with Walsingham in 1578 than Sir
Henry Cobham, the diplomat of Elizabeth's court sent to the Spanish Court in 1575, cf. MacCaffrey, pp.199-200, 231.

(55) Croft: Sir James Croft, Comptroller of the Household, member of the Privy Council, who has subsequently been shown to have been a paid informer for the Spanish Ambassador to Elizabeth's court, cf. MacCaffrey, p.316.

(55) Walsingam: Sir Francis Walsingham, Secretary and Privy Councillor, who was sent on a special mission to the Netherlands in 1578 (see Cobham, 1.54). Formerly an ambassador to Paris, cf. MacCaffrey, pp.231, 436.

(55) Wilson: Dr. Thomas Wilson, elevated to the position of Secretary (beside Walsingham) in 1577.

(56) Sadler: Sir Ralph Sadler, Privy Councillor. As with Wilson (above) and Mildmay (below), Sadler was one of Elizabeth's bureaucrats within the Privy Council, with responsibilities much like that of an under-secretary today, cf. MacCaffrey, pp.437, 439.

(56) Mildmay: Sir Walter Mildmay, Privy Councillor (see Sadler above), known for his strong Protestant views.


64. Cf. Works, pp.104-105. This is the shortest of these poems at 28 lines.


66. Those short verses without attribution found in Falckenburg's booklets and therefore assumed to be his are located on the following pages: Works, pp.272; 318; 320.


Marcellus Palingenius, cf. Works, p.193. (The source of these verses has not been identified).


68. We assume here that Tostius' poem confirms Falckenburg's return to Wroclaw and his subsequent departure to France in 1583.


70. No other works are included in this text beyond this one anonymous poem and the three contributions bearing Falckenburg’s name.

71. Personal correspondence with Patricia M. Howell of The Beinecke Rare Book and Manuscript Library dated 7 December 1981.
Chapter 4: The "Historia Divi Apollonii" and
The Apollonius of Tyre Tradition


4. A. Riese, *Historia Apollonii Regis Tyri*, (Leipzig, 1893). In 1871, Riese had published his first edition of *HART*, which was drawn from certain second order manuscripts and excluded the important 9-10th C. Florentine (first order) manuscript. The 1893 edition provides in the lower half of its pages the text of the former publication.


7. It is more useful here to cite two modern studies of the ancient romances and adventure stories, than to list the bibliographies for each tale. In addition to B.E. Perry's study (cf. Notes 5 and 6 above), I recommend Tomas Hägg, *The Novel in Antiquity*, (Oxford, 1983).


11. The *Gesta Apollonii* has been edited by E. Dümmler, *Monumenta Poetarum Latinorum Medii Aevi* (Berlin, 1877); (vol. II), pp.483-506.


16. For the *Carmina Burana*, the most recent text is *Carmina Burana*, edited by A. Hilka and Otto Schumann. The *Apollonius* version is found in 1 Band 2. *Die Liebeslieder* (Zwiete Auflage), Heidelberg: Carl Winter Universitätsverlag (1971), II 97, pp.125-128. Cf. also 1,3 *Nachträge und Berichtigungen*, (Heidelberg, 1970), p.204. The poem may also be found in *Carmina Burana Lateinische und Deutsche Einer Handschrift des XIII Jahrhunderts aus Benediktbeuern*, 14 (fol. 73), Amsterdam: Rodopi, 1966.

17. For this study I have used the following editions of the *Gesta Romanorum* version of the *Apollonius* romance: Oesterley, G (ed.), (Berlin, 1872) and S. Singer, *Apollonius von Tyrus*, (Halle, 1895). Smyth also includes in his book (p.93f.) a text of the
18. Singer includes the readings of the incunable in his examination of "Die gruppe der Gesta Romanorum" (pp.68-105), abbreviated as 'Vi'. In our examination of Falckenburg's version of the romance, Singer's notation is used for a number of texts and manuscripts, the more important of which I note here (along with their abbreviations): 'O' Oesterley's edition, which Singer believes to be the soundest edition of GR; 'K' concerning which Singer says (p.68):

K, der druck, den Ad. Keller hergestellt hat, der im ganzen und grossen mit O zusammengeht, im einzelnen aber zurecht gemacht scheint. Es erwies sich also als notwendig dis hs.

(cf. Klebs, p.352); 'C' the Colmar manuscript; and 'We' Welser's Narratio eorum quae contigerunt Apollonio Tyrio. Ex membranis vetustis. Augustae Vindelicorum ad insigne pinus Anno MDXCV, cf. Klebs, p.105.

19. Welser's text, in the edition cited in Note 18 above, as well as Singer's readings and notes on the edition, have been used in this study.

A brief word should be said regarding comments in various studies which claim that Vincent de Beauvais included the *Apollonius* romance in his *Speculum Historiale*. Smyth, in his *Shakespeare's Pericles and Apollonius of Tyre*, concludes his chapter on the persistence of the romance (p.24) with a note that certain bibliographies include a version of the romance in Vincent de Beauvais, *Speculum Historiale* (Augsburg, 1474). He further states that his painstaking search of "three immense folios" in the British Museum have left no support for the previous claim (cf. L.A. Hibbard, *Mediaeval Romance in England* (New York, 1924). It would appear that at various times scholars have regarded the Bodleian 834 (fol. 1-23v) *Apollonius* as a version written by Vincent de Beauvais in his *Speculum Historiale*, which is also found in Bodleian 834, cf. Bodleian Library Catalogue # 2540 (p.419); # 2435 (pp.362-363): P.D. Record, *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford*, (Oxford, 1953).


A. Riese, p.xvi.

A. Riese, p.xvi.
27. E. Rohde, p.446.


29. A. Riese, p.xviii.

30. B.E. Perry, pp.294-324.


33. E. Klebs, pp.1-294, deals with the manuscript tradition alone, but itself is now incomplete due to twentieth century discoveries.

34. No similarities have been noted by commentators or by my own brief survey of the Byzantine romances and the epic Digenes Akrites. Cf. John Mavrogordato, ed. & trans., Digenes Akrites, (Oxford, 1956).


42. The text used in this study was the British Library 1778 reprint as noted in the Bibliography.


44. Wagner's edition was the first, cf. W. Wagner, p.xvii.


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46. P. Goolden, p.xxxiii.

47. P. Goolden, pp.xx-xxvii.


49. The reprint in Bullough's Narrative and Dramatic Sources of Shakespeare Vol. 6 (Pericles, Prince of Tyre) (London, 1977) pp.375-423, is the most accessible and has been used here.

50. Only one copy exists (Smyth refers to it as a manuscript, p.56) which was in the hands of the Duke of Devonshire, at Chatsworth at the beginning of this century. The facsimile by Edmund William Ashbee was produced in twenty-one numbered copies, of which I have consulted two: one at the University of Pennsylvania and the other in the British Library.


53. F.D. Hoeniger, p.xvii.
Messrs. Hoeniger and Bullough have been identified with their works above. K. Muir has also investigated the sources of Pericles and produced an edition of George Wilkins, *The Painfull Adventures of Pericles Prince of Tyre* (London, 1608), (also found in Bullough, pp.492-546), and has commented on Pericles in various places, including: 'The Problem with Pericles'. *English Studies* (Amsterdam), xxx (1949), pp.65-83 and his *Shakespeare as Collaborator*, (London, 1960).

55. G. Bullough, p.376.

56. S. Singer, pp.177-189.

57. F.D. Hoeniger, p.xiv.

58. F.D. Hoeniger, p.xvi.

59. The Commentary (Chapter 5) includes limited reference to these works when such supplemental information is appropriate. References are to the texts in G. Bullough.

60. The widespread popularity of the romance, in various forms, and the extensive travels of Falckenburg throughout the cities of Europe suggest that our poet may have come across a modern language version. It is likely that in addition to Latin and Greek, Falckenburg spoke German. There is, from his signature at Orléans (i.e. noting Wroclaw rather than Breslau or simply Bratislava as his home), a suggestion that he may have known
Polish or another Slavic tongue. As is discussed in the present section, the Apollonius was extant in manuscript or printed text in a number of European languages in the late sixteenth century.

61. Cf. Section III above.

62. S. Singer, p.224; A. Smyth, pp.26-27; following which is the unpublished dissertation by Roy Waldron Pettergill, The 'Apollonius von Tyrland' of Heinrich von Neustadt, a Study of the Sources, (Ph.D., Harvard, 1910). At the same time Singer and Bockhoff's Heinrichs von Neustadt Apollonius von Tyrlund und seine Quellen (Tübingen, 1911) was published. This published work is both more comprehensive and a better-informed treatment of the poem's sources than the dissertation. The text by Joseph Strobl of Heinrich von Neustadt's poem Apollonius von Gotes Zuokunft was published in Vienna in 1875. For completeness I also mention Pudmensky's Shakespeares Pericles und der Apollonius des Heinrich von Neustadt (Detmold, 1884) and Walter Schürenberg's Apollonius von Tyrlund: Fabulistik und Stilwille bei Heinrich von Neustadt. (Göttingen, 1934). Klebs limits his comments to pp.485-486.

63. It should be noted that Smyth's approach is more a catalogue of versions while Singer (with Bockhoff) looks more deeply into the texts and tradition.

65. As has been shown here and elsewhere by the romance's presence in medieval chronicles and in both Latin and vernacular light verse and troubadours' songs. Cf. Smyth, p.41, for reference works on the troubadours' use of the romance.

66. Cf. Smyth, p.25. Also, Klebs, 484.


72. Smyth, p.41.

73. George Penon, Bijdragen tot de Geschiedenis der Nederlandsche Letterkunde (Groningen, 1880). As noted by Smyth (p.34) and confirmed by myself, Penon examines the Dutch Gesta Romanorum and Volksroman as well as the seventeenth century drama on the theme, all the while with an eye on Riese (1871) and other versions of the tradition.


75. While Singer does not separately discuss the Italian versions in general, his examination of readings includes certain of those from one verse (Historia d'Apollonio de Tiro nuovamento Ristampota, (Florence?, 1580?)) and three prose Italian examples. Klebs, pp.423-445 (poem: pp.441-445).

76. A. Smyth, p.42.

77. A. Smyth, p.42.

78. Cf. S. Singer, pp.1-32 ('Orendel, Jourdain und die dänische Ballade'); A. Smyth, 'Correlated Stores' (including 'Salomon and Markolf') pp.77-92. Both are indebted to Konrad Hofmann's Amis et Amiles und Jourdains de Blaivies (Erlangen, 1882). Smyth provides a useful introduction to this complex area, including reference to
scholars in addition to Hofmann. I will not duplicate this work, but suggest reference to Dr. Charles B. Lewis' *Die altfranzösischen Prosaversionen des Apollonius-Romans, nach allen bekannten Handschriften mit Einleitung, Anmerkungen, Glossar und Namen-Verzeichnis zum ersten Male* (Erlangen, 1913). In addition to these specific works one must consider the universality of the shared themes, as argued by S. Trenkner in her *Greek Novella in the Classical Period* (Cambridge, 1958).

79. Cf. A. Smyth, p.47 for a listing of nineteenth century, and earlier, texts and manuscripts. S. Singer, pp.123-129, 137-149, 220, touches on this area of the tradition. Cf. also Klebs, pp.362-383 on the Nachleben of the Latin *Gesta Romanorum*. To these I add N.Å. Nilsson, *Die Apollonius-Erzählung in den Slavischen Literaturen* (Uppsala, 1949) (which includes a text of the Treboner fragment), and Berecz Sándor *Apollonius historiája* (Kolozsvár, 1591), [Régi Magyar kőnyvtár no. 31] (Budapest, 1912). I have examined the Magyar translation of the Apollonius romance: *Szép Jeles Historia Egy Apollonius* ... (Budán, Nyomtat. Katalin Landererne Betueivel), which is preceded by an *Adagia Virorum Sapientium*:

> Invia virtuti nulla est via; tamen itur aspera ad prospera: post nubila phoebus.

followed by verse in the vernacular. While I have excluded the study of this tradition from our present examination, it is of interest to note that the counterpart of Hellenicus, who in Falckenburg is named Limatus, is in the Magyar Elimadus. However
I imply nothing in this and note only the similarity. Nilsson's Die Apollonius-Erzählung in den Slavischen Literaturen follows Riese's Latin version of the Historia and Oesterley's of the Gesta Romanorum in considering the Slavic history of the romance, and is the place to start when considering the Eastern European literary tradition of Apollonius of Tyre. Nilsson's bibliography is useful.

80. Cf. Works, p.270. The exact location of this fortress I have been unable to confirm. There is no entry in Graesse.

81. The chronology is suspect. At the end of HDA Falckenburg puts the death of Apollonius at 68 ante incarn. Christum (HDA IIII.508). In his note In eandem ..., (Works, p.270) the story is 1646 years old, making the year 1576 AD, or ten years after that of the battle at Sziget (Zigethus). Cf. V.H.H. Green, Renaissance & Reformation, (Bath, 1974), p.366; J.H. Elliot, Europe Divided 1559-1598, (Glasgow, 1968), pp.178-179. I have found no solution to this inconsistency.

82. Cf. Pericles I.1.117 and Smyth, p.70; Hoeniger, p.xviii;


85. HDA IIII.163-181. Comparisons with HART and GR manuscripts/editions are made in the Commentary. The statements
made in the following lines of this discussion have as their notes the detailed observations in the Commentary.

86. In HART: Archistrates; HDA and GR: Altistratus. Mytilene in HART; Machilenta in HDA and GR, passim.


89. Cf. Works, p.270.

90. Discussed in the section of this chapter entitled "The Latin Tradition in the Middle Ages".


92. While essentially very similar romances, the Recognitiones never generated the popular appeal of Apollonius of Tyre. This must be due in large part to its containment, both in Greek and in Latin, in a series of Homilies delivered by Peter. Even medieval testimonia are rare, and can be expected to take the form of that found in Itinerarium in Terram Sanctam by Brother Mauritius. Cf.

93. T. Hägg, pp.192-213. Cf. also the wider studies: J.S. Phillimore, Greek Romances in Elizabethan Literature and the Classics (Oxford, 1912); C. Gesner, Shakespeare and the Greek Romances (Lexington, 1970); S.L. Wolff, The Greek Romances in Elizabethan Prose Fiction (New York, 1912); and W.R. Davis, Idea and Act in Elizabethan Fiction (1969) which may be mentioned as monographs on our period in English literature. G.N. Sandy has contributed 'Ancient Prose Fiction and Minor Early English Novels', Antike und Abendland 25 (1979), pp.41-55, to this list. The Apollonius romance itself receives little attention in the above works.


The Greek editio princeps was published in 1601 in Heidelberg, being the work of H. Commelinus and I. and N. Bonnvitius; however, as early as 1544 Cruceius (Annibale della Croce) prepared a Latin translation of Books V-VIII in Lyon. All eight books were printed in Basle ten years later (1554). Evidence of the interest in this story at the universities comes often in the form of descriptions of books received and the contents of lectures, as well as references to such works in scholarly studies. Cf. Aratus (Jena, 1685) p.D, bound with Ordo Studiorum et Lectionum (Ingolstadt, 1571). While little has been said regarding the possible influences of non-Apollonius works, particularly from the epic genre, it should be pointed out that in all likelihood, Falckenburg would have looked not only to classical epic (e.g. Virgil's Aeneid) but also to Neo-Latin models, of which the most prominent might be Vida's Christias. Cf. M.A. Di Cesare, Vida's Christiad and Vergilian Epic, (New York, 1964).

Cf. Works, p.270.

On the Pseudo-Clementine Romance, cf. S. Trenkner, p.101f. T. Hägg's chapter (pp.154-165) on 'The New Heroes: Apostles, Martyrs and Saints' is a useful summary of several further tales which have spread with Christianity across the continents (but see Barlaam and Ioasaph for a curious mix of Manichaeism, the life of Buddha and Greek romance in languages as diverse as Georgian and French, Armenian and Arabic, as well as Latin and Greek.)
While Twine's book was entered in the Stationers' Register in 1576, the undated edition—believed to have been published c.1594—is the earliest extant printing.

Cf. the respective works by these scholars as previously identified.


105. F.D. Hoeniger: on the likely period of composition, p.lxiv; on Valdes, p.107, where its authenticity as a recognisable allusion is considered. The reference is generally accepted in other editions, e.g. The New Penguin Shakespeare: Pericles, edited by Philip Edwards, (Harmondsworth, 1976), p.173. On the authorship question, a wide body of literature on the subject is available. Among the most accessible and informative sources are Maxwell's Cambridge Edition of Pericles and Hoeniger's Arden Edition, both of which guide the layman and scholar through the maze of probable collaborators.


110. Hoeniger, p.xvii.

112. Hoeniger, p.xvi, n.3.


114. Robert Copland, *King Appolyn of Tyre*, in William Ashbee's 1870 facsimile of the 1510 Wynkyn de Worde edition, p.25. The analogue is "a sword-play after dinner" noted by Singer (p.19) and quoted by Hoeniger (p.63). What is significant is that the sword-play has replaced the *pila* game and anticipates the jousting of *Pericles*. No such "sword-dance" occurs after the meal where Archistrates' daughter meets Apollonius in Copland. Singer and Hoeniger did not grasp this. Gabriel Kontianos, Ἐρμιδητής Ἀπόλλωνίου τοῦ ἐν Τύρι. Ριάσθη, in Venezia, per Messer Stefano da Sabio ad instantia di M. D'Amian di Santa Maria, 1534. Other editions noted by Smyth include 1553 (Christ. di Zanetti), 1603, 1642 and 1696, (Smyth pp.44-45).

Such comparisons of analogues for potential sources has focussed particularly on the names of characters and places within the various versions. In each case, whether an affinity with Pericles is sought or not, caution must be exercised before founding a case on a writer's choice of proper names. Singer and Smyth, in their respective works have been fond of these comparisons; Bullough, p.355, Maxwell, pp.x-xi and Hoeniger, p.xviii have been reluctant to accept such 'evidence' in their editions as indications of the collaborators' knowledge of otherwise relatively obscure works.

116. Hoeniger, p.xviii, states "It hardly needs saying that many other works exercised some minor influence on certain of the play's episodes. Such works hardly deserve to be called 'sources',..."

117. The articles in question are cited but not discussed by Hoeniger p.xix; William Elton, 'Pericles: A New Source or Analogue', JEGP, XLVIII (1949), pp.138-139; W. Nowottny, 'Shakespeare and The Orator'; Bulletin de la Fac. des L. de Strasbourg (1965); E.M. Waith, 'Pericles and Seneca the Elder', MLN, L (1951), pp.180-182. Bullough, p.352, adds his consideration of the young girl's brothel trials in citing similarities to the Saint's Lives, and in particular St. Agnes. Bullough provides Piot's translation of Alexandre van den Busche in his Narrative and Dramatic Sources of Shakespeare, vol. VI pp.546-548. Numerous other such 'analogue or source' articles have been published and have from time to time served as topics for advanced degrees in the United Kingdom and North America, for which I refer the reader to recent annotated editions of Pericles and the Dissertation Abstracts.
118. F.D. Hoeniger, p.xvi.

119. F.D. Hoeniger, p.xvii. The phrase *cum bitumine liniri* was identified in the *Signet Classic Shakespeare: Pericles Prince of Tyre*, "The Sources of Pericles", p.157.

120. This quotation comes from Malone's edition of *Pericles*, which F.D. Hoeniger quotes, p.37, note to lines 7-8.

121. Noted by F.D. Hoeniger, p.132.

122. Twine: F.D. Hoeniger, p.xvi, Note 2. Hoeniger himself gives a further parallel with the *Gesta Romanorum* in Note 3 on p.xvii where this Latin version and *Pericles* both give the report of the inscription of Thaisa's coffin "in the context of III.ii only; in Gower in that of III.i.; in Twine twice, in those of both III.i. and III.ii," pointing out the example to be weak evidence, with which I agree.


Diana in HDA: II.216, 388; III.346, 379; IIII.300, 319, 329, 340. (Diana is found in Falckenburg's works additionally at EZ 465 only. Pericles: II.v.10; III.i.106; III.i.28; III.iv.12; IV.Ch.4; IV.Ch.29; IV.iii.147; IV.iii.148; V.i.48; V.ii.13; V.iii.1; V.iii.17; V.iii.25; V.iii.37; V.iii.68.


126. Cf. Maxwell, pp.142-3; Hoeniger, p.76; Edwards, p.162; Schanzer, p.89.

127. S. Singer, Apollonius von Tyrus, Halle, 1895, is used here (as elsewhere):
128. The editors to *Pericles* note Malone's emendation to *suit* from *sleight*, Maxwell, p.182. Hoeniger, p.155, makes no remark on this section.

129. No stage directions are extant in the first edition of the play. In a recent performance, this line has alternatively been accompanied by the action of offering the weak Pericles assistance in walking out of his cabin in the ship: a viable but less dramatic action.

130. J.C. Maxwell, p.191.

131. F.D. Hoeniger, p.156.

132. In Twine the marriage occurs in the last lines of Chapter XVII, in Bullough, p.470. Bullough had detected this variation, noted on p.470 for Twine, p.416 for Gower.

133. It is noted here that in Falckenburg the wedding does occur in Ephesus once the vow has been fulfilled, cf. *HDA* III.438f. In *Pericles* at V.iii.71-72, the wedding is delayed again until the arrival at Pentapolis, Thaisa's home.
136. F.D. Hoeniger, p.159. The dramatic moment of Pericles' recognition is decidedly weaker in the play if one follows current staging and interpretation.

137. Alternatively, the ring could have been on Thaisa's hand when sent into the sea (Per III.i.) and revived by Cerimon (Per III.ii.), but removed by Thaisa from her finger and placed round her neck at Per III.iv, when she resolves to be placed at Diana's temple since she believes she will never see King Pericles again. This would also permit the ring recognition in Pericles to be as described by Falckenburg.

138. Cf. S. Trenkner, pp.92, 96 (where King Dusyanta recovers a ring and thereby recognises his wife in the Recognition of Šakuntalá); cf. also pp.40-41 on the Apollonius romance.

139. Falckenburg's title page of Britannia does not specifically mention the work he subsequently calls Historia Divi Apollonii; rather, it is here Britannia ... Encomium, libri 4. I am indebted to Prof. L.W. Forster who has advised me that Caius College, Cambridge has the three gates of humility, virtue and honour (personal correspondence: 2 September 1982).
140. The episode of Heliodorus is found in both 2 Maccabees 3.1-40 and HDA I.257f.

141. Cf. HDA III.36f. for Apollonius compared with Nebuchadnezzar and the story from Daniel 4.

142. The provision of clothing by the fishermen to the hero (Per II.1.78-84) is from the Apollonius tradition and not relevant here. In Twine, the trimming of the beard and abandonment of his habit of atonement occurs with the discovery of Apollonius' daughter and her marriage in Machilenta (Chapter 18), which is as vowed in the tradition. Gower has merely "And was arrayed really." (1.1755). It was at GR 521.1 where he swore his oath not to cut his hair or nails before Tarsia's wedding day; GR 529.11-12: Apollonius proiectis vestibus lugubribus, indutus est vestibus mundissimis ...; GR 529.34-35: Apollonius regia veste indutus, tonso capite, diademe imposuit.

143. The suggestion that Apollonius is skilled in arms is absent in HART, GR, CdA, Gower, Copland and Twine. Only at the point when Apollonius threatens to raze Mytilene is the reader told that the fleet of ships is filled with soldiers, cf. HART 101.3; Twine, chapter 18; Gower has no mention of this. At GR 529.28, Apollonius has come cum grandi exercitu.

144. That education in arts and arms is a theme commonly found in romance literature is recognised; however, in the Apollonius tradition the hero's strength in arts has made him appear as
Apollo rather than merely Apollonius. Falckenburg has expanded Apollonius' role to include arms, making him a soldier-king and the image not a commonplace. Cf. also Wilkins, chapter 4: "hee would shew the vertue hee had learned in Armes...", and "...his education beene in Artes and Armes...".


146. F.D. Hoeniger, p.lxxxviii; Hoeniger wrote without appreciating the significance of unearthing Falckenburg in his studies (p.xvii). It was not the playwright, rather Falckenburg who "was led to a view of the place of suffering in a great man's life..." (Hoeniger, p.xvii). Falckenburg, however, saw the "profound view" as distinctly Christian. The collaborator who drew from HDA masked this Christian source to his play.
CHAPTER 7

CONCLUSION
Whilst it may be accurate to conclude that Jacob of Falckenburg the courtier and diplomat was something of an opportunist, this would not be a complete, or fair, description of the man and his poetry.

Prior to this study, Falckenburg was rightly dubbed 'a mysterious German Latin poet', for the man and his works had previously been viewed only in isolation, without the benefit gained from linking his London publications to his earlier works and establishing the poet's relationship to the cultural milieu of the central European humanists of the sixteenth century. In our biography of Falckenburg it has been determined that the poet belonged to several of the many humanist circles of his day in such key cities as Wittenberg, Breslau, Prague and Vienna. Whether Jacob Milich of Freiburg and Jacob Milich of Falckenburg were closely related, or simply members of the same humanist family, is uncertain; however, Falckenburg's accomplishments after Freiburg's death in 1559 are of sufficient merit and of such a nature that the question is largely immaterial to our study. This is so because Falckenburg attended the major Protestant universities and produced a significant body of learned poetry, both of which confirm that the poet held many of the attitudes and values which one would expect of a relation of the pious humanist Jacob Milich of Freiburg.

One need only read Freiburg's marginal notes in his Bible (in the British Library) and consider the sacred meditations and eclogues of
Falckenburg to appreciate the strength of each man's religious convictions and their individual attention to scholarship and learning.

From what we know of both men, while Freiburg remained in the university environment and pursued the study and teaching of medicine, Falckenburg took to the road.

As a soldier, courtier and diplomat, Falckenburg witnessed the wide-ranging influence of the Hapsburg Monarchy in his performance of military duties against the Turks at one point and in the service of the Archduchess Elizabeth and the Archduke Matthias at later dates. Falckenburg's assignments took him across Europe to England, and if Johannes Tostius is correct, back to Wittenberg/Breslau before another journey westward to France. In the performance of his duties, Falckenburg wrote his poems on Henri, King of Poland, and the Archduke Matthias, his Britannia to Elizabeth and his Ara et Focus, also addressed to the English monarch, but clearly championing Duke Casimir. These later works provide a colourful picture of the political events of the period. However, in each of these later works, beginning with the 'Henri' poems, a strong sense of purpose is in evidence. The poetry has greater objectives than those of entertainment and celebration. The themes and intended audience of Falckenburg's poems are clear, and one is convinced that Jacob of Falckenburg assessed well the political intricacies of his appointments in order to survive, if not succeed.

Above all else it is difficult for Falckenburg's degree of success to be gauged. By twentieth century standards there is no question that his achievements would qualify him for 'success': improvement of his social
position, achieved through education and hard work; promotion to positions of trust and responsibility; publication of his writings. But Falckenburg's time is different from our own, and it is unwise to assess him by current criteria. Falckenburg certainly had many contemporaries whose achievements in art, politics, philosophy and war far exceeded his. Even Falckenburg's most significant achievement (in the eyes of subsequent readers), the Historia Divi Apollonii, is a major monument neither of literature nor of his period. In fact, it is Welser's edited text of the Latin Apollonius which has to this point been well-remembered, and not Falckenburg's verse. And though, as we have seen, Falckenburg's Historia Divi Apollonii should now be recognised as a source for Pericles, Prince of Tyre, the poem itself has a rival appeal as a jigsaw puzzle based on the traditional HART theme.

We have demonstrated in the discussion of and commentary on HDA that Falckenburg has brought about certain fundamental changes to the theme of the HART tradition which were subsequently adopted in Pericles. The prominence of patience and Hoeniger's "creative redemption in human life" (p. lxxxviii) found in the Historia Divi Apollonii and later evident in Pericles is undoubtedly a significant contribution by Falckenburg in the context of the Apollonius tradition. The incorporation of the episodes from the Maccabees and the biblical Nebuchadnezzar sequences in the poem have been shown to be skilful grafts onto the HART narrative which are largely responsible for the thematic development of this hybrid Apollonius.

In capturing for the Pericles dramatist the fundamental theme for his English Renaissance version of the Apollonius romance, as well as supplying the staging for specific episodes (e.g. messenger dumb-show, ring
recognition) and anticipating several passages of the play, Falckenburg has added literary accomplishment to his other, considerable achievements as a soldier and diplomat. Returning to the anonymous appraisal of *Ara et Focus* and *Britannia* on the inside cover of the British Library's copy of the booklet, we have seen that Falckenburg's works, whilst rare in number, offer much of interest to scholars of the literature and history of Northern Europe in the sixteenth century.
SELECT BIBLIOGRAPHY
The Bibliography presented here is limited to those works to which I have made repeated reference and to those texts which, due to their rarity or essential nature to this study, warrant specific mention. Manuscripts, alba amicorum, Renaissance texts and classical and medieval texts to which reference has been limited are excluded here, though appropriate attributions have been made in the Notes.

The Bibliography is divided into four sections, the first of which, "The Works of the Milichii" contains a listing of known texts and manuscripts of various members of the sixteenth century humanist family and certain of their descendants. In the instance of manuscripts and the rarer texts (a subjective decision), I have provided the name of the library or museum where the manuscript or text may be found and, in certain instances, the reference number assigned by that library is provided following the library abbreviation. A list of library abbreviations follows this Guide. The second section of the Bibliography, "Works Relating to the Biography of Jacob of Falckenburg" consists of those primary and secondary sources referred to in this study and included in the Bibliography according to the criteria described above. I would note that I exclude from this section a list of those anthologies examined or consulted, such as the Delitiae Poetarum of the various nationalities (Italians, Scots, Hungarians, French, Danes, Belgians and Germans), as well as the more specific anthologies, such as G.A. Stenzel's Scriptores Rerum Silesiacarum (Breslau, 1847). The third section of the Bibliography contains those works used in the
preparation of "The Historia Divi Apollonii and the Apollonius of Tyre tradition" (Chapter 4) and the Commentary (Chapter 5), and is divided into two sections: A. The Apollonius tradition (excluding Shakespeare and the English tradition), and B. Shakespeare and the English tradition. Section four of the Bibliography contains a listing of the more general works consulted in this study.

A final word should be said regarding the reference materials required in the preparation of an interdisciplinary study such as the present one. I have not included in this Bibliography a number of those works of reference which are familiar in classical, medieval and renaissance studies. When appropriate, I have made specific reference to such works in the Notes and Commentary.
ABBREVIATIONS OF LIBRARY NAMES

EUROPE

AL Archives Départementales du Loiret (Orléans, France)
BG Biblioteka Gdanska (University Library, Gdansk, Poland)
BGI Biblioteka Glowna, Unwersytet Mikolaja Kopernika (University Library, Torun, Poland)
BL British Library (London)
BN Bibliothèque Nationale (Paris)
BUW Biblioteka Uniwersytecka Wroclaw (Poland)
DSB Deutsche Staatsbibliothek (Berlin, DDR)
EPW Evangelisches Predigerseminar Wittenberg (DDR)
FSU Universitätsbibliothek, Friedrich-Schiller-Universität (Jena, DDR)
HA Herzog August Bibliothek (Wolfenbüttel, BRD)
HLHD Hessische Landes-und Hochschulbibliothek Darmstadt (Darmstadt, BRD)
MLU Martin-Luther-Universität Halle-Wittenberg: Universitäts-und Landesbibliothek Sachsen-Anhalt (Halle, DDR)
MPM Museum Plantin-Moretus (Antwerp, Belgium)
OBW Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Kunstsammlungen Görlitz (DDR)
ONB Oesterreichische Nationalbibliothek (Vienna)
OSK Orszagos Széchéngi Könyvtar (Hungarian National Library, Budapest, Hungary)
OSS Polska Akademia Nauk Zaklad Narodowy im. Ossolinskich Biblioteka (Ossolineum Library, Wroclaw, Poland)
SBB Staatsbibliothek Bamberg (BRD)
SKCSR Statni Knihovna CSR (State Library of the Czech Socialist Republic, Prague, Czechoslovakia)
SL Sächsische Landesbibliothek (Dresden, DDR)
SPK Staatsbibliothek Preussischer Kulturbesitz (Berlin, BRD)
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**NORTH AMERICA**

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<td>U.S. National Library of Medicine (Washington, D.C.)</td>
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<td>Folger</td>
<td>The Folger Shakespeare Library (Washington, D.C.)</td>
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<td>Harvard University (Cambridge, Mass.)</td>
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<td>Firestone Library, Princeton University (Princeton, New Jersey)</td>
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<td>Penn.</td>
<td>University of Pennsylvania Library (Philadelphia)</td>
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<td>Yale</td>
<td>The Beinecke Rare Book and Manuscript Library, Yale University (New Haven, Conn.)</td>
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<tr>
<td>Yale (M)</td>
<td>Medical School Library, Yale University, (New Haven, Conn.)</td>
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JACOBUS MILICHIUS FALCKENBURGIUS

Manuscript

AL Lib. Assessorum D. 231 (1566-1585) pp. 86-88 (Latin)

Entry by J.M. Falckenburg as Prefect of the Library of the German nation at Univ. Orléans. (He was in the office for twenty days, no books were received).

AL Lib. Rec. II D. 224 (1547-1575) fol. 123v - 123y

Autograph of J.M. Falckenburg 'ex Wroclau'. fol. 123y.


Autograph of J.M. Falckenburg.
Printed Works

Carmen Heroicum in sacro Nuptiali ... Stanislai a Promnitz ... in Witebergae 1564 excudebat Laurentius Schwenck.

MLU: Don QK [12 d 4430]

Epithalamion in honorem nobilissimi et vere magnifici viri, domini Ioachimi Zaubkonis ... D. Helenae, ex antiquissima et nobilissima familia Wiczcoviana ... autore M. Iacobo Milichio Secundo Falcoburgensi, etc. Viennae excudebat Caspar Stainhofer. 1566.

UBG

Idyllion Sacrum, ad nobilem et magnificum virum, et Dom. D. Augerium de Bousbeck ... a Jacobo Milichio a Falckenburgk, M. Mathematico, etc. Iurium Stud ... Viennae Austriae excudebat Casparus Stainhofer anno MDLXVII.

UBG

De Sacrosanctis Pentecostes Solennibus meditationes ... ad ... consulem et senatores ... Dantisci. 1568.

BG: Pol.6.II.395

Psalmus Davidis II, quo virulens odium, ac crudelissima conspiratio Iudaeorum adversus Christum Iesum descriptur ... scriptus ad ... Casparum, Episcopum Vratislaviensem ... a ... Vratislaviae. 1569.

BUW: 352554/4 E 1, 686/

Epithalamion ... Caroli, eius nominis noni ... Heidelbergae per Michaelem Schirat. 1570.

UBFB: 62206 (copy incomplete)

(G-7021)

De Polonia, in ... christianissimi Francorum Regis Caroli ix, ..., commendationem, Franciadum laudem et honorem elegiae ... Lutetiae Parisiorum ex officina Federici Morelli. 1573.

BN: Yc 10401
BL: 1486.e.22
OSS: SYGN 0364
BUW: Estr. 16,168
Yale: Gr 12 F187 D4

347
In Regium et Magnificentum ... Polontae regis. Henrici ... in urbem Lutetiam Parisiorum ingressum carmina gratulatoria ... Parisiis: ex off. Federici Morelli. 1573.

Yale: Gr 14 F187 D4
OSS: SYGN 0374
BUW: Estr. 16.168
BN: Yc 10402

Regis Henrici III ex Polonia in Franciam reditus ... autore Iacobo a Falckenburgk Brandeburgo, S.C. Palatii Comite. Lutetiae Parisiorum. 1574.

Yale: Gr 14 F187 D4

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HA

Die D. Matthiae Nataliciorum celebrandorum more. In pompas gloriosas ... secundis die xviii mensis jan ... MDLXXVIII, Autore Jacobo a Falckenburgk ... Antuerpiae, excudebat Andreas Bax. 1578.

MPM: A 2769

Britannia, sive de Apollonica Humilitatis, Virtutis, et Honoris Porta ... Encomium, libri 4. Londini ... Richardi Graphei. 1578.

BL: 11408.b.39.(2)
Folger
MH1
C.SmH
HA

Ara et Focus, pro ecclesiae, causaeque bonae triumpho ... Londini ... Rich. Graphei. 22 Jan. 1579.

BL: 11408.b.39(1)
MH1
JACOBUS MILICHIUS-FREIBURG

Manuscripts

UBEN:  Ms. - Camerarius.  (letter)
       Ms. - Hess.  (letter)

UBSH:  Ms. - Paul Eber o.D.  (letter)
       Ms. - Gg. Spalatin.  (letter)

GNMN:  Ms. - Quittung o.J. (1557).

DSB:   Ms. - Pulcher in Basel  (letter)
       Ms. - Quittung (1555).
       Ms. - Quittung (1539) for Johann Bugenhagen.

MLU:   Anakephalaesis Doctrinarum sparsim traditarum in Physicis,
       Ethicis, libello de Anima, Theoriis Planetarum, in primo libro
       Euclidis et Meteorologicis, cum brevi explicatione sphericorum et
       Astronomicorum locorum ex Lucano, et secundo libro Plinii, tradita
       primum A.C. MDLV a clarissimo Viro Dn. D. Jacobo Milichio Seniore
       in Academia Witebergensi, et postea repetita a doctissimo viro Dn.
       D. Andrea Schatone Torgensi, Mathematum professore Anno MDXXVIC
       unde vulgi appellatur CURA SCATONIS
       (Ms. 301).

BL:    Biblia (Paris, 1540) The Bible held by the British Library
       contains copious manuscript notes by Jacob of Freiburg and bears
       his signature, (Wittenberg, 1542), (BL: C.23.e.1).

ONB:   Cod. Ser. n. 13.996
       Entry by J.M. Freiburg in the so-called "Luther-Stammbuch".
Printed Works


1534 Haganoae ex officina Petri Brubachii An. Do. XXXV

UBEN
UBM
SBB
SKCSR
EPW
DSB: Bibl.Diez 4° 2134
FSU: 4.Med. XIX, 2(2)
UBKM: 4.Med.Lat.81
MH: GC5 M5993 535c

1537 Halae Sueuorum ex officina Petri Brubachii Anno 1538. Mense Martio.

OSK
UBEN
EPW
UBHB: No 36535
UBKM: 4.Med.Lat.82

1543 Francoforti, ex officina Petri Brubachii.

UBFB
UBH
UBM
SBB
SKCSR

1552 Francoforti, apud Petrum Brubachium 1553.

UBEN
SUFM
USBK
SBB
MLU: 54 247
DSB: No 36536
BUW: 4° 355331/4 E 594/

1563 Francoforti, apud Petrum Brubachium, Anno Domini, 1563.

UBFB
SKCSR
MLU: Ce 1313
BUW: (1) 402898
(2) 395635/4 N 391/

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MoSB
EPW: 8° UB SW 935.
BL: 718.e.38.(1.)

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Yale(M)
FSU: 8 MS ZI 323 (8a)

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DNLM: W4 W82 1552 MI

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Quaestio: an recte dictum a Xenophonte, bibendum esse ita, ut sitiens desinas. (Rotermund, p.1734).
LUDOVICUS MILICHIUS

Manuscripts

UBH Pal. Germ. 50. II 317.
A short note (8 lines) by Ludovicus Milichius written in 1570. [cfr. Jacob Wille Die Deutschen Pfälzer Handschriften des XVI und XVII Jahrhunderts der Universitäts-Bibliothek in Heidelberg (Heidelberg, 1903).]

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Schrap Teufel. Was man den Herrschaften schuldig sey, womit das Volcke beschwert werde, was solche Bescherunge fur Schaden ... Frankfurt am Main(?)) 1567, (and a subsequent edition in 1570, numerous copies).

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UBW: 388850

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SL: Diss. jur. civ. 245 x

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SKCSR

BL: 897.b.5.(58.)

SL: Jus.nat.214,XXII

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Manuscript

BL: EG. 1187. (Entry in Album Amicorum)
JOHANNIS GOTTLIEB MILICHIUS

Printed Works


SL
BL: 704.e.24. (11)
BUW: 2
MLU: Pon.Q.K.ITh.674.

Bolconis II. Ducis Silesiae Suidricensium legislatoris constitutio de successionibus ab intestato cum romano atque ... Argentorati, 1701.

SKCSR


MjP
BL: 590.a.27
ONB: 34.487-A
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VOLUME II

THE COLLECTED WORKS

OF

J.M. FALCKENBURG

BY

MARK CARAWAN
# THE COLLECTED WORKS
## OF
### J.M. FALCKENBURG

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THE COLLECTED WORKS OF

J.M. FALCKENBURG

INTRODUCTION

Appendix I presents the collected works of Jacob of Falckenburg as they appear in the rare libelli identified in this study. Several autographs and a short administrative entry in a log book by Falckenburg have been found and are also included for completeness. Included in Appendix II are two works related to the present study. These are the broadsheet written by Johannes Tostius about the return to France of Jacobus Milichius and an anonymous poem bound with three poems by Falckenburg in a booklet held by Yale University. Appendix III assembles woodcuts found within the various texts by Falckenburg, while Appendix IV presents a summary of the importance of visual images in the persistence of the Apollonius romance and provides a background for the popularity of the tale up to the time of Falckenburg.
EDITORIAL NOTE

No manuscripts of Falckenburg's poetry have been discovered. As stated in the table of contents, only one edition of each work exists. The following are found only once each: *Carmen Heroicum*, *Epithalamion ... Zaubkonis*, *De Sacrosanctis Pentecostes Solennibus*, *Psalmus Davidis II*, *Epithalamion ... Caroli*, *Regis Henrici III*, *De Sanctorum Trium Regum Solennibus* and *Die D. Matthiae*. As for the texts which are extant in more than one copy, I have collated them from copies found in the cities cited in parenthesis: *Idyllion Sacrum* (Graz and Budapest); *In Regium* (New Haven, Paris, Wroclaw); *De Polonia* (New Haven, London, Paris, Wroclaw); *Britannia* (London, Wolfenbüttel, Princeton University microfilm of the Massachusetts Historical Society copy in Boston); and *Ara et Focus* (London and Boston, as per *Britannia*). I have noted no press variants or evidence of later editions. *De Polonia* possesses the only errata sheet in the collection, which will be noted in what follows.

When the microfilm, fiche or hard copy has offered a text suitable for reproduction, I have presented it along with a critical apparatus. In this critical apparatus I have presented corrections and amendments made in other copies where they exist. I have also noted other corrections that seemed necessary. As a rule, I pass over matters of punctuation and capitalisation. I have not attempted to standardise orthography in such
areas as the variation between 'u' and 'v' at the beginning of a word, or between 'oe' and 'ae' or 'c' and 't'. I have left unclassical spellings such as pheretra (e.g. HDA III.360; EZ 541) and stratagema (HDA III.445) (one of a number of Greek words which Falckenburg uses: in one place the word ἑπετρά is printed in Greek letters); no doubt Falckenburg's sources for such words did not have standardised spellings. There are also clear false quantities in what Falckenburg wrote (söpītō and söpītā, HDA III.127 and 163, respectively), and other liberties such as benficii (HDA III.368).

In the case of those poems where the reproduction is inconsistent in quality or is otherwise unsuitable, I have transcribed the booklet in question (1, 4, 5 and 11). In the critical apparatus that accompanies these transcribed texts, only minimal emendations have been made, as in the case of the reproduced texts. Virtually all of them concern spelling and printing errors. I have spelled out nasal macrons and abbreviations, such as -que for -q; in the poet's verses. In poetry these abbreviations were required by the limited number of characters available per line of verse. In prose, on the other hand, the use of abbreviations in dedications, titles and other matters were presumably Falckenburg's style and that of his time. These have not been spelled out. I have not supplied the poet's diacritical markings. Punctuation and capitalisation have not been normalised.
Spelling has been corrected, but not standardised (thus, Ocyus does not become Ocius). In Falckenburg's eclogues speech prefixes have not been spelled out. Where the sole copy of the Latin text is damaged such that the original print is illegible, the lacunae are noted in parenthesis (De Sacrosanctis Pentecostes Solennibus: Works, p. 46 only). In all other instances Falckenburg's text has been presented here as it is found in the printed copies. The above modifications are incorporated into the text, with the former reading provided at the bottom of the page. When they arise, marginal notes and references have also been provided in these footnotes.
CRITICAL APPARATUS

Appendix I

1. Carmen Heroicum ... Text transcribed from MLU copy, pp.1-8. Critical apparatus provided in footnotes to text.

2. Epithalamion ... Zaubkonis ... Text reproduced from UBG copy, pp.9-38.

   Title page gloss dedication to Mattheus Crellius.

   line 594 simni: read simul.

   748 qnam: read quam.

3. Idyllion Sacrum ... Text reproduced from UBG copy, pp.39-45.

   line 67 after sola read salus with gloss.

4. De Sacrosanctis Pentecostes Solennibus ... Text transcribed from BG copy, pp.46-69. Critical apparatus provided in footnotes to text.

5. Psalmus Davidis II ... Text transcribed from BUW copy, pp.70-79. Critical apparatus provided in footnotes to text.
6. Epithalamion ... Caroli ... Text reproduced from UBFB copy, pp.80-86.

7. In Regium ... Text reproduced from Yale (Y) copy, pp.87-102.
   I. 103 Dissidiis: read Discidiis.

8. De Polonia ... Text reproduced from Yale (Y) copy, pp.103-148 with printer's errata on p.147.
   I.1.25 read frustatim with Y man. corr. and errata.
   II.1.39 [after Alloquitur: diues (faint reproduction)].
   III.iv.6 continuenda: read continuanda, with errata.
   III.v.5 vastae: read magnae, with errata.
   III.viii.1 [after Zephyrus: quandoque (faint reproduction)].
   III.viii.33 Ducesque: read Ducesque.

9. Regis Henrici III ... Text reproduced from Yale (Y) copy, pp. 149-163.


P = Princeton microfilm of Boston copy.

Inside Cover BL gloss: "Three books in 1 volume
Extremely Rare and Interesting
I know of no other Copy."

Introductory Poem

line 74 Cathaio: read Cathaia, with HA man. corr.

76 chaos: gelu HA man. corr.

Historia Divi Apollonii

I. 1 HA has gloss elaborating on alastor.

80 sis, apparent man. corr. in P, HA to sic [or enhancement of final 's' (?)].

168 ect: read est.

174 (quaeso: read (quaeso).

287 tantummodo: read tantummodo.

499 crimen: read crinem, with P, HA man. corr.

II. 77 meditetnr: read meditetur.

85 pro sitetur: read profitetur.

118 inui stitia: read in iustitia.

121 Etenim: read et enim, with P man. corr.

245 sominat: read somniat, with P, HA man. corr.

247 ambile: read amabile.
Blandusiae: read Bandusiae.

Astroloqumque: read Astroloqumque.

Aedere: read Ardere.

Dissidiis: read Discidiis.

virgintatis: read virginitatis, with P man. corr.

data nupta: enhancement of 'd' and second 't' in P, HA.

haecce: obscured by ink in HA.

colchidos: read Colchidos.

petes: read potes, with P, HA man. corr.

clarssime: read clarissime.

Agnima: read Agmina, with P, HA man. corr.

read comma after sacerdos, with P, HA man. corr.

III. duinitus: read divinitus.

praclara: read praecclara.

ambition: read ambitione, with P, HA man. corr.

sceptum: read sceptrum, with P, HA man. corr.

remoratnr: read remoratur.

fuffocat: read suffocat.

flendo: enhancement of 'o' in HA.

quad: read quoad, with P, HA man. corr.

semiseptulta: read semisepulta.

ungine: read unguine.

saciam: read faciam, with P, HA man. corr.

ultmus: read ultimus.

vita: enhancement of 'ae' in HA.

ille: read ille.

sacello: read sacello.

xi.
creandae: enhancement of 'ae' in HA.

(marginal note): Machilenranus: read Machilantenus.

necessc: read necesse.

forman: read formam, with P, HA man. corr.

III. 37  Rgis: read Regis.

numquam: read nunquam, with P, HA man. corr.

sylnestria: read syluestria.

frondosi: enhancement of 'dosi' in HA.

terraemotu: read terrae motu.

tenebas: read tenebras, with P, HA man. corr.

inflituis: read instituis.

doleudo: read dolendo.

samulum: read famulum.

gitur: read igitur, with P, HA man. corr.

Quirtes: read Quirites.

APOLLINII: read APOLLONII.

assumta: read assumpta.

fuertenis: read furentis, with P man. corr; man. corr. in HA has fuerntis.

Sollicitudinum ... Aeglogae ...

Introductory Poem

line 13  periclis: read Periclis, with P, HA man. corr.
Eclogues

II. 22 inualium: read inualidum, with P, HA man. corr.
     29 alactor: read alastor.

     40 orcum: read Orcum, with P, HA man. corr.
     57 certssimus: read certissimus.
     150 forsant: read forsan, with P man. corr.
     164 uultima: read ultima, with P, HA man. corr.

III. 142 oenotrii: read Oenotrii, with P, HA man. corr.
     167 multiphlicat: read multiplicat, with P, HA man. corr.

III. 72 aquaso: read aquoso.

Epigram by E. Palingenius

Title 2 palingenii: read Palingenii, with P man. corr.

Eclogues (continued)

V. 6 meritio: read merito, with P man. corr.
     91 plerunque: read plerumque.
     121 cotingere: macron over 'o', with P, HA man. corr.

VI. 86 sycopantarum: read sycophantarum, with P, HA man. corr.

xiii.
In Regni Laudem

line 58       Dd: read Ad, with BL, HA man. corr.

13. Ara et Focus ... Text reproduced from BL copy, pp. 320-341.

Casimirus ...

line 228       mosaeque: read Mosaeque.

Appendix II

1. In iter Gallicum ... Text transcribed from BUW copy, pp. 348-349. Critical apparatus provided in footnotes to text.

2. Pauper in exilio ... Text reproduced from Yale (Y) copy, pp. 350-355.

line 83       [serpet: last letter unclear.]

131 (quaeso: read (quaeso).
CARMEN/ Heroicum in sacro Nuptiali, ve-/RE HEROICI VIRI, GENEROSI, 
NO-/bilitateque praestantis, Domini STANISLAI A PROMNITZ,/ Domini 
in Pies, Sora et Tribula etc. sponsi, ac castissi-/mae virginis, 
Dominae ANNAE A REDERN, sponsae, filiae/ generosi Domini, animi 
nobilitate, sapientia et virtute/ excellentis, D. FRIDERICI A 
REDERN, Domini et/ liber1 Baronis in Fridland et Seidenberg,/ 
Caesaris et Romani Regis con-/siliarii etc. scriptum./ à/ M. 
IACOBO MILICHIO/ Iuniore Falcoburgensi./ VITEBERGAE/ EXCUDEBAT 
LAVRENTIVS/ SCHWENCK./ M.D.LXIII.
Epithalamion.

CAdmus Agenorides, Thebani sanguinis autor,
Qui serrata feri, mandauit, semina Monstri
Telluri, quis progenies enata virorum,
Ille suas quondam ledas, dulcesque Hymenaeos
Concelebrans, diuas Musarum et Apollinis odas
Audiit, Harmoniae dextram dum prensat eburnam.
Cum ruit auricomae Peleus in brachia Nymphae,
Quae celebri Tethidos se nomine laeta ferebat,
Fama fuit, Diuum, numeroso symate, pompam
Accinuisse nouo, et sua dona tulisse, marito:
Ac, malesuada etiam laetis, sua munera, Diuis
Sparsit Eris: quo mel condiret felle: vetusti
Sic fingunt vates: Sed nos, qui nomina CHRISTO
AEterno dedimus Gnato patris, illa sinamus
Quae veteres vano finxerunt ore Poetae,
Nescia turba Dei, mendacia fingere gnara.
Nos meliora damus, dedimus qui nomina CHRISTO,
Ergo non Musas, non Numina ficta Deorum,
Non liuentem Eriden, pomum aut fatale, canemus,
Coniugium sacrum sacro celebrabimus ore,
Cuius es ipse Deus primus sancitor et autor,
Cuius es ipse Deus fautor fotorque benignus,
Qui venis ad iustas tedas, Tu pronubus ipse
Et Paranyphus ades, cum castas iungere dextras
Destinat, alme Pater, binos, tua diua voluntas.
Nec tu solus ades, Pater, incomitatus, et adsunt
Ipse tua de Mente satus, Genitoris alumnus
AEterni aeternus, simul et de pectore bino
Spiritus aeternus procedens, Nexus amoris,
Desuper aduentat, casto et connectit amore
Binos, legitimis qui iungunt pectora vincis.
Adde quod aligeris turmis, Divumque ministris
Coelitibus, curae est praesentibus esse, sacrati
Quando celebrantur nexus tedaeque iugales,
Circum, mile volant, sponsum sponsamque salutant,
Et sua vota ferunt, ac viuum Numen adorant
Artificis tanti, quo fonte bona omnia manant,
Attoniti mirantur opus, gentemque creatam
Suspiciunt, cuil MENS tantillo in corpore Tanta
Infusa, halantis divino e pectore Patris.
Haec, illi nequeunt mentem exaturare, tuendo,
Turba, Deo serua, et nobis mortalibus aegris.
Hi sunt qui nostris facibus dignantur adesse,
Mens aeterna Deus, Lux nulli peruia uiuo,
Angelicusque chorus, nulli numerabilis ordo.
Insuper ipse Pater, qui castum sanxit amorem,
Sistere dignatur sese ad tua brachia, Sponsa,
Ipse tuam dextram comprehendit, pronubus ipse,
Vt sacer Antistes, te copulat ecce marito.
Lumina quid vertis? praesens homo quippe Sacerdos,
Qui uos connectit: sed et astat CONDITOR ORBIS,
Qui uos ipse ligat sacri per uerba Ministri.
Et uelut ante aram fit supplex Sponsa marito,
Genua labans, sponsique fauorem cernua poscens,
Sic pro coniugibus castis, tu, CHRISTE, precaris.
AEternum patrem, tu aeternus, CHRISTE, Sacerdos,
Sic tibi fit supplex tua cara, ECCLESIA, Sponsa,
Ilia tuum poscit tua Sponsa, o CHRISTE fauorem,
Ilia quidem haud propriis meritis, sed munere solo
Freta tuo, fuso proprio qui sanguine, sponsam
Assertam socias, ut sit tibi cara marita,
AEternis nodis iuncta aeternoque fauore.
Haec meditor, tua dum sponsalia sacra parantur,
STANISLAE, vir o praestans, qui stemmate claro
Ipse genus ducis, qui nobilitatis honorem
Nobilitate animi geminas, Heroas et inter
Non postremus eris, qui non insignia tantum
Ostentare potes maiorum, et gesta priorum
Sed propria potius temet uirtute fideque
Commendas: VIRTVS SVA QUENQVE EXTOLLIT ET ORNAT.
Quis dubitet, Stirps o PROMNIZIA, gloria quanta
Luceat in uestra gente, et quae gesta virorum,
Seu vicina potens Bellona, in rura ruebat,
Armorum harrisonos strepitus, lituosque frequentans
Seu Patiae portus molli pax aurea vento
Perflabat, semper stirps haec PROMNIZIA praestans
Fulgebat late, ceu stella insignior ampios
Diffundit radios fulgenti e vertice coeli,
Seu nunc coeruleo splendescat lumine coelum,
Seu circum extremo nebulae se cardine voluant:
Sic late nomen laudesque, et fama coruscat
PROMNIZIAE gentis, praeclassaque gesta virorum.
Fama potens uiuit tua BALDASAR, omnibus horis,
Quem clari ELYSII decorant et laudibus ornant,
Iure equudem: quem non vnquam uirtutis egentem
Delegere uiri, quorum censura probata est,
Culmen habere potens, ut summus EPISCOPUS esses
PRAESOLAI celsis sub maenibus, Ergo etiamnum
Quamuis defuncti uiuit tua fama decusque.
Hic etiam SIGFRIDUS eris memorandus, o, inter
Vir Mecoenates vel primus, non tibi tantum
Conciliat decus, hoc, quod te, SORA, praeside floret,
Quantum, quod Musas coluisti, et honore TRIUMPHAS
PRAECPINO HOC, tibi quem largitur Pieris alma.
Quin et MATTHAEUS gaudens cognomine LONGA
Nobilis et praestans, nulli virtute secundus,
Non reticebitur hic, quo CASPAR se patre iactat,
Cui sacra imposita est venerando vertice mitra,
Dignus is Antistes, praelustris EPISCOPUS ille.
Quin memoro primum te CASPAR bellipotens vir,
Praestantis genitor o praestantisimme Gnatii,
Ecce tuus splendescit honos hac luce: frequentant
Sacratas aedes iuuenesque senesque nurusque,
Ob Gnatii pia sacra tui, cui ducitur vxor,
Vxor qua vix est vsum praestantior vlla,
Seu spectes genus, et praelustris stemmata stirpis,
Seu spectes animi dotes, pectusque pudicum,
Cuius in ore sedet Pitho Charitesque Venasque,
Namque verecundus pudor huic faciemque genasque
Purpureo tinxit coco, ceu si quis eburnam
Sanguineo pingat crustam varietque liquore.
Cui pater est, PACIS cultor, FRIDERICVS, in oris, Pax diua, ille, tuis, BARO praelustris, ELYSIS
Numinis ille loco est, propter sua munera mentis, Quorum illi fecunda seges, maturaque messis
Ni sit, non, summus Regni caput ille MONARCHA FERDINANDUS, eum sic ad communia regni
Munera mandaret promptum sua quaeque referre.
Vtilis est multis QVI VIR BONVS, vtilis ergo Mille viris orbique vir es FRIDERICE, triumpha,
Nam tales dotes summi MODERATOR Olympi Haud confert cunctis, sed eis qui pectore puro AEternum venerantur eum, cultuque decorant,
Quem vult ipse DEVS, quem pagina sacra revelat: Et qui non sibimet solis, sed et omnibus aeque
Enatos dulcique frui se lumine credunt.
Tallis es, o FRIDERICE, tuus sic semper honos stet.
Sed noua gaudia nunc praesens lux aggerat: ECCE Praelustri sponso tua filia iungitur ANNA,
ANNA decus Chariton, sponso dulcissima MANNA,
Quod faustum felixque tibi sponsoque suaeque,
RES SACRA CONIVGIVM EST: sacer ergo in uota uocandus

112. promtum.
Ore DEVS: DEVS o cui nostram condere gentem
Cura erat, et nobis leges sancire iugales.
Adsis o Pater et benedic pater optime binis
Coniugibus, tuus hic quos iungit rite Minister,
Ipse liget binos aeterni Nexus Amoris,
Nexus, qui bino spirat de pectore diuo,
Et Patris et Gnati: non sint haec irrita vota,
Ipse, DEVS, super his, non irrita verba, referto,
Crescite felices, numerosa crescite prole,
Quae trinos, vna Deitate, agnoscet in aeuum.
Dicat AMEN cunctus: Felix STANISLAE uiuas,
ANNA die uiuas, claro cum coniuge: DIXI.

FINIS.
EPITHALAMION

IN HONO:
REM NOBILIS:
SIMI ET UERE MAGNIFICI
Viri, Domini JOACHIMI ZAUBKONIS
a Zezdietyn, & in Moschtienicz, &c. Mar-
chionatus Moraviae districtus Olomucen. Came-
rarij, SPONSI & Caflissima Virginis, D. HE-
LENÆ, ex antiquissima & nobilissima fa-
milia UVICZCOUIANA Progenita,
SPONSAE scriptum observan-
tia. Ergo

AVTORE

M. Jacobo Milichio Secundo Falcoburgensi, &c.

VIENNÆ Austriae excudebat Casparus
Stainhofer. M D L XVI.
PAULUS FABRICIUS LAV.
benifi, Caesareus Mathematicus, Med. Doctor.

Quamuis debeat nasce de virgine CHRISTVS,
Ut tantum semen sic muliebre foret.
Ipse tamen voluit de coniuge virgine nasce,
Legitimi afficiens fadus bondae tori.
De simili vinum causa in Galileide Cana
Ex vndis fecit coniugibus, dedit.
Vere igitur sancion vita genus omnibus ornet
Laudibus, insequitur qui pietate DEVM.
Ergo ZAVBEG felicis cum ela precemur,
Hae qui cum fonsa nobiliore petit:
Cetera MILICHTVS prolixo carmine dicit,
Non erit in tanto carmine laudis inops.
EPITHALAMION SCR.
ptum à Milichio Secundo A Falck-
enburgck.

R. Edderet exofum quod religionis amorem,
Protococcus Satanæ, fac, Epicurus, item.
Sustulit ex animis hominum radieitus omnen
Auxiliis firmam spem, fidem, DE I.

5 Occupat admirabilitas tamen yndique curis
Hic animum, sensus desinet atque meos,
Quod natura potens, cum precatissima resum,
Elogio canitur conueniente licet,

Gratuita hae bonitas Epicuri a corte negatur,
Maxima quae virtus est, propria atque, DE I.
Nam melius quid erat, quid adhibe praecelius orbe,
Quid superoq: Polia largitio Patris,
Gratia cuius aquam celestis sidera terras,

10 Sustinet, ac quæcquid convenit orbis habet?
Si Themis Cecropius vile obtintisset alisflor,
Quantlibet hunc solidum Lampsacus arte imuat.

Quippe carere DE V M vero seueretur amore,
Cuius opem angelicus nec videt axe chorus,
Et sanet baud villi mortali sorte creato,

15 Diligit baud hominum captus amore genus.
Quam melius sensit, quid familius ordo piorum
Christiadum, quibus est cognitus ipse DEVS,
Quos beat alma fides, magni fiducia I E SV,
Ante DE I fluctuat semet ut ipsa thronum,
a iji Collo.
Colloquitur placido, postita feritate, parenti,
Prius ilium sperans munificentis manum?
Hec velut euntur rata testificatio verbi,
Quod tuli in mundum carniger orbe Logus,
Sic ea (ZVBCQVII generis, clarissima fama,
Gloria) fortuito ducere, & esse ruines,
Non suaet artis opus, vult admiranda Tarantus
Maestas hominum cognitione colit,
Cordibus ut nos tis certa efficientia rerum
Conflat, ut, hanc mundum qui regit, esse DEV M.
Nomen amicitiae primordiis sumpsit amoris
Gurgite, fonte velut profidentis aquae,
Spectat is ad fructum quod sit tantummodi nostrum,
Nec loca, perspicue quo referatur, haevet.
Non amor ille fuerit, sed mercatura forensis,
Commoda multiplices, utilitates erat:
Terra ferax fructus, pecus altile, prata, paludes,
Diligatur pacto hoc arbor opima, domus,
Gratuitas hominum Charites debeat esse, ferantur
Vt velut exemplar, regula, norma, DEI.
Confitit huic hominum generi qui gnaniter omni
Tempore, multa quamlibet est sit Egens,
Sed dominatur aquae pelagi; inga montis aprici
Gramine, florigero munere vestit humum.
Nec canis absurdum, (Sophie celebrande 10ACHIM.
Elogio) tenuis sit mea Musa licet.
Nam quoque subtili paulum ratione remota,
Luminia templantur, rhaboidosq; inbar.

Quam
Quam sit becc rerum facies pulcherrima mundi,
Quamque sit aspectus dulcis ubique POL.,
Quem regit omnipotens, tot, proficientia, secil,
Curibus, eternis legibus atque, DEI.
Assiice principio terras, vnuesaq; rerum
Corpora, condita que de dominante patre:
Ceo medio mundi tellus vanissima pandit
Brachia, quam solido sitq; rotunda globo,
Vndiq; conglomerata suis ceu nutibus extet,
Terribilis pelagi libera facia minis.
Floribus, arboribus, decoratis, frugibus omnis
Hec generis, sic est multiplicata parens,
Diffaritas probet et specierum nomina cunctis,
Non satis humano gutture posse dari.
Infatiabila est quia copia cernua sensu,
Credibilis eum nec satis esse potest.
Hec refer & fontes, huc adda perennia curfu
Flumina, litora, amplificata vadiis:
Lucidus annis absc veluti liquor, undiq; veloces
Semia desfludio mundificata suo,
Frutiferis demum que sic linquantur in aruis,
Vestit ut littus nobilis herba fuum.
Gaudet et viridi decorata ut ripa saliente,
Dem vada populo numeret complect odor.
Quid referam vastos scopulos, altissima saxa,
Et loca fornibus pernas faesta causis,
Monis et abruptis vanissima in aere moles
Pendent, horribili fragmine prorsus hiems?

Quis
Quis ferat immersum spatium, longos; recessus
Camporun, & campis quotta recineda palus?
Huc simul adde avi,que sitq; recondita venis
Musa foli, argenti, gemma, metalia, silix:

Marmoris ut taceant vis infinita per orbem
Quae sit, & hee quim sit versicolore sunt
In rimis veluti scindatur inutile fixum:
Proveniat veluti calcis ubique nitor,
Quis genus hic varium referat, circumq.; ferorum,

Dic, pecorum imperitat quis dominator homo?
Cui volucrum lapsus, fugace nesciunt per auras
Nota, melos rigidum, dulce, suave, suit?
Cui pecudum patius, que fulua lustra pererrant,
Aut vaga vox patet, aut articulata minus?

Grandia persolvit quaedam cur antro boatu,
Asl alie fremnit murmura rauca cint?
Forsitan hic aliquis dicte: Quo carmina speflant
Hec tua, cum tadas expositarve pares,

ZVBCOVIANA domus quis gaufura, sonebis
Quido HELENEN thalamo, fors IOACHIME, suit?
Quis quis es, hoc spatium cupido concede labori,
Non labor is longum est inlittentis opus,
Tempus erit quo nostra facies accentet amoric
Musa, suo Domino gratificata pie,

Cui simulatur bonos, & glorias debita laudi
ZVBCOVI E, cumus dux IOACHIPVS est,
Quis vetat hec cadem memoratu digna referre

Artibus excimio, conficiendo, viro,
Quem suam pietas virtutum mole locavit.

Huc, ubi Thespiadum regnat Apollo choro?
Quis pietat immutis ter maxima facit ad Tonantis
Carmine, voce, manu, sedulitate, sequit,
Hunc apud, hoc tuto quo non humanior orbe,
Cuius et a frorum lumina tangit honor?

Quis vero sociam thalami dulcius, amoris
Semen non studiis religionem legit,
Disce et unde hominum genus est, quem mentis origo,
Vnde sibi flammas consilii sit amor,
Nempe propagando generi qui seruit, et inter

Bestiolas, janeta, quae ratione caret?

Proua cura D. E. l'vegetem quapropter Adamam
Condere dumm, mira dextritate, parat,
Indicit hunc veri faciles pulcherrimi amoris
Scutellas, socie notitiamque sue.

Segregat hunc pezzum penitus commerto, et visum
Multiplicem rerum ex ordine monstrat Eccle.
Constituit terrae Dominum, qui cura colendo
Omnigeni fructus semina sperat humano,
Non patiatur eam fierilem, vel fibrus inanis

Vastari penitus deteriorie satis
Effera reddatur ne immani dente ferarum,
Bosfia cum numero multiplicata fremet,
Quas operas igitur bonus impendebat Adamus,
Ve color et fulcro municipale solum,

VT dare innumeros tellus insissima fructus,
Aequora vestigial, numeris certa nimit.

Ecc.
Hec est terrigenam si condit. propter, Eidem
Et data perpetua largitione prins.
Corde creature que perfctissima Plasten
Seremunt quidam noscere velle sium,
Cum rapiat celeres gravis admiratio sentus
Sepe sui ipsius cognitione procul?
Cunfita creati soli si fic possimus ad vnguem
Cernere luminibus, mens velut illa vider,
Deratione DE E quis adhuc dubitaret alasflor,
Improbns, infans barbarieq; sone ns?
Ecce viden distincta sui velut vrbibus vnde
Littora colucent, insula, pontus, ager?
Qua maris vndisae pulcherrima gurgite vaso
Planicies? Species quam varieq; vadi?
Commoditas quanta est portus, vbi naudia merces
Mutat, in Emporium transiet atq; iuui?
Claustra quod imnenso pelago meditatia terre,
Que velut Oceani fumine mersa natans?
Littora littoribus que non contraria metas
Fluxibus, seu lucete dispoferre modum?
Sydera stelligeri taceo studiosus OLYMPI,
Qua ratione vmbre, proveniantq; dies:
Qua contrarietate refertio Solis ab ipso
Extremo punito ver, byememq; facit,
Latificat quorum prius ipsis animis, in terre,
Flumina germinibus vestit ubiq; nemus,
Ildad at asperitate gelu fere rebus acerbam
Triflittiam, Borex frigus, et imbris aquas.

Nonne
165 Nonne videmus adhuc, pire natura creatis
Indiderit quantas, robust et acre se feris,
Quas satis defendant habitacula vi, ait; spondeo,
Ve generis maneat salus propago sui?
Sunt alae corio tele, squammosae; gestant
170 Tergora, sunt villas corpora tela suis:
Sunt alae spinae bifsutae; ve telaera hystrich.
Cui pharetra telis inimica sectae:
Cornibus armatis acies imitantur at illae.
Sunt ramena quibus fronte, tegunt; caput
175 Effugium preslat voluci pulstile vento
Remigium, gravior vis, vbi damna parat:
Presidio carest, unus homo; si numina sint,
Propitia servante qui pia corda manu,
Cur tametim bellem voluit natura creari
180 Terrigenam, potior qui ratione feris?
Cur dominatorem voluit manifestare rerum,
Cum fera presidis qualibet arma gerat?
Conditor omnipotens quando secernet orbis
Clima, tellurem, flumina, flaga, nemus,
185 Sacciaret for tuta hominum mortalitd corda,
Que prius in Domino cognitione m.uent.
Terriculummentum quapropter is indidi omni
Ante creaturee, quadrupedum; gregi,
Ve metuant hominem formidine perpete visum,
190 Quo generis referunt, nomina prifica sui,
As hominem voluit formidine dicier axis,
195 Ait; sui vera cogitatione DEI.
Quod vegetatur humo, colitur, vestitur, amatur,
Dirigat atq; vagos in sua regna pedes.

Quis genere ab omni vitæ amplectatur eundem
Non igitur summa pro bonitate, D E V M,
Non modo qui insula vult omnia Legeteneri,
Que freta, que tellus; que levis aura sonet.

Sed Paradisicalas inter decreta perennis,
Consilio penitus janscit amore calens,
Quo genus humanum, mirando pecttoris asilus,
Pertrabit ad cultum, noticiamque fit.

Attamen infinita D E I sapientias, cunflis
Prie reliquis rebus, suceet vbit; magis,

Corpora bina (hominum genus) inde sedere nefsit
Coniungit voluit, quodag; vigere fidentem.

Quae nec fluvista depraebeitos morte relinquat,
Quando caro est animae dissolventis statum.

Legitimus igitur socialia sedare vinculis
Astringi certa vult ratione D E V S,

Spurcitiae seda ne quando renata voluptas
Augeat illetita & grande libido, usfera,
Oceano scelerum quæ corpora mergit; Auerno
Corde meretricum: stela furere prius.

Nam quad feminæ purissima copula sexus,
Coninge cum casfo, gratia fuit, atq; placens;
Comprobat effecta ratio dominantium orbe
Cunctigenis viis, nequitiaqr; ferae,

Qui modo nota sit illa D E I sapientiae vbiti,

Luciditas, summii & insula serena patris.

Hinc.
Hinc quoq; solutum eilemis miseratus alnnum
Cum DEVS, immensa pro pietate, foret,
Protinus aestatus animi patientis ibidem
Concussion, dulces reddidit ore sonos.

Quando parem videant animantia cum la create
Nature, generis progenimq; sui?

Egingt Ade sociam thalami quapropter, vt idem
Coniugis optato posuit amore frui.

Faela DEI sapiens confirmat Apostolus, ulter
Dogmate cum sacro testificat ait:
Connubium vere res est venerabilis illud;
Cui frutus castus, cum pietate, estor us.

Permanet ipsa DEI dominantis amica voluntas,
Coniugis qui in sanctificat Ade,
Integra pura, decens sit vita, vt nostra, remotae
Sordido selerumin, collunieq; multi,
Munditione, Cavo Paphe, que turbiter opplet,
Ilia ministratur quando alimenta Stygis,
Experietur enim scortatio fui se tribunal,
A duce rapta suo sub Phlegetonta, DEI.
Quis non virtutum gemmam putet esse decoram
Sophrasjen, gazam qui pietatis item?

Credible haud eadem velut observata prophanis
Gentibus innocua mente, animosi; sult.
Floruit an quisquam virtutibus amplior heros.
Quam quo demiti Maurus, & Asier erant?

Quod
Quod decus ait, admirandi quae gloria facti.
Quo pinnis ipse princeps dignus honore fuit.
Cuibus ab attac in fuit inmolata pudorem.
Femina, quae specie magnificata su$ est.
Totum vet Auros inimini victorius Auros.
Dicere hic forma hanc esse sub axe parent.

Captus erat sponsus suis Alliius armis;
Ee simul infelix vina puella fuit,
Quam prius influere casti redamabat amoris,
Nam fuerat thalamo consocianda viri.
Forma ea divina cumdias miranda puella.

Vita, statu, facies, blandus or e nitor,
Sydera cella rari Guidice irraditare Qurites,
Venit & in terras quod speciosa Venus.
Femina nullius diéla est magis dignior quam.
Concubitu, sorem rapta pudiciti.

Quam ducis Auros inimini, cu iam fortuna tot erat:
Tradit, imperio cuibus & horret humus.
Blindentia videu dixit incentini, malis;
Semia, quod egnit non moderatus amor,
Vestigia placide patriam, genua, puella,
Vincula quae casto corpore duravit,
Hunc desponsam cum cognouisset, amicam:
Federe & alterius ingener esse tori;
Advocat exemplo sponsam clarissimum heros.
Scipio, perdidens cognitio rei,

Hec est postcratitis erat quod virgo futura
Mater, ad hec habibis ipse pretiosa sue,

Ni disfu-
Ni disrupisset sic lamentabile bellum,
Eadere coniugio continuanda pio.
Scipio letus ad hunc: Tibi gratulor optime, sotesse
Mortis ab Eduri quod feritate manes.
Militae capta meo tua sposa, venustior orbe
Altera qua superat vix, nibi dueta sunt.
Exsiandae Venus quod si seclere ipsa suisset,
Aut animum demens extimus affget amor.

Hanc ego percepistibi quod gentiliter vrat
Cor, saltem mixto selle doloris habens.
Forma sibi fecit radiantis sydera caeli
Vincit enim vulnus vulgaritate sui.
At licet ipse frui, quis enim prohiberet adulter,
Hanc veluti, possem, militae dant locum:
Occupat Hesseria mente tamen, aura bello,
Publicatae, patriae ac amplificandus honor.
Forfam si banc iustoi si impetus aeger amarem,
Dignandum venia memerito esse rerum.

Ilia at potius siete manfuetus amoris,
Cui pia largiri gratia nostra potest.
Nescia sposa decens apud exul agebat, erat:
Hec eadem, vidit quam generosa parens,
Quam foci agnointus, et focius ante locorum
Excidium, quibus hie capta puella fuit.
Ista verecundo tibi consenata pudore
Sol suus, solo te quoq; digna viro est.
Inviolata tibi, me digna, teq; marito

Redditar augustae conditione rei.
Hanc ego mercedem solam pro munere posco,
Allucis, dona magnificata meo,
Nominis haec, Romaneq, urbis amicus
Est, nec invidia solliciture mei.
Quid dubitat tantis virtutibus esse triumphos
Munere, edultrum, tot, dominore, datos,
Cui nihil in vita fuerat praeclarius, alms
Visibi quidem constet cum probitate pudor?
Paetiusque poterat quid pulchrior esse decora
Sophrasyno, levis quae superaute aquas?
Hic vbi militia Coas dehincet urbem,
Et gravis belligero Marte pataret opus,
Ducitur buie mulier cumlis significat, instar
Mancipio, velut hic sit placitura duci.
Ille sed inutilis pharetrati profus amoris
Illecebra, cobiets maxis oculis, atq. manus,
Hoc superadiscitus divum memorabile, dignum
Principe, quem praestans terra Lacatna tuit:
Sat mihi Diu superiorem conciliére precans,
Sat mihi virtutum multiplicatus honor,
Quando placereque Spatam, fidelia inendo,
Sanctis, praelato sedulitate, meis.
Magnus Alexander quid fortius est, ut Indos,
Bactriamque, solum depopulator crat.
Quid quod ad hiscolas cum vincere arma Daris
Regis, et huini ei Roxana duela foret,
Fixa tenebati humo putibundus lumina victor,
Sancia ne feriat corda nefandus amor:
At (dolor) interitum quem flagitiop/labilo
Ceperat contra praegenare pyro?

Degener is tandem scorti quia captus amore;
Assria moriens in Babylone ruit.
Quamlibet autem vado Cyliti contraer at annis
Febriculam, mut at proxima causa necis,
Corpora luxuriae sua quod deductae prophanea.

Post senit interitum, dura; data, Clyti.
Digna sua laude est sanctissima vita IOSEPHTI,
Quem domina ad stupri pellicere asfa nefas,
Dignus at hoc unquam fers Abbimelechus honore,
Cui coniunx Abraham rapta pudica, fuit;

Quando Gerarens profugus fecerit in urbes,
Tigris e Eluphrates quas sine fines lanant.
Cernimus hincigitur, quum sint largissima quondam
Coniugibus castus munine dona data,
Et qui nec ecouit, que detestanda libido

Prœmia excolonam de domitore, tuit.
Diluit Omnepotens quando pessundaret orbem,
Abstut incoelium munera digna suo,
Sulpheo penitus cum ferceret igne Sodoma,
Mouerat ethereas dira libido facies:

Ense trucidati Sychime periere tyranni;
Odit enim castus turpia facia DEVS.
Bennimni tribus est excisa, atque eruit ferro:
Se qua luxuries premiis digna tuit.
David in exilium ageto dep层出不 atrocis
Alterius coniunx non violanda fuit.
Perditus Ammon erat violenti à fratre Solone: Inesse Thamiris non vicianda SOROR.

Excidium Solymi fuit Vispasionus, arma,
Cine fero Paphiae continuante fciens.

Corruit borrendo misere Troia inclyta bello:
Raptus erat violent huic quo causas mali.

Tarquinij regno Lucretia fata ruina est,
Te Collatino vini queritante gravis.

Castra pudicitiam genita est tentata quod ad
Virginii, caeffus iure Decemviro erat.

Quid tibi Spartane ditionis atrocia dama,
Aut memorem clades, Lucretia cruenta, virum,
Epaminondas quos perdidit ensis, & agmen
Euderat ingenti nobile strage ducum?

Cesius nonne loco est exercitus omnis eodem,
Surpultis & interitis anguis violentus amor,
Quo prius incepsi Phoronea invinta vacabit
Spartiam, & Scetis sordidis saeta domus?

Ve gentilitij quondam duo, Lucretia Boeti

Visper fortuito consiliuere duces,
Tegmina cuiusdam Scetis subjiciere; modestus
Vir Scetas, Lucreti cius & urbis, erat.

Vxor ut absentis profexerat ade Quirites,
Et iuvenum currus, agmen et sustre, manus.

Mater, & insigni praeflantes flore puellae,
Hospitium in occasum profiliure, due.

Sed iuvenum exsurrit petulantia mixtis furore,

Tessera dum hospitis, & ins, violata iacent.
Verae namque fuerit ut consuprata puella.
Charius haud quisquam quis probitate suae.
He decus aereum dum virginitatis adempue.
Deplorant geminiti, aequo aquo, datis.
Anteae latus vitae nostri nenia pudoris.
Vindice punitum nisi seelus illud erit.

Vile putans facinus, vinum perpetratus nefandus.
Deficit in puteum virginem vitreum, laterus.
Haurit abyssus aquae miseranda ea corpora vasto.
Gurgite, dum fratelas suffocate vult meus.
In patriam redit ut ganeo violentus veteris.

Pro felere applaudis quisque: turba sauent.
Ipse domum repetens Scetinus, nisur us amicas.
Fidelas, operas consuges atque sunt.
Ecce eundem: parsum crinem: solutam.
Afficit uxorem flere, dolere summum.

Astra polis tragicas incendere luctibus omnes.
Turbae viros caebus esse domum.
Cognita nata sunt quando miserrima patri.
Etaba pio, monstrans vxor regimen amicus.
In quem ista fuit sohoes crudeliter hoste.

Quid faciat Scetinus, fata futurum.
Dum videt extreme sollicitate die?

Corpora funesto puto profera: sepulchro.
Quando regente patriis testis fueris.
Anxius et curis animis simul anxius egri.
Legitima exposce ina Laconas adit.
Panum exacitis fecerato abs hoste, furenter
A quo tota sicut contumulata domus.
Nobilis aula Ephorum, secus id rudele duorum
Deridet inuenum, ludicra saepta ferens.
Quinetaum lotio Sceldus perfunditur AEGER,
Vindictam secuere dum quoq poscit opem.

Deferit ergo trucem Lacedemonia fidebis exil,
Iura magisfratus cui placuere parum,
Innocat atthrei infidissima S C E P T R A Tonantis.
Quando haminun generis fit breviata fides,
Audixit Omnipotens, oculos, ad mania torst
Impia quis habita est res pretiosa secus,
Quilibet illicitum facinus, impune peregit,
Iura magistratus deslitutus fort.
Excitavit Epaminondas agilem belloq, togaq,
Victor et infans fit fecerisq; flagr. 

Bella parat, fumit arma cibors Lacedemonis alie,
Dum Thebanorum venit ad arma manus.
Fratia phalanx, coeunt gladiis stringit cibores,
Alter ab alterius vulnerat vulnera habet.
Sed disrupta acies, et vis inimica Laconum est,
Epaminondae milites pulsa retro.
Illa cruenta furia, miserrimis atq; per annum
Pugna, DEO Sparte diripiente decus,
Hic, ubi grande nefas commiferat acer adulter,

Auxus et est Schedae commenualre domum.
Quam grauiis ira DEI, tanto quo pastitur ignis.
Efferat dum afflictit vulnera corda hominum.
Sed renocare gradum prestet, praeclare O A C H I M.
Et sceletris nihil hic commemoriferi inuen.
Hec erit incepti tutissima meta laboris.

Dicere de thalamo prorsus amore pio.
Abrogata Iacobus coluit quo regna Rebecam,
Et quo Rachelidi, iuue LACOB E, places.
Quo prius Abigaela toro complexus amatam
Psalographius, Cythara iam satur ante son.

Quo tua Penelope redempta fidelis Vlysse,
Quia maris emensus tot freta, regna, iuue:
Quo bonus Admetes venerandum Acestida flexit
Prosper ad obsequium, furia di cella, siue.

Proteus amans quo princeps Laodomiam,

Lusserat imperio seiret corda sua.
Quo Collatino placuit Lucretia praesens,
Heu nimis infansli conditione status.
Quo, Tiberine, tibi dedet Cornelia gustum
Mellis, & optati dulcia dona faun.

Quod Diana tibi vifat pulchermiss, Fulvia
Sulpitia, ac ingenis gloria, laudis, domus.
Te modò praetero, quae Metidos vber relieta,
Dicis agricola consuluisse virum,
Quem fenus Egypti dedet Sulpbanus aratro.

Finxit Alexandrum iure hunc fortunam malorum

Temporis, & ins. m. relligionis amor.
Tu tamen et reducem, (monachi mentita currulum)
Et patria faltem feminæ reddis humo.

Te quoque pretereo Florentia castæ, renuisti
Turre viri auro gracem sustinuisse vicem.
Cum nece Trinunitas fuerat tollenda utroci.

Sed vetus haec parua est fabula digna fide.
Impleta haec numeros nostros castissima, præfanti
Heroina, decem arx, Charitum et soror.
Quae fuist aures pia de manuetudine, miti
Certare affectu, Cesare, cum duce,

Quamprinunt ab dulcen, et summa anxietudine laffum
Desereret, Martis vi superante, virum.
Impulerat mente, bellum crudelis Enyo,
Cesari, & Guelphi (Bainus iste fuit)
Vt concertaret de finibus; hostis in hostem
(Vt numero menorem) contulit arma manu.
Fugaret at Guelphus caede graniore sua
Vitior & excusso sublimi Caesar erat.
Infessitur profugum, Vinsbergam oppugnat et urbem.
Qua simul inclusi Guelphus & uxor erant.

Tunc grata tormentum dum conquas farat ubi?
Manus per vietas pacitur ete foris,
Dira fames penitus cunctorum extrema malorum,
Compulit inuitum promere uota duce,
Si gravis imperio, maiestas Cesarii uquam.

Leniri, pacis conditione, quiet.

Abne.
Abnegat iratus princeps ea iurā quietis,
Sumpturus pannas pro impietae granes,
Supplicat huic iterum Guelphi sanctissima consilia,
Victor ut in victor saniat inde viros.

Sumpturae poenas pro impietae granes
Supplicat hunc iterum Guelphi sanctissima consilia
Vitior ut in victor sanat inde viros.

Famae parcat generi immutis, puellas
Filiis teneris, laetiorumque, greges
Omnia ut ante tamen, pacium concedat egenis
Auxilium faciat pro ditione prius
Ve permitta eas charissima ferre suarum

Vt ve simul versus, liberiores modo;
Precipiat populis, pereant ne cedibus quam
Quando exportaverit res, vaga turbā suas
Vt ve situm, precipi sanitatem eidem
Laxamenta move, confessus sit

Exportent húmeris charissima quēs, suarum
Vt versus, impium, summa capat iter
Euebat hinc mundum, si quæ placitura supellex
Quamprima urbs, erat, depopulanda, cadet
Gaelphica consilium, propere capat viror, ve agro

Duriter afflixi consulat aequi, viro
Vertit ad insignem, factum memorabile senitum
Mente DÉO penitus dedita, corde Duci
Illaciam vitae mitterande, summa pressit
Se dolet atque viro, sic supellex suo

Cum quo tot placiros, ducesque exegerat annos
Nunc tamen infelix qui tulerit hora mahum
Inde soluta metu, quia mens liberrima rerum est

Quas hunc, recepta machina vasta poli.
[Text in Latin]
557 Substitit attonitus Caesar Conradus, & huus
Sympathie cunfo visceres facta notat,
Profecuntur, feri spectacula tensa fletu,
560 Quamlibet in castris iam grave murmure erat;
Faminea violata fides quia fraudem recumbit,
Cesar ut in nudum sentat enfe grigem,
Principis ait animus facinus memorabile sancium
Vicit, & in florgas vis resulata prior;
565 Qua veluti tonitus, statuit pellandare gentem,
Militie cupidas extingulando manus.
Ergo graum populi caustum miseraus ventis
Exilio armigeros ponere tela iubet:
Corpora faminata vi tui donat eorum;
570 Perdere quos tamiam debuit ensis atroce;
Magnificè laudat cœptum, generefa Virago
Quo cupias populo consuluisse suos,
At; pius dominum crudeli reddere leito
Incolumen, cui iam mors minorat, male.
575 Fadera quin etiam pacem victus beros
Cum duce, cui vitam donat, & auget opes;
Sed duxtaxat, quoad, vigat, rebellibus armis,
Definet imperij iuss temperare suis.
Paruit ille sequens Maurota Caesaris arma,
580 Praesitit ac summam tempus in omne sancium
Scilicet eft semper virtus illustrior illa,
Quae venit, & magno parte dolore, bonis,
Facia Theozone depredat, ore diferto;
584 Inflimus, referens sub breuitate Trogun,

Qualiter
Qualiter illa suum Siculis Arathoclae regem
Finibus, exilium iuquo petitur, doloet.
Ægra suo si quidem iam discessura marito,
hocat ut Phurius, Nihacasicæ, cæsæ,
Ædiderat vocem, qua vis audita per orbem
Sanctori, elogio vel magis digna suo.
Testificata patrem gemitu quia, corde profuso:
SE NÝBÉNDÒ VÍRO, proteriore flatu,
Non modò salicis commertiæ regia vita,
Sed simul aimplexam trista fata prius:
Se iurasse Disi, fortuna ingiter omnis
Se fore debite sociam, participemque, viri.
Sen dabitur Siculæ tuto dominarier oris,
Seu premet exilio turba propbanaducent,
Quid Minij? referam genus inperabile terris
Fœminæm, summa consiciumque, fide?
Triginta proceres Minyarum carcerem clausi,
Crimes ob ambigui suspirationis erant,
Vinexerat hos antro, vis prædominante, Lacemus
Ciusque, ab his pavas fumae ut enis atrox.
Custodes adeunt querule, fallaciter orant,
Maturæ introitum, colloquiumque, virium,
Quos iam damnòrat pernix sententia dira
Supplicio capitis, promeritque, neci.
Munere corrupta est prætoris turba, catasæ,
Nil veritas his fraudem, laxat eisque, fores.
Triginta ingressæ mulieres carceris horrent,
Incultum vestis fornicibusque, Specus.
Corpora deuda quip, properata sine laborum
Indueant, suos vestibus in de viros,
Adduntur capiti simulatio fusa doloris
Suadeat enim, pepita, et candida mappa stoke,
Peruiam fraudiustodum portareclusa,
Egreditur tenebris subdole turbam virtum
Salut et boc animas, postte auxiliante, periclo,

Femina dum clauso carceri sponte latet,
Supplicij tristi quando aduenit hora soluta
Mox Minye quoniam profundaere mentu.
Facitis vel iniustae propere sine lite, fatentur,
Vera monstrantes Casariem, suam.

Vicerat hic Ephoros gravis admiratio facili,
Virtuti donant feminarum viros.
Queti juvenes fides non praelita ultisc Elise,
Dumorun celebri de patre regis fato,
Nomina Christigeri qui principis melita adeptus,

Sed fuer infaetus cui popularis crat,
Illa sequi maluit profugum Heroins dynasten
Limbere de fugio regis sceptra, thronum
Quan violare fiden, juratam sedere sancto,
Per freta, per terras sponte sequita Ducem.

Quis referat quantis lacrymis, genuin, arsi doloris
Ipsa sequita juni diuia Sibylla virum
Casarius Italicus miles quem ceparet armis
Hic vbi Saxonicos Albi immundat agros
Res erat exemplis hic illustranda vetustis.

Plenius; At placeat cum breuitate fidei.
641 Nam tibi (ceu retuli) decantet Missa sonorissima
Blanda modos, domino gratificata suo.
Sed quia vis nostrae fuerat tenuissima semper
ingenio, auxilio consolidanda DEI.

645 Huic ades immensissima patris intercessoria figura;
CHRISTE patrocinio cepta incomparaibilitatem Dei.
Tu Deitatis eras stabilitum Flamine Verbius;
Eo autem ut nomine mundus erat.

650 Ut faceres celebrem, et testatim munere, factus:
Conjugis, firmiorem quod duo corda ligat,
Connubii monstras speculum tu temet, et eius
Signa voluntatis glorificata tua;
Qua tibi sponsa placet sanctissima; dogmata traditas;
Quae tua cumente, concilioque, pius.

655 Sola pudoris enim tibi cognita formula sancti,
Sola pudicitiae regula infusa bone.
Tu modo non epulis, dulciq; parapside mente:
Pauli socium, rex benedicta, gregem;
Alinopis pariter turbat Galileidos oras;
Neclareo miser vina sapore Deus.

660 Cur? Tua magna finet numquid clementia iubitis;
Sub famis dure iam graviatem mori?
Non sitis asperitas fugieta, dante liquorem,
Qui fluat in vitreo fonte permanis aquae?

665 Da veniat, te dante, potens sapientia rerum.
Cum ingenii, vasti quas sone orbis opus,
Que regat, erudiat, mentem instituat; IOACHIM.
Sydera Triados prorsus amore pio.
Seruist buic dives prudentia Principis eius:

Confici, patriae quo retenenda quies,
Ve iuga, signa, nenus, Marcomannique, poteftas,
Quoliber hinc posunt tempore PACEM fru.

Pectora magnanimi fortissima Duae gubernat
Heroicalem ve se gerat ille virum;

Qualis erat, peregrè eum tot insinaret urbes
Sequianias, populum & Gallia celsa, tum:
Qualis erat, Caesar quando ter maximus orbis,
Anticipi gladio bis tria signa dedit,

Inferius Auctorum equitum numerè, referri,

ZVBCOVIA spesum gentem, domo; statum,
De pia coniungat, DEVS, hac sanctissima Duna,
Corpora, concordi a nominis nomen balens.

Exprimat ve prestans paranimphi insignia candor,
Atque pietis ve monumenta ferat.

Articulis manuum eum comitter vndeq inhereat
Articuli mentes sic plectat alma FIDES,
Ve velut infra se vicit fortuna labore
huiusdam vehementia que solet esse bonis;

Serviat integritas sic perficissima diuis

Coniugibus, quos nunc faderat altus amor,

Progenerent CHRISTO sobolem, patriumq; nepotes
Semper immofenium nomen in ore jenent.
Religione Namam vincat, pietateg; Spernus,
Erradiat cui nunc humen ab axe nomen.

Et veteres abolet medicate vulnere curas,

Fece rat buic morientes quod sece trifis bera.
At tu SPONSA tui generis clarissimia verù
Stella, tui Domini fulguritans; inbär,
Vnio, virginis & phœnix præclara decoris,
Cui Lucina polo cedat, & ipsa Vema,
Te quoque compello; cui transitus ipsi fuoris,
ZVBCOV10 insit complacuisse vire.
Sic pietate illum praefluetum, & minore Diuinam
Obsequio, & studiis sedulitate colas;
VVICZCOVIANA domus te frustrificante Ioachim,
Sentiat vt dignum se generasse decus,
Ambiet elagias placuit quod perpetue fruunt
Virtutim, & generis germina insta ferat.
Grata GVILHELM I te non frustrabitis vero,
Cui tegit excellentis insula sacra caput,
Atq; QLOMVCENSIS cu Pontificatus ab ipso
CAESARE Romulidum traditur ante fuit.
Aureus immense virtutei habeberc demum
Floret gratantis & complacitura vire.
Accelerent igitur placido pede sancta Camanis
Numina, quæ excilarent atria cellis ducis,
Quæ peragent mensis conuia lauta Quirites,
Familiae procerum nobilium; chorus,
Quem vix-acipiet domus augustissima gentis:
ZVBCOV1Ae, non arx, regia nulla capax.
Vos quoque Flamininææ Chariter (tria corda) forores,
Aurea quis pulchro tempora crine comant
Huc celebrem (precor) ressum huc convertite greffum,
Qua multis res sumaut atria pia melos.
CONVIVIBI biec sancti locus est, Galatea. IACCHIM

Nam, HELENE castrum nunc subitura torum,
E quo proveniet sese aures ille decoro.
Germin, qui patriam nobilitate teget,
Teecerat et regi Babylonide vias, virenti

Palmite, luxurians; arbor opaca solum,
Nunc virat tellus, nunc incundisima fundant
Flumina montani per inga cela, scrobis,
Dulcis sed SPONSO faciante qui melia, salubre

Nec tu, & ambrosia munera, dante DEO.

Accipe nunc HELENE, post ocula milles, IACCHIM.
Flores temporibus ferta parata tua.
Nunc tibi luxuriet viridissimus omnis agellus,
Cui rosa, purpureus cuigis hyacinthe insus.

Nunc tibi cantet: dolores lucisinius, dulcis alauda.

Carmen, & arguto gutture, suave melos.
Det tibi cum ipseus felicia pignora leeli,
Virtutis que sint emula, sponde tua.
Sit tibi prima DEI, sit & altera cura future
Coniugis, eterna prosperitate fatus.

Illa pudicitia mores, imitata Rebecca,
Rachellid pariter se probet esse parem.
Non minor illius sit gloria debita laudi,
Cesarea quandam quam memorata fuit:

Quae fugiens, IESV cupidissima nominis omne
Et decus imperij praeuerat, aetatis virum;
Qui ditione sua Persfanum regna tenebat,
Femina Christicolas dum rate vecla petit.

Sed
Sed fugit quid meruit minimè simulatae dynastiae
Occubuit tante viuis amore Dec.

Audit vertor quo rexit consulant amator
Abnurce, is I ESV ni probet ore solum
Millia quadrivium hominum coniuncta fuerunt;
Abnurce Panum ducit in alta Ligus,
Suscipliis sacri studio Baptismatis visum:
Cœsareæ il poterat glorificanda siles.
Quod superest, si quid poterint oracula veri
Pangere, consensius cum prece carmen erit,
Exige temporibus videt florentibus annis,
Cum tibi dilexisti coniuge, SPONSÆ, precor.

Dinis beneficis concordia sponte pervenit
Vos apud, viximum prosperet atq; torum
Aures dixitur sumpserit secula, verum
Successus tribuat sumnus ab axe DEVÆS,
Ardor ut amborum veniens coaktat in œcum,
Cen rusticus auro gemma recincta sedet.

Sic MIH I materiam, scripturo encomi LAVDVM,
Vesler, Elogium suppedebat AMOR,
Sic, ME iterum comendo tibi, Clarissime ZAVBECK:
Qui mihi qui datis DOCTVS amore fætes

FINIS.
IDYLLION SACRVM,
A D:
NOBILEM ET
MAGNIFICVM VIRVM, ET
Dom. D. Augerium de Boosbeek, Sacratiss. Ces. Maiestatis Cons-
siliarium, eiusdemque filiorum, Illustriiss. principum Archiducum
Austriae Juniorum, &c. Prefectum supremum, Dominum
& Patronum suum colendi, & observantiae &
commendationis ergo scriptum

A
IACOBO MILICHIO
à Falckenburgk, M. Mathematico, &c.
Iurium Stud. in Archigymnasio
Viennensi.

VIENNÆ AVSTRIÆ EXCV-
debat Casparus Stainbofer, Anno
M D LXXVII.
Samaritanus.

Riti mundatos, bone Christe, lepra
Corporis, munda quod, labes mentis:
Tergae pollutos scelerum reatus,
Sancte Redemptor.

Iacob. a Falcken-
burgck, &c.
ECLOGA

V Aë miseriae, fiumus vegetes, fuit inclyta quondam
Nostra salus, putruere mala corrupta prinsquam
Corpora calluite, et squammosa cadauer, tabo.
Officio caret ipfa suo nunc lingua; palatum
Diriguit: minuens rancidine spiritus agra
Organa supprefle vocis, concludit angulum
Flamen, et inceptus clamor frustratur biantes.
Nos odere patres, populi et conforcia sani,
Depectos gentes Hoebree, misfors, perenne
Prospers in exilium, scabie uifi pestifera olim
Emundata lucis, bona que incrementa salutis
Sentiat, et celfet prurire nigreimus humor.
Fex fiumus humani generis, (proh magna Deorum
Numina) quisquisque; loques, et imitate pondus
Telluris; fiumus, homines, ferus omnia lior
Abfuitis, et magnas curat ande relictis
Nunquam perfectis, cur sic multamur inermis,
Criminibus, legis quos observantia Mose
Inflificat, vilius fiumus non criminis tali,
Quale foror Mose commiferat ipfa Maria:
Quale Naemanno fraudato Vlia rependit,
His quandam plagis Deus extimulare solebat
Corpora figicij certis obnoxio, causis
Atque, fceliforun variis damnata Geberne.
Il probat Abneri vindiciis, Osander et illa,
Qua malè molitus fuerat facera ferre Trogonti.
Compara veris, cistrices, tabojs cruenta
Monstra veternos, nos dum insipientia corde
Vexat, & immensus dolor angustiante malignis
Tristitia; sensus corruptionis; sordidus iste
Morbibus, et furies, aeternis; damna salutis.
Sane, iam me tanta tenet proprius fasis, caelis,
Et quo me vertam, sim prorsus uiceps, amens.
Nam nee, quae est longa experientia, et visu,
Sordidula medicorum artem valuer, nec uilla
Que cataplasmatibus redolent, emplastra, vel vagnues.
Et eadem nosi i damnatio: perpetae cura
Nos dolor hic et agit, me maximus, exclamet, &c. excors
Qui perex nosit, nec qui miserentur, Diu beati
Sexta dies agitur, qua iam proficiscor eundo
Per Samaritanum regnum: pulsat arundo
Serpere crepans, manibus quam prexero, cetera tecum
Corpora, ut reliquum, singent contagia vulgus.
Asl ego pulsando tantum prodeci, ut abatis
Publicolis, miserrum qui abhorrent, ut mihi rodat
Vesica cruda fames, solitatis, carentia visutis.
O virtum, mihi tanta pace cognatio esse
Affore, ut nobis ludeatis, maxima pasim
Qui modo signa facit Sathanas velut impiger hostis.
Nomine ego sollicitatur in eum, me mancipi ad infar,
Servicius illius exercens? nomine numine ab eius
Auxilia optare, cum iactites ille professit
Sae placidum vitæ fontem, & bonitas abyssum?
Illius increbrefcit adhuc certifissima fana;

Curet ut hydropticos, cacos, bonimes; furenti

Pneumate compressos, vita viq, resuscitet orbos.

Ergò, ego per caeli sanctissima numina iuro,

Quod neq; religio, quod nec furiofa tyrannis;

Abstrabget hoc Domino. Quin me, corpusq; animamq;

Dedico, Christe, tibi, tua nam perspetta voluntas

Jam niki placata est: me spiritus vtget, & ecce

Te tore flumin calct nostro, ac intrinsecus ardet.

Arripio pacium, Venit ecce(incepta secundent

Numina sancta, precor) venit ecce benignus Iesus;

Saluator mundi totius, & asker Auerini

Tenevij domitor: venit enim misit annus Heros.

Lep. Quo fugis? An tibi sola debetur, & alme Salvis

Cultus amicitiae Iesu? nos quippe propingnos,

Nos amor, & vere consanguinitatis orgo,

Inmi amicitiae Iesu, certissima, Christi

Numin i eroboa cur non colia impia, turpes

Qui vitulos Diiim pro religione celebant

Euge, oremus opem, quamuis frustretur biantes

Vox, dolor, illuiuesq; vetus: ut incrat si tud,

Quod gerimus flabrum, cognoscet forte, voluntas

Qua set orandi, quae nostra precamina, & ordo:

Iesus Præceptor, nostri misereve, precamus.

Chr. Si st gradim, bone Petre, labor venit optimus vnus

Hocce die, comites quoq; vos confidite pasfil.

Nulla dies abeat, quanon miseratio sanet

Nostra pium populum, mea qui benefacta requirit;

Ecce propingnantes leprosos cerno, repulsos
Vebe decem Solvina partim, partim; vetustas
Bethsaida: pigris licet his, atq. esse molestias.

35

Quia vos cura tenet; quia fies et fiducia quanta?

LBP. IESV, quate Deus, nostri misere, precamur.

CHR. Tanta mei visus, elementa taugh et astra,
Complet et immensum mundum, terras et regna,
Vet quoque vos statuat et sublenare potentis

90

Auxilij nostri. Saluus vos confex, terra Mundatosis: lib, caro quam deformis alebat,
Ite, sacerdotes: si non bis lunor anurus,
Deliciis, gravis accidia, inglutiens, fetingant)
Sollicitate: malam monstrate sperificati

95

Numine, prohunem, sano vos confex cumulos.
LBP. En firmus. tota purgati labes, sacerdos
Vidit, et elicitum vinum stimulando crunoren
Vocalis lingue, iam non rane consecimus agri.

100

Ecce cadunt squamme, rubro tempoliz liquore
Aphasagi, sanies abit onmis, pascimur, Obe,
Rursus ab integro; iam nunc libet edere voces
Lectias, veteres; iocis aptare figuras.

Sundi. Quid? Comites, fratres: meo nunc edere voces
Daleas, animos; iocis aptare verus?

105

Gratia sic Christo reddetur debita magni,
Qui benefactorum cumulis omnium amicos?
Ab, sic contemptit rem tantam neglegere, At me
Salut et aeternum sic Christus leius, adibo

110

Sponte neum Dominum, flammania para profundam
Pectore gratioro, pro tanto munere supplere

111

LBP. Saevec es totus; fuluifione apoflata, totus
Ferretus: haud nefiri menor ultra. Sanus abifli,
Non sanis, saluat quos observantia legis
Mortice, dolus an virtus, quis forte requirat

Te in contempto Galileae numine Iesv.
Te in contempto Galileae numine Iesv.
Te in contempto Galileae numine Iesv.
Te in contempto Galileae numine Iesv.

Hic procul dubio eft, cui Caiphas, maximus Annas,
Pontificess, faurent, tuteur et ipse Pilatus.
S A M. O me felicem, me terg; quaterg; beatum.

O me multiplici facundum gaudio, & ipse
Prosperitate recens natum: secedite prani,
Quo vocat hinc animus, per me licet, omne vestro.
Ecce autem vosfer venit unicus ardir I E S V,
Splendor is irradians purifisma corda clientis

Nunc Samaritani, divino munere ditat
Qui, facit aternoq; ratam rsem rite salutis,
Ad te confugio, mihiifiinme C H R I S T E, leuemen
Qui mihi largir dignatus, & omnia vite
Commoda: porro animz quoq; tu placabes, ipse es

Nam sator humani generis: tibi summa canatur
Gloira, laus, honor, imperio felicis in aui.
C H R. Te Samaritanum agno/co. Quid turbæ novena
Non sanata inul, morboq; lenata gravantq?
Quod cupient leprant, quam mille pericula Mundo,

Olim sustinirife serf; fi passio abiret
Senior, Haud cenfent au numina digna precatu?
Heu malè celestis capit hos malà gratia doni.
Viere in frustru fidei, Samarita, & amicus
Eslo Dei: tibi parum salus, donante benigno

Numine: tuostrz fiducia saluat in ojum.

F I N I S.
IACOBI MILI-/CHII A FALCKENBURG, NE-/OMARCHIONIS, M. IVRIUM/ Candit.
P. & D. Archiepis. Pragen. S./ DE/ SACROSANCTIS PENTECOSTES/
Solennibus/ MEDITATIONES ET PIAE ET VITILES,/ pro temporis huius
statu, Quo terribilium Eclipsium luminarii-/um, Item magnae istius
Planetarum θ' & coacervati-/onis in signis igneis & Μ. grassantur
effectus,/ Religioni equidem & Caeremoniis/ minuciss.
&c./AD/ORNATISSIMOS ET PRAESTANTIS./ viros, D. Consulem & Senatores
inclytae Vrbs, Borus-/orum Metropolis, DANTISCI, &c. DN./ Patronos
suos perpetua fide co-/lendos./ Anno Domini M. D. LXVIII.
DE ADVEN-/TU S. S. SUPRA APOSTOLOS.

Missio quae sancti sit Pneumatis aethere summo, I. 1
Quaeque reuelatae sortes, quis numinis almi
Descensus, qualis miserae recreatio turbae
Venit Apostolicae, & sensum renouarit egenis
Pectoribus, referam, virtus altissima quando
Flaminis irriguo mentem iam roboret oestro.

Vix adapertus erat vastissimus axis hiatus,
Nube caua remeante DEO, miratur euntem,
Re stupefacta nova, dum plebs, & inhaeret Olympo-
Ecce per abruptos ingenti fulgure nimbos,
Omnia diuigenis similes humerosque caputque
Mox duo prosiluere viri, diuinior illis
Pexaque Caesaries, toga cristalloque sereno
Candidior, spirat fragranti vestis odore:
Lumen at amborum quod circumfudit utrinque
Tempora ceu radils trepidantibus, aere puro,
Supra erat ardorem, rutilantia & astra priori.
Sicut ubi densis trepide gradientibus umbris,
Oblicit ingentem subito carbunculus ardens
Luce diem, radio quando disiectat aperto
Fulgetra, divinum testantia lumine munus.
Lux ea talis erat, ceu viderat ante peculi
Pauperis exigui cultor, carnalis IESV
Notuit ut primum, velut enarrabat, origo,
Hanc Chorus angelicus, concentibus aethera tranans.
Lux ea talis erat, splendorque sub axe coruscans,
Qualis in hortensi CHRISTO statione precanti
Coelitus amplificata fuit, dum sudor inundat
Corpora sanguineus commonstrat & ardua lethi
Pocula (signa crucis miserandae) nuncius ales.
Discipulos igitur revocant aspectibus alti,
Pro ditione, poli, dum circumfusa repente
Subleuat hunc nubes, panduntur & atria coeli:

Quid Galilaea (ferunt) plebs contemplaris Olympum?
Sedulitas ea cassa bono est, quae sydera lustrat
Lumine mortali, nisi mens quoque purior astra
Scandit, & autorem vitae desyderat ulrto.
Is Dominus IESVS, qui nunc euanidus aura
Fulminea sublatus, ovans disparuit, idem
Sic veniet, qualem remeantem cernitis, orbi.
Non ea sunt sublata pilis nunc commoda CHRISTO,
Innumerablebus crescent quae censibus aevu.

Haec ubi dicta, dabant divina voce Prophetae
Syderei, reducemque DEVM mortalibus olim
Terrigenis memorant, diversa sorte priori,
Adfore, non noto pariter super astra recessu
Corripuere fugam, & coelo conduntur aperto.
Quam subito famulis renouatum maxima pectus
Gaudia percurrunt, recreatur & osse medulla,
Attenuata prius luctu, nimioque dolore.
Unanimes repetunt habitacula celsa Sionis
Haec, quibus ante pari studio, parilique precatu
Mens intenta virum, quibus addita turba piarum
Est matronarum, & sanctissima mater IESV,
Pectore virgineo satagens placidissima chari
Numinis, ac promissa rogans solatia casus,
Morte pii geniti qui conturbauit egenam.

Aureus Eoo iam lumine Phoebus abysso
Venerat Oceani, post quinquaginta dierum
Tempus, & exactos feruenti sydere soles:
Dum Philomela suos solita dulcedine cantus
Auget, & exhilarat viridaria cuncta fluentis
Proxima, nec primae meminit decedere luci,
Dumque aurora suae spatium meditata diei.

Summe Deum, quantus fragor hic, memoranda nec vili
Facta fuit terrae vehemens commotio, fundi
Dum tremuere domus, grandi sonus ipse procella,
Tecta, tholos, penetratque Lares, spiramine & acri?
Nam quassata velut valido cum terra tumultu
Brachia syluigeris disiectat montibus, atque
Vi patefacta ignem fundit violenta cauernis:
Non facit hic diversa DEVS, dum commovet axis
Firmamenta sui, & medio venit aethere numen,
Turbine vi praeeunte suo, qui funditus aedes
Concutit, & famulis supero fert lumen Olympo.

Ecce autem subito (magnum, & mirabile dictu)
Corripuere viros ardentis vertex flammae,
Quales nocturna diffundunt fronte Planetae,
Carcinus aut flammis radiis imitatus eorum,
Qui de nocte micant, & habent sua sydera, Diuum.

Adde quod illorum tremulas ructabat ab ore

65. quantus
Lingua faces, miro quae dispertita colore
Vndique, vt accenso, iam scintillare, camino,
Ceperat, & tenues incendere flatibus auras.
Pneumatis illud opus sancti: diuinitus illa
Gratia pectoribus fuit exoptata plorum,
A superum domitore, data, vt mansuescere mentes
Incipient, quibus haec promissa fuere Parente
Sydereo, tali qui munere donat amantes
Iustitiae, impertit quibus & sua dona per aevum.
Propterea, simul hos linguarum cognitione
Omnigenum dociles pulchre ditabat alumnos.
Addidit imperium praestans Paracletus eorum,
Qui rapido Phlegetonte procul per saxa rotantur
Tenaros, Enceladumque chori per inania longe
Regna fremunt, scopulos metuuntque sonantis Auerni.
Vt velut illius est indefinita potestas
Pneumatis, accipiunt quo cuncta creata mouendi,
Semine naturae abstruso, sine fine vigorem:
Nescia sic certae sit legis & ipsa facultas
Corda reformandi verbo, diuinitus olim
Quod generis patefecit amor, nostraeque salutis,
Cuius principium est, & linea summa Redemptor.

STUPOR BARBARORUM, ET PE-/tri publica oratio.

Sic propiore DEI recalent, dum numine mentes
Classis Apostolicae, bifidas gerit ore fauillas
Concio tota virum, quos Pneumatis occupat ardor:
Articulatus item sonus hic idiomate puro vt
Notuit omnigenum populorum, maximus omni
Est stupor in vulgo, & confusio grandis oborta est.
Quid? (referunt Asiae populi impenetrabilis, acri
Parthus equo gaudens, timidi Phryges, Afer, & asper
Incola Pamphyliae, Libyes habitator, & orae
Advena Romulidum, nec non fortesque Cyreni,
Et sua pictus Arabs ardent corpora sole)
Quid nouitas porro tantarum tendere rerum
Incipiet, socii, quibus haec miranda potentis
En fiunt manifesta DEI miracula prorsus?
Nonn' Galilaeorum vaga turba ea venit ab oris,
Veste peregrina, quam sermo redarguit ipse
Vernus, & inculto perisomata pendula collo?
Qua ratione igitur linguis tot maxima nostris
Facta referre palam nos hic audimus ouantes,
Innumeraeque aliae gentes, quibus vndique partim
Praesidio est littus, quibus insula saepe marino
Gurgite circumfusa necem partimque minatur?
Res hominum potior certe haec ratione. movemur
Prodigiis, socii: capiunt quoque pectora flammans
Nostra graves, & habent ignes sua tela virorum.

Sic alienigenae, quos ceu mercatus in urbem,
Religionis amor, siue huc contraxit auentes
Iustitiae, ut statuant venerabile munus ad aras.
Sed velut imperium, sancto cum Pneumate, dispar
Obtinet Orcadius Satanas: sic assecla complex
Non nequit ipsius non condemnare ministros
Numinis augusti, & soli data pectora CHRISTO.
Coetus inaudita sanctorum maxima quamquam
Virtutis dat signa: tamen tetterimus osor
Spreuerat Eucharidae miracula prorsus Apella,
Suspicienda piis quae gentibus orbe fuere.
Nam confusa fuit vis hic rationis, & omnis
Judicium humanum. nec enim coelestia tantum
Prodigia, at pietas quoque mouerat ipsa ministrum,
Dum feriunt passim flammae, exundantis ab alto
Vertice corda hominum, vicina calentque piorum
Pectora, quae CHRISTI mox purificanda lauacro.

Sic, licet haud disciplinis, studioque Sophorum,
Coetus Apostolicus, documenta parauerat artis,
Eloquium praestans quae dicitur esse magistra:
Troiugenum sonuere tamen vernacula, linguae
Sub specie unius, Romanaque verba Latino
Dogmate: Parthus, Arabs, poterant idioma paternum
Percipere, & Tyrios qui terminat accola Gades.
Nulla adeo fuerat sub coelo natio, bruma
Seu Scythicum timet illa gelu, seu praepetis Austri
Quaeritat ereptum medio fero re liqueorem:
Verterat Hesperiae non iugera fuscus Iberus,
Beryllosue tulit gemmantibus Indus arenis,
(Si fuit hic praesens, patuit ceu iugiter ingens
Gentibus emporium Solymae) quin doctus abiret
Numine de supero, signis testantibus omne,
Quicquid ab ignifera famulorum classe relatum est.
At qui Belialem, scelerataque castra sequuti
Sunt Sycophantarum, vexabant sponte cachinno
Sardonio, turbam Galilaeo rure profectam.
Causabantur enim, coelesti numine ferri
Scilicet insanos populos, fecere disertos
Quos calices, laticum & foecundata pocula musto,
Dum rigat aüssatim temulentia sordida corpus,
Audilid Petrus, synodus praecelior eius
Praesul, & horrendum sceleratae gentis Iudae
Improbat errorem, dictis dumque increpat omnes,
Canduit, & tales sacro dabat ore loquelas:

Gens sata diuino Abrigena, cui magnus Eberus
Nomen, & augusti primordia contulit ortus,
Fascinat heu quae nunc fallax persuasio mentes,
Ludibrio Satanae expositas, liuoribus atque?
Non socios amens temulentia (credite) nostros
Imbuit inluuie, mustoue ingurgitat atra
Hosce sitis: non hi Centaurica dente Cyclopum
Fercula consumsere viri, cum fulgidus ortu
Ante rotas paulo Sol gurgite vexerit imo.
Fatidici sed nunc implantur dicta Prophetae,
Talia qui quondam diuino carmine promsit:

Ecce (ait Omnipotens Zebothes) ecce sereni
Pneumatis ipse mei vegetabile, numine, numen,
Continuante meo, largissima munera fundam
Supra omnem carmem: diffusaque gratia totam
Nostra superficiem vastae telluris, abysso
Exuperare, velut, contendet, ut aurea vere

53
Secula proueniant miseris mortalibus olim. 87
Tunc soboles natorum, & quae generabitur illi
Progenies, coeli rutilum venietque sub axem,
Erudienda meo gaudebit Pneumate. sortes
Nam sciet, euentus rerumque aperire futuros.
Ipsa veges, gelida de nocte, iuuenta figuras,
(Somnia mera putans) simulachra videbit & inde
Rite parandarum rerum. nec fallet imago,
Noctiuagis fuerit quae visa latenter in umbris.
Muneris haud expers tanti sua strata capesset,
Anorum longo pede iam protrita, senectus.
Nanque nec inualido lactabit membra cubili,
Tempora praeteriti reuocans fugientia cursus,
Somnia at augurii quae certificanda paratu,
Et memoranda, die, sacris conuentibus, orto,
Indice sollicito memori sub pectore condet.
Pneumatis ancillas huius, seruosque fideles
Participes faciam pendants oracula vera
Vt populo, fient & quae indubitata futuro.
Horrida terribili resonabunt fulmina plausu,
Prodigiis comitata suis, tonitrusque fragore
Desuper, horrendo cum decussabitur igni
Quicquid ad immensum caput exaltarit Olympum.
Nec sua terrarum deerunt metuenda per orbem
Signa, creatoris grandem testantia zelum.
Sanguineus rutilis e nubibus excidet humor,
Ceu manifesta pluens variae praeludia caedis,
Tingat ut ante solum, quo torrentissimus olim 114
Terrigenum passim cruror imbus arua liquore.
Chasmata terrarum spargent ad sydera cautes,
Flammuiomasque faces: venient etiam altera bella,
Quae miscere polum vastae telluris alumnis
Incipient, Atheosque armare in praelia Diuum.
Non vapor hinc aberit plenissimus Antichristi
Dogmatis insani, non hinc graueolentia fumi,
Atque fimi, cuius, ter perditus ille, veneno
Concilium Christi est deturpatus IESV.
Deliquium obscuro patietur lumine Phoebus,
Lunaque sanguineo faciem foedata colore,
Induet horrendum, tetris aspectibus, orbem.
Cuncta futura tamen, (velut haec praedixit Ioel.)
Quamprius adueniet cum formidabilis orb1,
Tum manifesta dies, qua Iudex arguet asper
Impietate feros, Stygio damnabit & antro.
Nil minus accipient multi preciosa dolori
Lenimenta suo, cauti spiramine sancto.
Nam quocunque loco, fuerit quicunque cohorte
Ex hominum, modo qui sceptrum veneratus IESV,
Poscet in auxilium, & tribuet sua nomina Christo,
Saluus erit, debetur eidem aeterna per aeuum
Temperies animae, iustorum & gaudia coetus.

PETRUS HORTAVR CUM IVDAEOS,
tum gentes ad poenitentiam.
Vos igitur porro simul auscultate fideli

III. 1
Aure, (precor) populi, & mea verba capessite corde.
An subeunt animis crux? iniustissima flagra?
Sardonii risus? vox illa probrosa, minaxque,
Qua pietate virum insignem lacerastis IESVM?
Hunc ipsum IESVM, qui tot miracula regnis
Finitimis, tota Solymorum & fecerat urbe,
Quis vestrum negat? An dicet quis fraudibus usum
Illicitis, cum vos coelestia iussa doceret,
Notitiamque DEI patris inculcarent ad vnguem?
Hunc ipsum IESVM, domino statuente Deorum,
Hunc alienigenam mundo (patre natus at aeuo
Qui fuit) indigne vosmet crudeliter atro
Funere mersistis: vos huius sanguine vestram
Progeniem cunctam foedastis, voce sonora
Sanguinis innocui poscentes flebile lytron.
Num genus istud atrox? Suntne asperiora Mahelci
Pectora rupe hominum? proh fanda, nefanda, ferorum
Facta tyrannorum, quos tempora nostra tulere.
At licet infida vos prodignment necastis
Nil meritum, gentes & conduxistis atroces
Supplicium miseri qui strennuitate facessant:
Restituit vitae tamen hunc pater inclytus, vitro
Faucibus eductum Stygiis, vbi plurima victor
Praelia, funesto simul aedidit ardua bello.
Huic dolor, anxietas, resoluto carcere Ditis,
Pandit inoffensum pede liberio regressum,
Ad patris immensi imperium, quo considerat astris.
Nanque profunda fuit non sic ea mortis abyssus,
Aut nemus impuri Cacodaemonis, aestibus horrens,
Detinuisse diu ut tumulo potuisset eundem
Magnanimum heroem, cuius praesentia sola
Vicerat immanem Satanam, Stygiumque Lupercal,
Fatidicis velut id scripturis claret vbique
Psalmographi, sacro qui talia carmine dixit:

Dum meditarer adhuc, quam dehinc discrimina rerum
Infinita mihi sunt perpetienda dolore,
Quem nequit humanus comprehendere pectore sensus
Non dolor is poterat non progenerare misello
Miriadas, lacerant quae saucia corda, malorum.
Nil minus, & tanta miser vberitate grauautum
Hoc caput aerumnarum, in te mea lumina fixi,
Summe DEVVS, mea mens quem iam praeuiderat ante
Secula, diuini vultus nec fallit imago.
Tu quia me dextra, per atrocia tormenta, ducis,
Iam progressurum: tua prudentissima scite
Cura regit nostros salebroso tramite passus,
Ne meus impingat, vel commoueatur Auerni
Motibus, invictas fundans, calcaneus, arces.
Qua ratione igitur trister, sanctissime mundi
Rector, & indigno compungar corda dolore?
Laetitia (en) nostrum cor nunc exultat, ouatque,
Voce pios hymnos linguae cantante soluta.
Insuper ipsa caro mea spe circundata prorsus,
Veste nova velut, est, donumque quieta rependit,
Muneris alta tui quando meditatio surgit.
Tu DEVVS hanc animam quia nunquam valle relinques
Taenaros, vt nihil et mea vel putredo sepulchro
Ossa cauo, tumba verum incorrupta iacebunt,
Sacrosancta velut, Lachesisque exempta tabella.
Nota mihi series per te placitissima vitae,
Qua iucunda suum spargit dulcedine nectar
Ambrosia, immensi tribuit quae gaudia coeli,
Atque tuam monstrat faciem, mitissime regum.

Dicite (nunc siquidem conuenimus) haecce propheta
Iessiades quando caneret, num mente revoluit
Fata necis, quae se propere ablatura propinquae?
Nonn' Patriarcha pius fuit hic defunctus, & aegram
Debillus exuerat vitam, coelosque petuit?
Illius, ecce, patrum tenuissima lypsana syphar
Hic premit, argumento sunt monumenta monarchae.
Maius opus mouit clarissimus ergo Propheta,
Haec vbi dicta dedit, rerum depicta figuris.
Sciuit enim magnum, ius adiurando fidele,
Pollicitum sibi rite Deum, de germine stirpis
Vt propriae, lumbi sedeat fructusque feracis,
Flos super imperii (quantum genitura valeret
Carnea) suggesto, toti dominetur vt orbì.
Praescius haec igitur cecinit de funere IESV,
Illius & vita rursus reuirente sepulchro,
Nanque relictà fuit violenta in morte recumbens
Vita nec illius, nec tabida soluerat unquam,
A generandi actu, corruptio, degener, artus.

Quid memoro? verum prohibet quis dicere? Christum
Hunc (faueant nobis sic maxima numina) coram
Vidimus Inferno reducem: testamur id ipsum
Quod patuit nostris oculis: reuocauerat imo
Hunc tumulo Pater Omnipotens: hunc vidimus omnes
Incoluorem, ac animo meditantem coelica regna.
Dextera magna Dei (ne quid dubitetis) Auerno
Exulit hunc faciens sublimem iugiter aeuo.
Hunc donatitium munus pater inclytus vitro
Ceu dedit, & pleno largitus commoda cornu:
Sic plus ille Logus, generatus corde parentis
Munifici, vult, vt liberrima gratia Flatus
Semper, vt impluuio, castissima corda, bonorum,
Reddat alumnorum exundantia, perpete fluxu.
Is quia pollicitus turbae solatia, luctus
Lenimenta mali, & moesto noua gaudia cordi.
Non est symphonides hinc Dauid ad astra relatus,
Corporea specie, verum felicibus hortis
Delitet, ante dies dubius quam venerit Orbi,
Qui graue iudicium Satanae laturus atroci:
Christus at empyreos coelos iam scandit, vt ante
Contudit immanes rabida feritate tyrannos.
Nos igitur Christum redivisse a morte fatemur,
Et sumus actorum testes, nec sorte, nec villo
Electoratu turbae mortalis, at almi
Pneumatis arbitrio facti, nunc cuius ab ore
Gratia diffusa est labiis, vt cernitis, horum.

Dum vehemens Petrus partim sermone scelestos
Arguit artifices odii, caedisque nefandae,
Qua sublatus erat Satanae dominator IESVS:
Spem veniae partim diuulgat, & aurea magni 114
Regna Dei cunctis promittit agentibus ultro 115
Poenituentiam, aquis sparsisque salubribus, vno 116
Verterat ille die tria millia, Pneumatis ergo, 117
Rite beatifico quae sunt mundata fluore.
Creuit ut immensi pia gratia numinis omni 118
Munere virtutum: sic facta accessio turbae 120
Innumerae, placuere noui cui symbola ritus. &c. 121

INVOCATIO SPIRITVS

SANCTI.

PNeumatis elogium sancti memorare vel ingens
Numinis illius contingere carmine munus
Non opis humanae velut est: sic quicquid eorum
Prodierit, pariet quae contemplatio mentis
Defixae in tua regna, DEVS, rege flaminis huius
Praesidio, cuius partem Trias alma figurat.

Te precor ergo, pium numen, sanctissima cuius
A patre, per genitum, substantia pura, salubris
Proueniens, aeuo nulli memoranda per orbem:
Excitat ardentes tamen ad tua dia medullas
Munera, felici rerum scaturigine, & ortu,
Semper in aeternam manantia flumine vitam.
Ecce tuum numen votis imploro, creator
Inclyte, qui mundi rata fundamenta, polumque,
Per chaos immensae fundasti primus abyssi,
Stelligerum, cuius modo maximus orbis vbique.

60
Concautate sua centrum, atque immania cingit
Climata telluris, pelagi circundata fluctu.
Per te vera, DEVS, fuit endeleichia creatis
Indita corporibus: per te substantia mentis
Innocuae, primis mortalibus, insita, plasten
Vidit ut aethereum, & quantis dominatibus acrem
Viceris imperio Sathanam: quae cura beatas
Sollicituit adhuc paradisi iungere mentes,
Pestifer ante Draco, Diris furitius Auerni
Quamprius heu noco viciasset corda veneno.
   Tu transfusus eras in corda Prophetica quondam,
Quae cecinere Deum, venturaque fata Silohae,
Quem pater Omnipotens rutilo demisit Olympo,
Propicietur vt huic generi, quod morte laborat.
Tu requies animae, tu fons, & origo, salutis.
Tu radio fidei penitissima corda tuorum
Exhilaras famulum: pietas tua mitigat atrox
Exilium, quo mens exaestuat aegra dolore.
Tu, graue paupertatis onus, liberrimus vnus
Alleuias: fluitat, te dante, uberrima rerum
Copia cunctigenum: tua, cum agricolatio plantat,
Munera distribuunt Charites: tu foenore diues
Multiplici, nec te quis defraudatur alumno
Iusticiae, mercede pli crescente laboris.
Tempore luctifico tu consolator, ab imo
Fundo aerumnarum reuocans moestissima corda
Laetificas, lacrymas abstergis, adempta reducis
Gaudia, sydereos recreans emortua succo.

24. iugere
Quid, nisi iucundum, nec adhuc optabile votis,
Germine fructifici diuinum nascitur horti
Ah animae, tua cum clementia maxima rorem
Spargit inoffensis Zephyri certamine plantis?
Quis maiestatem, regum praelustrior omni
Sindone, purpureus viridi flos protulit aruo,
Cui refrigerium tua non operosa ferebat
Dextera, radicis latitantia vimina purgans?
Tu dator omnis opis: per te sumus atque mouemur,
Maxime curarum confector, amice, gementis
Hospes & o anime dulcissimus, vnica puppis
Anchora fluctuagae, cuius tu portus & aura es.
Te sine non veneranda patris mandata, nec unquam
Liberiore modo pia lussa capessere fas est.
Te sine non aliquis Sathanae furiata cruenti
Tela cauere potest, non colluctarier acri,
Ferreus ille licet sit athleta, & alacrior, omnem
Militiam qui vi, & superanti Marte propulsat.

O quern te memorem? cuius memoratio linguae
Enumeret tanto dignum quid numine? Quaenam
Vox adamante rigens, sonitusque imitata tubarum,
Consonet elogium venerandi Pneumatis aeuo?
Per te terrigenas instructus Apostolus omnis,
A Sathanae foedis, populos reuocauerat, aris,
Relliquias quorum merito nos esse putandos
Diceret osor atrox, nisi mitis adoptio nostri
A patre, per IESVM Christum transacta fuisset.
Te propter miseris insultat BARBARVS horrens,
Perniciem, exitium, clades, scelerataque bella
Christicolum sitiens, tua quos diuina gubernans
Sanctificat, summo defendit & axe, potestas:
Hinc rabies reprobis, hinc nascitur illa piorum
Sanguinis atra sitis, furit implacabile flammis
Atque odium, Sathanas studii cui suggerit ansam.
Pabula doctrinae per te coelestis ouili
(Heu male disperso per inhospita climata mundi)
Liberiore penu nunc effunduntur vbique.
Pristinus ille DECOR, quem perfida priditione
Colluuiies hominum penitus demiserat Orco,
Lucidiore viget radio, micat igne coruscus
Sydereo, fulgur te conducente per orbem.
Ab tenebris quantis spirant rediulua piorum
Pectora? Qui cantus? Quae laeta tripudia tristes
Exhilarant animos, nunc illa luce reducta,
Quae face praelucens venerandi Pneumatis, ullo
Indicis in morem, dulcem commonstrat IESVM?
Per te, sancte Deus, per te reiere salutis
Dona sacrosanctae per te data sacchara mannae
Coelitus illius, quae nunc putredinis expers
(Vt quondam) coeli virtutibus occupat axem.

Quae tamen vsque rei discretio certa creatae
Esse (precor) poterat? Quis singula nomine facta
Dixisset proprio, si non vegetabile numen
Iudicium mentis sensisset origine rerum?
Te nisi iusticiae censore redintegret, omni
Parte sui praestans, animi sapientia, vires

83. demeserat
Ah operae precium, vel quid moderabile (pollens Quantumcunque siet) ratio factura caduci
Terrigenae? caret ipse modo contrarius error.
Imo, quamprimum dammosa carentia tanti
Numinis humanos sensus ante occupat, aegri
In quos horrores non labimur? atra tenebras
Quas non offundit caligo, nigredine falsi?
Horribiles praeter casus, humana, quid unquam,
Vita relicta sibi, statuat, quam pessimus error
Implicitam retrahit per tesqua, per ardua longe
Saxa iuuentutis petulantis, inertia demum
Stagna senectutis, limo suffusa tenaci
Luxuriae, scelerum, usurae, fastusque prophan?
Turpia quis doctor discriminet aequus honesto,
Emendata foret nisi mens scabiosa, superno
Te medicante DEO, te vim renouante, scientem
Cognitione sui propria, quid desit amicis,
Tramite quos reuocas manes ducente sub imos?

COMMEMORATIO DONORUM Spiritus Sancti.

Eia age, chare pater, nunc cordi illabere nostro, Nunc infunde mihi diuinae lucis amorem.
Sis DEVS in nobis, tua da commercia fidis Pectoribus: placare, veni, mitissimus hospes
Ceu animae: sunt vota mihi, sunt dulcia vere.
Fronde super viridi recubanti, carmina vatum.

6. vetum
Est mihi dulce melos, cytharaeque lyraeque sonantes
Numen id immortale tuum: iuuere canentem
Syluicolae volucres, quae te quoque laudibus, atque
Harmonia facili celebant, vernantibus aruis.
Hic sunt (noster amor) Musae consortia sanctae
Castus amor, fidel Charis inclyta munere diues,
Spes, pietas, duris patientia tutaque rebus.
Hic pueri, atque senum celeberrimus ordo piorum,
Florida virginitas, matronarumque caterua
Accinit, & dulci recreat modulamine syluas.
Hic tibi mellifluum sanctissime spiritus, vltro
Instituens animo, resonanti gutturre pangam
Carmen, vt exhilaret cunctas dulcedine mentes.
Tale melos nostrum modo, tale poema Camoenae
Te resonabit amans, & tota voce requiret,
Quale iugo fusum flumen, bona plurima pratis
Contulerit postquam, humectarit inertia campi
Semina, se rursus natium condit in alueum,
Oceanoque patri gelidae vehit agmen aquai.
Tale meum carmen, te donatore fideli,
Fiet, & argutum procrescet ab arte poema,
Quale per arboreas crescit decus altae frondes,
Progenerat quod spem fructus, viridante nouello
Palmite, quod fesso dat ubique caloribus umbram.
A te principium sibi sumet amabilis hymnus,
Desinet atque tibi, medium referetur in aulam,
Qua canit Angelicus modulamina suauia psaltes.

Te precor ergo, DEVS, feruenti pectoris oestro,
Da mihi particulam veram viuacis amoris,
Qui mea sic sanctae virtuti pectora vinclo
Nectat, vt affatim mihi, suppeditantia, donet
Munera, saluifici IESV constanter amorem.
Tu, Deus, Euphrosynes nanque vbertate redundas
Semper inexhausta, qui numine cuncta creasti
Primus Adae certum dederat discriminem, & ipsum
Dicere, quod vellet, rebusque imponere nomen.

Da mihi iustitiae studium, libramine recto
Cunctarum queat vt rerum cognoscere causas.
Ne me seruorum numero, pater alme, tuorum
Prolicias. famulum fateor me vitroque citroque
Esse tuum, qui te solita pietate veretur.
Nam, quia sum fragili massa generatus in orbem,
Quid mihi nunc alius mala quam corruptio restat
Ni solidarit, amans nostri, tua diva voluntas
Fulcimenta basis, mea qua miseranda recumbit
Vita, ruinosis passim prope fracta columnis?

Heu miseros nimium mortales, vana sequuti,
Qui ambitione tument, nec te modo, maxime, temnunt,
Conditor, ast etiam tibi corda dicata profanis
Exagitant sannis, mordaci scommate, risus
Improbitate sui. Cum nil nisi stulta faceassant,
Impia, blasphemae quae consentanea linguae.

Haec (rogo) sit vitae ductrix sapientia nostrae,
Quae mihi demonstrat legum pia iussa tuarum,
Quae tibi facto placet, quibus oblectaris in axe
Empyreo, indigetes quibus afficientur Olympo,
Participem quorum synodus desiderat vitro

Me quoque laetitiae, cum sanctis inde futurum

[-----------------] gaudet ouans, CHRISTO plectente coronam
[-----------------] cunctis, quos spes animosa remittit,
Auxiliante fide, ad magni celsa atria IESV
Fallere pollicitum me salvatoris amici
Nam nequit, aut dubiae suffundere frigida menti.

O DEVS, o summae thesauri diues abyssi,
Praefice de coelis, ac maiestatis ab alta
Sede meo cordi, vita durante magistram
Hanc Sophian, quae nil aliud meditetur, agatue,
Quam tibi quae placitura putas, quae sancta, salubri
Non aliena fide, mea quae pietatis amussi
Acta probet, vitanda procul procul inde repellat.
Praebeat (oro) tuum iusto mihi tempore verbum
Semina laetifici fructus: saturato benigni
Numinis hanc animam vbertate, liquore sitimque
Sanguinis illius compesce, profusus ab imo
Vulnere qui quondam fuerat patientis IESV.

Arida cuncta riga: quae saucia, plasmate leni
Conforta, o coeli dominator, inertibus auge
Vim meliore modo, ne me mala laedat egestas
Iusticiaeue tuae, summaeue annona salutis.
Da facilem motum in primis, vt pessimum, & atrox
Hinc odium fugiat, vindictae abeatque cupidoid
Hos satrapas erga, Sathanae qui castra sequut
Hactenus improbitate sua, linguae atque dicacis
Futilities, meum falso sectantur honorem.
Pelle nocens quicquid virtutem obnubilat umbra
Et scelerum densa veluti caligine complet.
Da mihi (namque potes, tibi cum pater optimus aevi
Atque facultatem communicet almus IESVS)
Dona salutiferae pacis. Sim mitis amator
Sancti Euangelii, quo maxima gratia nostri
Saluatoris erat tridum vulgata per orbem,
Quo veteris culpae vestigia sustulit illo
Trita pede, in mundum quo missus Apostolus, almam
Dauigenae pacem toti promiserat orbi.

Assere sic animum, ne trux effectus inepto
Mortali tribuat vim maiestatis, & ipsum
Te neget ore DEVVM: veluti facit haereticorum
Secta, negans operum meritis audacter Olympi
Munera, quae nuper dementia ceperat atrox:
Quid? fuit? & nostrum vestigia figit in aeuum.

Quis sibi non allquod sceleratum phasma, laborans,
Cogitat, excessu mentis? non collocat omnes
(Proh) animi vires ad lubrica, fluxa, nefanda
Gaudia? non sordes vel opum, fastusue superbi?
Quis sibi non annos promittit viuere centum
Diuitiis locuples, licet interim iniquior, ipse
Fraudatorque sui, haud momentum collocat istud
Ad studium, tibi quo placeat, tua iussa facessens?
Et tamen (o ingens, grauis o dolor vsque dolorum)
Sic nos stultus amor nostri dementat, & excors
Blanditia est scelerum, nos ut vox nostra beatos
Praedicet, haud humilis, sed classica quippe prophana

107. secleratum: reading unclear
Ambitione tumens, & flagitiousa profecto. 119
Da, pater, his nostris mentem rationibus aequam. 120
Espera ne mores regat in contraria sensu
Fluctuago, insanis curarum agitata procellis.
Nauigat in portu, reproborum classe remota,
Quisquis ab Oceano mundanae, & gurgite vasto,
Stultitiae, tua regna petit, DEVS alme, piorum 125
Quae studiis sanctis collegia pulchra frequentant. 126

Test. Script. de S. S. A.
PSALMUS/DAVIDIS II/QUO VIRULENS O-/DIUM, AC CRUDELISSIMA/CONSPIRATIO
IUDAЕORUM ADVER/-sus CHRISTUM IESUM describitur, ad-dito simul illustri
testimonialio de victoriosiss./resurrectione eiusdem a mortuis etc. Pro
sta-tu temporis huius praesenti, atque et fato et/ultro calamitoso
passim per orbem,/meditationis in pass. Dom./plae ergo, scriptus/

AD/REVERENDISSIMUM IN CHRI-sto Principem ac Dn. Dn. Casparum, Epi-
scopum Vratislauïensem, supremum per/vtramque Silesiam Capitaneum
Caesa-reum, etc. Dn. Mecoenatem/suum clementiss./

A/M. IAC. MILICHIO A FALCKEN-/burg, Math. Iur. Cand./VRATISLAVIAE
MDLXIX.
ARGUMENTUM

Quae patribus fuerant saeculis promissa vetustis,

Haec repetit tenui nostra Camoena cheli.

Nempe, qui horrenda cruce conclauandus Iesus,

Orcadiis Satanae victor abibit aquis.

Huic grauis imperio maiestas numinis, omnis

Debetur ditio, Sydera, terra, fretum,

Quamlibet huic atrox minitetur bella tyrannis.

Bella sed, authori pernitiosa suae.
PARAPHRASIS.

Quid sibi vult fremitus? Quid coniuratio gentis
   Impia foedifragae? Quid malesana quies?
Quae fera Principibus discordia creuit, et atrox
   Dissidium, domino ceu latitante, furit?
Quo rabies feritasque ruunt? Quo Lerna Monarchas
   Praecipites belli complicitate rapit?
Arma mouent quoniam populi importuna Tonanti
   Sydereo, cuius flammea tela sonant:
Cuius ab aspectu tremefactus inhorret Olympus,
   Et quicquid mundi maximus orbis habet.
Barbara cur genito minitantur castra parentis
   Aetherei? CHRISTI cur petiere caput?
En, velut oppugnant reprobi fortissima claustra,
   In quibus excubitor fortis IESUS agit.
En, quot teligeris stationes hostibus amens
   Dux subit, et praedae spem iubet esse ratam.
At fera gens quanquam se iam vicisse putabit,
   Cum vigil exuuiis despoliatus erit:
Lux tamen hunc iterum triduana remittet ab Orco,
   Victor erit praestans, qui modo victus erat.

1. Margin note: Quare fremuerunt gentes etc.
15. qnoniam

72
Ante trucidatus qui crudelissima sensit
Vulnera, mirandae dona salutis habet.
Fregit inaescatas miserorum sanguine Diras,
Ferrea Taenarius vincula Pluto gerit.
Quinetiam coeleste DEI fortissimus Heros
Obtinet imperium cunctipotentem manu.
Cum tam soeua Ducum cepere tyrannide corda
Gliscere, et inuidia non remorante rapi.
Ferre cici ferrum: dare tela: repagula legum
Rumpere: iustitiae frangere fraude modum:
Intentare piis crudelia vulnera: dirae
Militiae priscam vi violare Fidem:
Foedera pacta DEO transcendere: dogmata verbi
Temnere: sanguinea perdere cuncta manu.
Talis erat populi petulantia, talis Erynnis
Complicitas, Satanae fulta satellitio.
Factitat in coelo DEUS at quid maximus? Orbem
Num radio pingit? Somnia vana notat?
Num tacet unigenae tantis cruciatibus almam
Nec parat, illius commiseratus, opem?
Quid faciat Dominus? Conatus ridet ineptos,

35. Margin note: Disrupamus vincula eorum.
49. Margin note: Qui habitat in coelis.
Stultiloquae reprobans verba dolosa tribus.

Nam praesaga mali mihi mens pronunciat ulтро,

Grandis erit populi, quamque ruina grauis.

Cerno, velut viuo simulachro, horrentia bella,

Spumantes Solymae sanguine, caede, lacus,

Horribiles plausus geminare ruentia templi

Tecta, cadaueribus compita plena fori.

Nunc video veluti ruat alto a culmine moles

Marmore quam Salomon fecerat arce locans.

Nec modo verborum viua sub imagine cerno,

Qualiter hostillis fert furor arcis opes:

En, velut horrendo praeceps Antonia casu

Corruat, hanc igni depopulante fero.

Aspice ceu misere sublimia cuncta recumbant,

Malciberis valida vi liquefacta trucis.

Hac rapit arma vafer Zelotes, obuia mactans

Corpora belligerum, sed sine lege, virum.

Inde Palaestinas plebs consociata tabernas,

Atque Ducum turres, diripiuntque casas.

Fit sceleratorum ferro via lata latronum,

Nullus honoratis ciuibus extat honos.
Nulla prophanatis sacrorum cultibus: Omnis Relligio penitus dedecorata lacet.

Flagitium natae genitor videt ipse nefandum,
Cui rapit oppressae bellua foeda decus.

Hac. all iugulant ante ora paterna tenellos
Infantes: atrat sanguine cuncta furor.

Hei mihi, quanta fames, victusque carentia sternit
Agmina, funerea pallidiora nece?

Quo iacis affectus, hem crudelissima mater,
Parcere quae ungenito non potes ipsa tuo,

Sed, nimis angustata fame, ut medeare furori,
Filioli (o genitrix) membra tenella secas?

Tu licet ense seces corpuscula, lurida tabo,
Quae cito suppositi fomitis igne coquas,

Non tibi sunt epulae, aut obsonia lauta, paratae,
Eccum aderit raptor miles, ut ista voret,

Atque tui geniti laniati viscera rodat,
Particulam frustra te rogitante dapis

Haec gravis impietas mereunt, ac turpia gentis
Ergata Iudaicae, deliquiumque boni.

Ferro sic voluit temulenta perire cruento
Plebs, fuit in plagas quae furibunda DEI.
Relliquias misere dispersas cerno per orbem,
Praeda feris passim fit scelerata cohors.
Quam gravis (ah) rerum premit hanc, inopina et egestas,
Exilium, macies, frigora, bella, famæ.
Conturbauit eos furor exitialis, et ira,
Perniciem cumulans, vi graulore DEI.
Ast ego (Christus ait) quem plebs scelerata latronum.
More, crucem scapula ferre coegit agro,
Regalem fateor tribui mihi prorsus honorem
Numine magnanimo, glorificante logon.
Iam mihi non tantum diademata clara Monarchæ,
Suntque Sionæae dedita regna plasis°
Nostra regit ditio terrarum climata, fluctus
Oceani, ac quicquid cardine torquet Atlas.
Nam decreta DEUS quando sanctissima coelo
Sancit, haec nobis rite locutus ait:
Dimidium tu CHRISTE mei es, tu noster alumnus,
Tu mihi dilectus Filius, esque Logus.
Te genui Pater ante oeui ceu soecula, sic te
Nunc genero, et Triados pars tibi certa datur.

97. Margin note: Et in furore suo.
107. Margin note: Dominus dixit ad me.
109. CHRITE: CHRISTE, with BUW man. corr.
Posce, feres quaecunque voles: nihil inclytus ar dor,
   Nil tibi larga manus nostra negare potest.
Imperium gentile cupis? Dominator ab axe
   Gentibus, hae siccum, seu coluere vadum,
Siue per immersum partitae climata mundum,
   Seu tenet has vastis insula clausa fretis.
Te, quoniam cuiuis libertas pristina iusto
   Reddita, luctiferam sponte ferente crucem.
Te metuat finis terrarum, ac ultima finis,
   Et rapidi quicquid gurgitis arua premunt.
Tu ne parce malis: audax audentior ito
   Hostiles contra (frigida verba) minas.
Contere ferrata petulantia pectora virga,
   Et veluti figuli fictile frange lutum.
Vos igitur Reges, quaenam dementia porro
   Sollicitat? Domino fertis an arma poll?
Emollite feros ab agresti pectore mores
   Efforment pietas, simplicitasque fidem.
Erudiat vosmet legum fundatio, terras
   Qua regitis, populis iura ferendo malis.
Induperatori pandectas turpe bonarum

113. Margin note: Postula à me, etc.
116. ceu.
124. Margin note: Reges eos in virga ferrea.
Sit, gladio, legum, aut velle tenere manu,
Cuius in affectu leuis inconstantia, fastus,
   Regnat et ambitio, crapula, supraga, neces.
Exemplar populi quia vos decet esse feroci,
  Carpite doctrinae nunc documenta meae.
Seruitio Domini coeli, terraeque dicate
  Vocite, et illius magnificata thronum.
Prima sit in vobis sapientia, Fata timere,
   Resque sit in vobis plena timoris amor.
Res sit amor, magna formidine nempe Tonantem
  Quae metuat, quando feruet amore DEI.
Exultate tamen rursum, vicibusque resoluant
  Gaudia cordis amor, cumque tremore pudor.
Ocula multiplicate Logo, cordique parentis
   Aetherei, illius ne premat ira feros,
Neue ratos, vobis compendia certa secutos,
   Error agat, subito in mille pericla trahens
Heu, grauis ille furor summi domitoris Olympi est,
  Cum ruere in casses impia corda sinit.
Fulminat horrendo tonitru crudele malorum
  Concilium, supera concitus arce DEUS.

140. Margin note: Seruite Domino in timore.
150. Manuscript horizontal line drawn through this verse in BUW copy.
151. Margin note: Cum ex arserit in breui ira eius.
O ter felices, nimium, nimiumque beatos
   Publicolas, tradunt qui sua corda DEO.
Quis DEUS ipsa salus visa est, confidere soli
   Qui statuunt sancta relligione DEO:
Quis timuere DEUM, quem dilexere, et eundem
   Sic redamant, virtus sit timuisse tamen,
Perpetuas et opes, et inexpugnabile regnum
   Hi capient, firma facta probante Fide,
Culis energia ut superat generosa fercem,
   Flectit, ataxian, sic quoque fata DEI.

FINIS

155. Margin note: Beati omnes.
EPITHALAMION

SERENISSIMI

MI, POTENTISSIMI

ET CHRISTIANISSIMI PRINCIPIS

ac Domini, Domini CAROLI, eius nominis Noni,

Gallie Regis, &c. Et illultrissim Principis ac Do-

mine, Domine ELIZABETHAE, Diui MAXIMI-

LIANI Secundi, Romanorum Imperatoris Augusti,

Vngarico, Bohemio, Croatia, &c. Regis glo-

rioissimi, &c. Archiducis A-

SRIAes, &c. Filio.

In quo Familiae virtuti, vetustate & ampliundo

breviter attingitur.

Per J. Millishinam a Faleckenburg, Mathematic.

La tumult Candidat, P.

In comitatu Sirensibus, Heidelbergc per Michaelum

Schrab. Anno M. D. LXX.
EPISTHALA\-\-MION.

R

Eddert et exoenum quo religionis amorem,
Prototocus Satane, seer, Epicurus, itera
Tutulit ex animis hominibus raditius omne
Amilis firmam spemque, sidemque, Dei.

Sed melius senit quis, & sanctius ordo piorum
Christiadum quibus est cognitus ipse Deus
Quos beat almaides, magni fiducia I E S V,
Anse DEE flamat semet ut ipse thronum,
Colloquitur placido, posita feritate, parenti,
Pravisidium sperans munificamque manum?

Hec velut cuinecit rara testificatio Verbi,
Quod nulit in mundum carniger orbe Legus:
Sic est (V A L E S I generis, ter maxima fama,
Gloria) formisit ducere, & estes rudes,
Non fuerit artis opus, Vult admiranda Tonantis
Maeificas hominum cognitione coeli,
Cordibus ut nostris terra efficientia rerum
Consit, &, hunc mundum qui regit, esse Deum
Nomen amicitiae primordia sumptit amoris
Gurgit, fonte velut profusientis aquae,
Spekat is ad fructum quo si tantummode notitur,
Nec loca, perspicue quod referamus, habet,
Non amor ille fuit, sed mercatura forensis,
Commoda multiplicans, utilitates erat:
Terra fert fructus, pecus altiles, prata, paludes;
Diligitur pace hoc arbor opima domus.
Gratuitas hominum Charites decer esse, seratur
Ve velut exemplar, regula, norma, Dei.

Confluat huc hominii generi qui gnauiter omni
Tempore, nullius quamlibet is sit egenis,
Sed dominatur aqae pelagi, iuga montis aprici
Gramine, florigero & munere, velit humum.
Neocanitobfurdi, Sophis zaletride Dyrrraha Elegio) deniiis sit mea munda idiet. 

Nam quoque, subtiles paulum ratione remota, 
Lumina templantur, rhaboidosq; iubar, 
Quam sit haec rerum facies pulcherrima modi, 
Qam siis alpeus dulcis rbo3 poli, 
Quem regit omnipotens, coet, propicietia, seclii 
Curta, externs legibus atque, Dei. 

Al bis priipio terras, vnueuq; rerum 
Corpora, condita que de dominante patre: 
Eeu medio mundi tellus valisima pandit 
Brachia, quam solidum stigis rotunda globo, 
Vndis conglomerata fuis eeu nutibus extet, 
Terribiles pelagi libera facta minis. 
Floribus, arboribus, decorataq; frugibus omnis 
Hec generis, sic est multiplicita pares. 
Dispariis probera specierum nomina cumulis 
Non fatex humano gusture posic dari. 
Infatiabilis est quia copia serina fendo, 
Credibilis cu quam nec fatex esse potest. 
Huc refer et fontes, quae adde permanes currus 
Flumina, litterae amplificata vadis: 
Lucidus amnis abit veluti liquor, undisq; euedes 
Semia defluuios mundificata suo, 
Paraclerus demum que sic linquantur in aruis, 
Veiliat ut litus nobilis herba fium. 
Gaudete et viridi decorata ut ripa saliido, 
Dum vada populeo munere complect odor. 
Quid referam valios scopulos, altissima saxa, 
Et loca fornicius quietly facia canis. 
Montis in abrupt paffus vastissima in aere moles. 
Pendeat, horribili fragmente profecta bians?
Quis ferat immensus pacium, longofque recedibus 
Camporum, & campis, qua qui rerecina palus? 
Huc simul addi auri, que fidei recondita venis 
Mala soli, argenti, gemina, metalla, filex.
Marmoris ur raceam vis infinita per orbem
Quae sit, & hæc quam sit verificolorum finis?
In rima veluti scindatur inutile saxum:
Proueniat veluti calcis vbiqû nitor,
Quis genus hic variavit, cicurumqû, foreti,
Nec, pecorû, imperitiat quies dominator homo?
Cui volucró lapibus, fugae nunc distincta per auras
Nora, melos rigidû, dulce, viaque, suaué, fuit?
Cui pecudum paullus, quæ sylvis lustra pererrans,
Aut vaga vox pater, aut articulata minus?
Gratia perfonítur quadam cur antra britu,
Aestrem murmurauca ciunt?
Forfıtâ hic aliquis dicit: Quæ carmina speciat
Hæc tua, cum tædas exihilarare pares;
VALLESIANA domus quæs gaulifura, souebis
ELIZABETH thalamo, CAROLVS, quádo tuâ?
Quisquis es, hoc spacium cupido cócere labori,
Non labor is, longum, est, influentius opus.
Tempus etit quo necra facies accedere amoris
Musa, fluo Domino gratificata pio,
Cui famulatur honos, & gloria debita laudi
VALLESIAE, quæ REGVS CAROLVS auget euans;
Quis verat hæc eadem memora tut digna referre
Artibus eximio, magnanimœ̆ci Ducis,
Quem suam piætas virtutum mole locavit
Huc, ubi Theatrum regnatur Apollo choro?
Quis verat immensis ter maxima fæa
Tenantis Carmine, voce, manus sedulitatem sequi,
Hunc apud, hoc toto quo non humanior orbé,
Cuinis & altrorum lumina rapti honor?
Quis vero fociam thalami dúcatur, amoris
Semina non studij religione legar,
Difficat & vnde hominû genus est, ã métis ortog,
Vnde sibi flammæ conciliârit amor?
Nempre propagâdo generi qui feruit, & inter
Befiolas, ancilla quæ ratione carunt.
Prouda cura Dei vegetem quapropter Adamum
Condere dum, mira dextericitate, parat,
Indidit huic veri faciles pulcherrimae amoris
Scintillas, societatemiamque suum:
Segregat hic pecudis penitus commercio, et vium
Multiplicem rerum ex ordine monstrat ei,
Constituit terrae Dominum, qui rura colendo
Omnigeni fructus femina spargat humo,
Non patiatur cam sterilem, vel filipris inanis
Vallari penitus detrieto sato:
Efferat reddatur ne immani dente ferarum,
Bestia cum numero multiplicata fremet.
Quas operas igitur bonus impendebat Adamus,
Ut coleret fulco municipali folum,
Ut daret innumeros cellus sufragisima fructus.
Equora vocitu, munera certa nemus?
Haec ea terrigenam si condita proper, scidet
Et data perpetua lagerione pruis.
Corda creature, que, perficacissima, plasten
Se remuant vagum nofcre velie fium,
Cum rapias ecelera grauis admirationem fenus
Sepe frui ipfius cognitione procul?
Cum creatae solis si fic possemus ad vaguerat
Cernere luminibus, mens velut illa videt.
De ratione Dei quis adhuc dubitare alafor
Improbus, infana barbarique furens?
Ecce vides, distinqua sui velut Viribus vinde
Litorta collucuent, infusa, pontus, aget?
Quae maris vndiuagri pulcherrima gurgite vaflo
Planicies? specie quum variaque rudi?
Comoditas qua ex portus, vbi nauata merces
Mutat, in emporium tranfucit atque fium?
Clausa quo immenso pelago meditulilia terre,
Quae velut Oceani fumine merta natant?
Litorta historibus que non contraria metas
Fluctibus, et lucem dispoſiuta modum?
Sydera intergeri tæcto studio ﬂus Olymp. 
Qua ratione umbra, proponis quæ dictæ. 
Quæ contrarictate renerti folis ab ipso 
Extremo puncto ver, hæc temere, facile, 
Latificat quorum prius ipda animalia terre. 
Flumina, germinibus vestis ubiq. nemus. 
Illud ut asperitate gelu fert rebus acerbam 
Trifilitiam. Boreæ frigus, & imbris aquas. 
Nonne uidemus adhuc, vires naturæ creatæ 
Indiderit quantas, robor & acri, feris, 
Qua sua defendant habitation vi, quæs furore. 
Ut generis maneat, falsa propago suæ. 
Sunt alia corio teæ, squammosaque gestant 
Tergora, sunt villis corpora teæ suæ. 
Sunt alia spinis hisbreis, ut telisera byærix. 
Qui pharetra telis vis inimica fæcræ. 
Cornibus armatas acies imitantur at illæ. 
Sunt ramenta quibus sère, tegintque caput. 
Exigium praefat volucru pullicæs vento. 
Remigium graulor vi. vbi damna parat. 
Pro fidio caret vi. his homo, ò. numina define. 
Propitia feruant qui ratione feris. 
Cur remem imbellum voluit naturæ creati. 
Terrigenam, potior qui ratione feris. 
Cur dominatorem voluit manufestere remum. 
Cum fera præfidi quælibet arma gerat. 
Conditor omnipotens quando fecernet orbis 
Climata, tellurem, flumina, flagna, nemus. 
Sat fierat fore tuta hominum mortalia corda. 
Quæ prius in Domini cognitione manent. 
Terriculum temum quapropter is indidit omni 
Ante creatura, quadrupedumque gregi. 
Vt metuant hominem formidine perpetæ viuam. 
Quæ generis referunt nomina præfa fui. 
Ait hominem voluit formidine ducier axis. 
Atq. fui vera cognitione Dci.
Quo vegetatur humo, cultur, vestitur, amantia.
Dixit arq: vagos in sua regna pedes:
Quis genere ah omni vite amplectatur etandem.
Neo iigitur, summa pro bonitate Dei est,
Noe modo qui inulta vult omnia legere teneri,
Qua terra, qua tellus, qua levis aura soventi.
Sed paradisicolae inter decerta perenni:
Condici penitus, anxie, amore calens,
Qua genus humanum, mirando pectoris effin,
Pertrahit ad cultum, noticiamque sui.
Attamen invidiae Dei sapientia, condici
Prereliquis rebus, lucer vbiq; magis,
Corpora bina (hominis genus) arcto fercere nee.
Coningij voluit, quod si vigere fideem,
Quae neci funeta deprarent morte relinquat.
Quando caro est animae dissolventa fiat.
Legitimis igitur socialia fercere vincis
Adstringeris certa vult ratione Deus;
Spurcia sedea ne quando renata voluptas,
Augeat, illicita & grande, libido, nefas,
Oceano ficumque quod corpora mergit: Aueno,
Corda meretricium fracta furore prius.
Nam quod femenee purissima copula sex.
Coniuge cum caelo gratia sit, arq; placens,
Comprobat effectu ratio dominantior orbe.
Cuncta genus vitiijs, nequitia q; sara,
Cui modo nota sit illa Dei sapientiae vbiq;
Luciditas, simm a & inulta serena Patris.
Hinc quoq; foliusagii clemes miserae.adsum
Cum Deus, iminenrs pro pietate, for t
Protnus afficitus animi patientis ibidem.
Concussiones, dulces reddidit ore fonos.
Quo tam el huic homem quid, psta: vita voluptas,
Si foci vitia desitutatur, erit,
Quando parem videant aniamantia cujada creata
Natura, generis progeniemque sui.

Fin.
IN REGIVM

ET MAGNIFICVM SERENISSIMI POTENTISSIMIQUE POLONII

REGIS HENRICI, FILIJ & FRATRIS REGUM FRANCIÆ, AN-

DIUM DUCIS, INVRBEM LUTETIAM PARISIORUM

INGRESSUM,

CARMINA GRATULATORIA.

AUTHORE IACOBO À FALKENBURG, DICO MILICIO,

BRANDEBURGO, IURISCONSULTO, REGIO FRANCIÆ ALUMNO.

PARISIIS,

EX OFFICINA FEDERICI MORELLI TYPGRAPHI REGII.

M. D. LXXIII.

CVM PRIVILEGIO REGIS.
IN REGIVM ET MAGNI-
icum serenissimi potentissimique Poloniae Re-

gu Henrici, Filij & Fratris Regum Franciae,
Andium Ducis, &c. in urbem Lutetiam
Parisorum ingressum,

ECLOGA

AD

REVERENDISSIMVM, illufltris. illuftres,
magnificos, genetos inculy poterissimi-
ique Regni Poloniz. pro Rege electo Hen-
tico Francisco in Poloniam adducendo Le-
GATOS in Galliam,
Dominum, Dom. Adamum Konarsky a Cobi-
lin; Episcopum Pofnanienfem.

Dom. D. Albertum a Lasko, Palatinum Syra-
dienfem, liberum Baronem in Kiefmack, in
Rithvany & Donajetz Dominum & berte-
dem, &c.

Dom. D. Ioannem a Tomice, Caftellanum
Gneffenfem.

Dom. D. Andreae Comitem in Gorka, Ca-
ftellanum Miedzireckenfem, Gneffenfem,
A ij
Valcensem Capitaneum. Er
Dom. D. Ioanuem Herbort a Fulthin, Castellanum Samocensem, Capitaneum Premifliensem, &c.
Dominos suos clementis, clementes, commendationis sui humillime ergo scripta.
ALVE festa dies, lux optatisima salue, 
Clarcificate novo iam sole: virenti 

tium arum 
Aspicio: vernant pulcherrima 
vallibus imus 

Lilia: florigerant humi nunc omnia vernant 
Germina, quinetiam dulcisima seguia promue, 
Ambrosiam, Rei, spirani vertice odorum, 
Ingregies tibem hic metum qui deinde receder. 
Nunc vos exhilarare, mea, radicium, herbe, 
Comite & ornatu radiantes marginu vitro. 

Foliculos, quibus in semen generatur, & ipsa 
Progeniei vestrae feries, spes arque nepotum. 
Nunc melicum vestro deducite gutture carmen 
Sylvicola volucres, & tu lascivia, cantu 
Quae mihi vis a grane noeltem lenire sonoro. 

Ecce electus adeh Rex, cuius sana per aum 
Durat, & ipsa statu manet incommota perennis: 
Imbitat omni ager fragrantis flumina vasia, 
Visurus faciem Regu, qui sidera aegit 
Fama, & nostrates qui impleuit nomine terrae, 

Sarmatiamque simul dignatur adire relicliu 
Sedibus Andeavi, recturus sceptrum Polonia, 

Sorte data manimi procerum, & diminis, illi.
23 Nunc cremor igne novo hic, & inenarrabili ardor

Me rapit alloquij, decorabo virentibus herbis

25 Ergò caput, totamque tegit me aurata supellex,
Quò omnibus acceptam facetì Barohnibus, illum
Qui comitantur, iter qui continuantque suavore.
Quærem magna fides, & inexpugnabili orco
Regi amor, desideriumque, metus, sitis atque

30 Iustitia, Mariisque feri studiosa voluptas,
Quælibet imperfecta diu, at iam jam arte futura
Principi integrior Valori, sac veniet rex
Sarmatiae, nunc oras precæ, cor vota profundante
Rex generavit abhors, antiqui Regibus ipsis:

35 Francorum, regis fratris fætes, vinæque virtus,
Cuius ad imperium tripiè gemit orbis mundi,
Huc propter erat adì: mea gens desiderat num
Te Regis, ex Regum qui femine cætus, olympis
Mente agitans, subiugat virtute Polonica regna.

40 Me ferus, orbis am, tentatque perit que cupitam,
Barbarus, hostis, atrox: dilapiæ est invida turba
Prositus amicorum, quos sedet merita secuti,
Latiumque primum, dum floruit infec Polonius,
Hac (rego) nunc venia ingens cu omine fæstis,

45 Excitit atque favor nostris et in foris facta,
Villa repugnantur votis modo mi qua voluintas:
Tu potes, avertere, su subueniendo benevus,
Quæ fo, mihi, a varijs ambita, tolle querelas.

Sic
54 Sic tibi complacet mea spectra, lenatae faveamus
55 Munere, sic et tuae magnificetiae dum.

REX.

En velut ingressus celebro regalia nostris,
Et sum Valesio Regum de flammis natus,
Etque, sicuti nobis invatis, porris dextram:
Sic bene propiciet, volo, signacula cuina
55 Sint mea verba sibi, virtus me quippe paterna
Edocuit, cunctis facilem fieri, ergo Polonia,
Quis sem generat mea parua potentia, propri
Auxiliaque mei fidentia, cedula sancti,
Ergo nouos animos ac pristina corda resumens,
52 Exu via pariter vani depone timori,
Instita sectando viam modi, transtite longo
Quae, ac simul angusti, transmittit ad astra celei.
Enige cum Gallo criftus ceruisse superbas,
Quem cernis fulgentem armis ac venturo
55 Magna sacerdotum aris munera ferre sacrates:
Intra cum Gallo, venerato et alta precatus,
Cunctigenis populus regia nostre recensens.

POLONIA.

Te canet aeterno laudatio nostra tenore,
Arma, deumque canam, Francorum promptus
ab oriu

Qui venis, Arctoi regni sumpturus habens:
Carmine, Gallicum nostrum expresseris ales

Te canet ac merito, tibi nostra celestio grata
79 Quod fuit: optatos nostris tu viribus addes
Ipsos te dante, tumescet et incola regni:
81 Summae accepit per Galli cōmōda sceptra,
Idecus, nostrum, ser et incrementa triumphis
Perpetuis, sæcōli ponendo trophaea Polonis,
Advena qua cernat, nostri videantque nepotes,
Irex, i, nostr, bene viuis, venique Dynastia.
80 Nunc scio, qua in mens Galli, nunc au-
reus, ante
Ceteroque sylva, ars fystus, hanc in corda, clientis
Prompti, me fatever qualem inde, perenniōs eius
Obsequiis, virtute nova, patriisque vigore.
Nunc scio quanta patres anxis promissis nostri
85 Regni, cur tam consultatio longa Senatus,
Qui elegere Duceris nobis se, Francic Princeps,
Deducendo precol, quod sceptra Polonae gubernis
Eheu, quod tota curis turbatis orbe
Regnum frugiferum telluris? intermissus atque
90 Interitus regis memet quid triarius esse
Tum poterat, grauior cum parte premebar ab
omni?
Exul eram veluti: caput, et lacerata maligno
Vulnere membrām hini vidēre fugere propinqui,
Mobili inconstantia amicorumque phalangetis,
95 Tempus et interitus remiser, venerat atque
Elecit alius Regis, sententia rapta est
97 In partibus, qua civiles soler esse tumultus

Causa
Causa, & origo mali, presens quo non caret etas.
Summa, misera visus, turbatus & incola mundi,
Cui sui omnis homo dicilis obiecitus acutis,
Propositumque meum detestabatur iniquus.
Gratia nonn summa hacteme collegisse vicissim,
Disidios, regnique statu, curisque rigentem.
Erat, regalis foboles, medicamine cuma
Reddita sceptra mihi tutissima, cantitatem jubiri
Membra vigore calent, pulmonis, inerior ante,
Vis renovata, sonat nunc articulata ad amissin
Omnia verba, has que lingua & cura requirit.
Metus ingressus vestitus, divinis Dynastis,
Mirificè, exhilariaré, tuis omnes poma triuphi,
Pompate que sonitu ac alto celebenda corturno.
Det ( precor) omnipotent, idem qui tritus
Et Pater, & Genitus, sacrat & Pneumatis
Ipsetibi ut salix sit, Sarmatique salubris.
Perpetuum pariens, quod dures, nomen virtute.
Te sc Henrico veris diuitiæ honoris,
Valesides vivent, Regum, tria corda, propere
Nomine, re, & fama. Rex vivi Henrici fecunde,
Gallia vivi potens, & vivi Polonia dies.
DE EADEM POLONORVM REGIS

Henrici initiatione, ingrassa Regio, in Franciadem & Polonia laudem, carmen heriocum bi-
membre, ominis pia, sicut commendationis semp-
terne ergo scriptum.

Ad illuiffimum Principem ac Dominum, Dom. Nicolaum Christophorod Radzivill, Du-
cem in Olika & Niefvietz, Comitem in Szid-
lovicez & Myzi, magni Ducatus Lituaniz Cu-
rix Varchalcum, & in eadem Regis Polonia-
additione LEGATVM in Galliam, littera-
torum mecenatem liberalif. Dominum fuum
clementifimum.

Admvs Agenorides, Thebani sangvina

auhor,

Qui serrata serì mandavit femina monsri
Telluri, quos progenies enata virorum,
Ile suas quondam pompas, partisque triumpho,
Concelebratis, diuas Mysarum & Appollinis Odas
Auditt, Harmonia dextra düm prcsiit eburna,
Cum capiit Aesculapii celebre regalia sceptra,
Fama sua, Diuus numero jormate, pompam
Accustens novum, & sua donatulisse, Dynastea:
Ac, malisuada eam letii, sua munere, Divis
Sparis Eras; quom mel coridexit felie: venisti
Sic figuris dates: fed nos, qui nomen a Chrislo
Aceterno dedimus Gnaro Patri, illa sinamus.
14 Quae vetere verba sine verbo Præter,
15 Nec satis habita DEI, mendacia fingere gnara.
Nos meliores damus, decimus qui nomina
Christo,
Ergo non Musas, non Numina sita Deorum,
Non linæum Erīden, non omissa vacui\;
Nec Clari tripodus, pomis aut satae canemus,
20 Regium at impressum sacro celebrabimus ore,
Regalémque statum demus voce canemus,
Cuius est ipse Deus primus sanctus et autore,
Cuius est ipse Deus sacer sanctōque benigneus,
Legimus gaudeat septem qui, & Regibus ipse
25 Confirmator ades, cum paci iungere detrax
Deśinas, alme Pater, quæō de, sua diuæ voluntas.
Nec solum ades, Pater, incomitis, & adsum
Ipse tua demente statua, genitor quia alumnus
Aeterni aeterni, simul & de peço tor bino
30 Spiritus aeternus procedens, nexus amoris,
Duper aduentat, firmo & connectit amore
Reges, legitimus, inuentus qui sacer invidius.
Adde quod aligeri turmus, Divisi ministrius
Celtibus, cura est presentibus esse, sancto
35 Fecerit invenitur quando bene digesta regna,
Circum milia volam populos, Regesque salubris,
Et sua vota sunt, ac vicum numen adorant
Auctor tanti, quae fonte bona omnia manic
39 Ascendi miratur opus, gentemque creatum
B 97
Sufficiunt, cui mens tantillo in corpore tanta
Infusa, halantibus dimino et pectore patris.
Hec, illi nequeunt mentem exsaturare, tuendo.
Turba, Deo ferme, et nobis mortalibus agris,
His sunt qui nostris sacibus dignantur ad esse,
Mens eterna Deus, lux nulli pervia viso,
Angelici suo chorus, nulli numerabilis ordo.
Insuper ipsi pater, qui regum sanxit amorem,
Sistere dignaturs se ad tua aeterna, Polone,
Ipse tuam dextrem comprehendis, pronubus ipse.

Ve sacer antistes, te copulat ecce Dynafla
Valesio, ingressus hostie regali in urbem
Qui, sacra templum petens, celebrat solennia festa.
Et veluti supplices tua cara, Ecclesiae sponsa,
Ipse tuum poecis tua sponsa, o Christe, fauorem,
Ipse quidem proprijs meriris, et munere solo
Fret tuo, suo proprio qui fanguine sponsam
Affertam societ, et sit tibi cara marita,
Aeternus nodus iuncta eternique fauore:
Sic plus ante aras in supplices voce Tonantis

Valesius, Superumque fauorem cerumus ambit.
ALIVD

Ad illuistes, generosos, magnificos in eadem pro
Regelegatione Polonica Legatos in Galliam,
Dom. Ioannem Satium Zamoisky, Capitaneum Belzenfem generalem & Zamecienfem,
Dom. Nicolaum Firlei à Dambrouieza, Capitaneum Casimirienfem.
Dom. Ioannem à Sborovv, Capitaneum Odolanienfem.
Dom. Nicolaum à Tomice. Et
Dom. Alexandrum Prunsky, Palatinidem Kiloienfem, &c.
Dominos fuos clementes & colendi.

A cepe, que meditor sacrum dum tua sacra parte
Inclyte Rex, pietate, grauis, HENRICE, triunphi,
Stemmata qui clares, qui nobilitatis honorem
Nobilitate animi geminas. Heros & inter
Non postremus eris, qui non insignia tantum
Ostentare potes maiorum, & efta priorum,
Sed propria potius temere virtute sindeque
Commendas. VIRTVS tuaque extolli
& ornat.
Quis dubiter, filius Valesiidus sacra, gloria quae
Lucas in vestra gente, & qua efta virorum?
Sen vicima, potens Bellona, im cum tu rebus,
B iu
12. Armorii horridono fiius peritus, ituoso, frequentés, seu patria portus molli pax aurea vento.
Perflabat, semper stirpis Valesia inclyta, præstæ,
15. Fulgebart latè, eursella insignior amplis.
Diffendit radios fulgentes et vertice coeli, seu unum caruleo splendescat tumulo aureo.
Sæcum circumpremus nebulæ se cardine volante.
Sic late nomen, laudesque, fama coruscat.
20. Valesia gentis, praestiaque gesta virorum.
Fama potès volitat tua, carole non; per orbē,
Francorui proceres te digni laudibus ornate,
25. Inre equidem quem non ëqua virtutis égrem
Cunctis cunctis, quorum cenura probata est;
Culmen honori habere potens; gratia ego cientia,
Carmine, Mæcanis, sua fama decèsque vigilavit.
Hie & Aleoneyi Dux sanguine cærus eodem,
Franciscus, in memorandus carmine, inter
20. Dux Mæcanates vel primus, nón tibi tantum
30. Conciliat decus, hoc, quod frater, filius atque
Regum, quod bellatus & Herculis antè gerebas
Nomen, & Hercules posses superare labores.
Aetas cum iuuenis sit, opes, & bellus virtutis
Tæg; inæi Superi, & Manueria capta secundens;
35. Quantis, quod musas coluísti, & honorem triumpha
Praecepta hoc, tibi quem largitus Pierus alna.
Nunc ad te venio, deuncte Henrici secunde,
38. Inclytus & praeflante, multi virtute succundus,
39 Praefatii genitor genati praefatiique secundis
Herculi, ecce tuus splendescit honos magis ipse
Luco ingressus qua celebrar Regiae erat
Advena et huc currens indigis, cœpit aequiter
Templa sacra simul inuenitque senesque frequens
Ob generi pia acceptae, Diadema Poloni
45 Cui datur, & regnì plenus traduntur habenæ.
Accipit hic Regnus, quo vix præstantium illum,
Seu spectes genus, & praefatii situm genus,
Seu spectes animi dores hominum, atque secura.
Bellone et insulius studium, bellique labores.
50 Atque feris, variis, tauros, celereque caballos,
Et gemmas, pelles, aurique satisque latebras,
Copiam item rerum magni, triumphi & aceruos,
Favimeumque deus, mares simul, atque puellas,
In quæri ore sedet Pitho, Chrysis, venitisque.
55 Namque verecundus pudor his factimque gen-
èsque
Purpureo tinxit coccio, cæsi qui eburnum
Sanguineo pingat cruflam variétéque liquore.
Ad ut re redeo, celebráde Henrici Dynastæ,
Nuper Alexandri nomen qui fortune habebis.
60 Nunc cum mutato muta quoque nomine geniti,
Tu, gravis & clarus patriæ et pietati amoris,
62 Numinis (ecce) locoque, proper tua munera
mentis.
Vitius est multis qui vir bonus, ituna ergo
Mille viri, orbione es, diue Henrice, triumpha:
Nam tales dotes summi moderator Olympi
Haud confert cunctis, sed eis, qui pectore pulo
Aeternum venerantur eum, cultique decorant,
Quem vult ipse DEVVS, quem pagina sacra
revelat:
Et qui non sibimet solus, sed omnibus aequi
Enatens, dulciique fritum se lumine credunt.
Talis es, alme Dynastia, tuus sic sper honos fier.
Sed quia forisque statuque Ducis, regumque
triumphi,
Ingrcsfayque tuus res sacra: in vota vocandus
Ergo Deus sacri, ore, Deus cui condere gentem
Curaret, & dimendi illi praebere leges.
Adfii, o pater, & benedic Deus optime binis
Regnis Galli atque (vos te medicante) Poloni,
Federat fraterno iunctis: ea firmet amoris
Nexus, qui binos spirit de pectore ducet.
Et Pannis & Gnatii: non sint hec irrita vota,
Ipses Deus, super his, non irrita verba, referro:
Florete, amborum populi & nutrite nepotem,
Qui trinod, vna Deitate, amos se in eum.
Dicat Amen cælûs, Gallus viuâque Polonus:
Principe cum Gallo bene viue Polonia. Dixi.
DE POLONIA

IN FORTISSIMI MAGNA-
nimique Heros, Christianissimi Francorum
Regis CAROLI IX., & serenissimorum Prin-
cipum Valesiorum familia illustissima Regia-
fratris, Dom. HENRICI, eius nominis 11,
Polonorum Regis potentissimi, commendationem,
Franciadum laudem & honorem, Ele-
giae aliquot, tribus distincte Actibus: Quorum
Primus continet Valesiadum Encomia, Polonis
situm, Ducatuque eiusdem vota & suffragia;
Electionem, atque Electi responsonem.
Secundus, itinerarii, Electi ingressum, & Regam
Poloniam omnium enumerationem historicae.
Tertius, gratulationes, aliaque summae felicitas
omnia, Regis paj oficia & labores, arma
focia, atque fœdera.

Autore Regio Franciae alunno, quondam Aulico Caesar
& Reginea deductioni in Franciam adiutus
Iacobo de Falkenburg, Mil. Brennopolitano,
Germano, Jurisconsulto.

LATINAE PARISIORVM.
Ex Officina Federici Morelli Typographi Regii.

M. D. LXXIII.

CVM PRIVILEGIO REGIS.
DE TRIBVS FRATRIBVS
FRANCICIS, D. CAROLO IX. REGN.
Francorum Christianissimo potentiissimoque:
D. HENRICO, eius nominis secundo,
Rege Poloniz serenissimo ac potentissimo:
Et Dom. Francisco Duce Alenconij, Principe
generosissimo, Heroibus gloriosissimis
inuicemissimisque RR. & Principibus suis
clementissimis, in Henrici II. Regis Franci-
rum (honorificentissimae memoriz) patris
corundem, Symbolum: Donec totum impleat
orbem. Autor idem, Falckenburgius, pra-
lusionis, humillimisque sui commendationis
ergo P. Ad eodem.

AROLVS Hesperius, Hen-
ricus regnat Eou,
Franciscus Borea gaudet ha-
bere plagam.
Torus Franciadum sic prole re-
pelbitur orbis:
Sic vorti compositus Divus Honoris erit.
Plus utruramtes, donec gens impleat orbem
Totum Valesides, fiat & orbis hera.

A 9
Sic modo Invidia & superat Pictate columnas
Carolyg, allo qui geminore satus.
Pictate & dieu fides, lex, dextra potens, tria lilia Regens
Invidia.

Francorum, Christo princeipe, ad astra ferens.

Canis. & Dilectus Domini sic inter lilia paucet,
(Vel sacra divini pagina satis habet.)

Lilis, Francorum que sunt insignia Regni,
Floreunt, & tam susius odoris erunt:

Sic, Tria Vallespidid spectantes, ea corpora frutum
(Si licet augurio satis notare) trium:

Deus vnum, & yma fides, Rex vnum, & yna
Symbolem. Lex, ipsa fixat horis totius orbis heras.

Inclita vocegitur Regum, tria corda, Dynastia,
Accedo in studiis vestris alumnus ouans:

Arque iterum vobis studioce, canenia laudes,
Carmina, Franciadum, nostra Thalia refert,
Hec capiunt Reges, regali munere grati,
Quo canat hic caner, seu odor, altamenus.

Hasce vnum in studiis placuit traducere vitam,
Mundi diversas atque videre plagas:

Ofero Frateris, si quce, experimenta Toparchus,
Supplex commendans Regum ista, mec.

ACTVS
ACTVS PRIMVS.

De Elecctione, in qua praeceteris circumstantiis consideratur maxime seuissimorum hostium duorum, Turcarum & Moschic, Poloniae circumstantium, quibuscumque eadem sola res sistere cogeretur, potentia, &c.

IN PRIMA SESSIONE.

VILNAE, magni Ducatus Lituaniae, Moschorum vicin, Metropolitam, ad Reuendiss. illustres, illustres, spectabiles, magnificos, generosos, Nobiles, Dominos, Archiepiscopos, Episcopos, Palatinos, Castellanos, Dignitarios, &c., ac viuenserum ordine Equestrem Regni Poloniae amplissimi, &c., Vratissimam Mazouiez, D. Sigismundo Augusto Rege piiissime defuncto, ad Comitia generalia, Eligendi novum Regem causa solenniter indita, conuocatos.

ELEGIA PRIMA.

A ego, quod consors Regni,
quad contulit olim
Sors Lacho, genti stem-
ma-ri arque sui,
Consortes teneor eas sus-
ferre,

Regni et consili consuletse meis.

Ergo Sigismundum posquam super afstratussent
Augustum calidum innumera sancta Ducem
Vindique conscribo Litus inuentum et aeneoque,
Et fuit haec Synodicae praeque recens:
Plurima conspectus quod Barbara regna, Polonos
Que prope, Christi colou, suasque nominis,
Et quattuor nec adhuc meditullia Magog
Capita, per hostiles nec populato manu.

Principi militia rerum monere esse opus instans
Sors, disce tandem qui det ubique modum.
Qui doceat pueros, exordia leaque durum
Conscia, bellum qui strategemata paret.
Denique qui Domini superimandata sequatur,
Distribuat populo sua benigna suus.

Cuique ergo, dices opus seuis contemnita Moschis,
Incursus quorum et fortis nefanda fero
Blefa Palatins, bis sex in sedibus aliis,
Sic loquor, augusla qui gravitatem sedent
Elige nunc Regem, partum conscrfite Senatus,

Robur qui illorum frangere marty riqueat.

Brachia
IN SECUNDA SESSIONE,
Samagite Ducatus ad eodem.

ELEGIA SECUNDA.
Ad ferenissimam Reginam Marrem Dom.
Catharinam Medicam, heroiam praebentem.

sorte premor parili, saevis metuque
Tyrannos,
Ergo eadem musmus, supplice vocce precor:
Rex tu sorte dedit pracrum, qui robore Moschum
Vincat, & huic suoam amputet arc manus;
Amputet atque pedum, mucrone, nouissima
membra,
Restremit corpus, strictaque membra ligans.

IN TERTIA SESSIONE.

Liponie, Ducatus miserem annis hinc bello
depradationibusque continuis, verati a Moschouitis, ad inclitam Poloniae Senati Augustum.

ELEGIA TERTIA.
Præterea vt patet santi vindicta suorii,  
Noteat & saevis gentibus esse D E V M.  
Qui mala sæcula gravi pæna compenset eorum,  
Judicium flatum insiciamque bonis:  
Eligat Ordo Patrum Regem, qui uigere nosse:  
Occupet in Mofchum concitus enfefero.  
Funditus extirpateceratam sanguine gentem,  
Nomen ut illius vix superare quæsat.  
Quinetiam cess gladio mortalibus, omne  
Regni animal iustæ perditione cadat,  
Cuncta peremptorum Lachides victor adurat,  
Interest & opes differentiæ heri:  
Flama domos tollat, simulachra sacrærima cultu,  
Diluvio tanti non reparanda mali.

IN QUARTA SESSIONE.

Præfiz, Ducatus florëtissimi & ordinis Teutonicæ Primæ, ad eundem.

ELEGIA QUARTA.
Ad Illustriissimum Cardinalium, ac clarissimum lapientiissimumque Principem Carolum à Lotharingia literarum mercenatam benignissimam Dominum suum clementissimum.

Autore eodem.

QVIPPE videt, quid agat summii blasphemia plasie,
Tam cito cum nutat debilitata fides.
Hebraeos cernis gentes vicissae potentes,
Turpiter illarum post periere manu.
5 Irruit ut super hos also indignatio caelo,
Et sumpsit pene tela furoris amor.
Omnia retrogrado coperunt sine referri,
Diligent & summod gentis sectarata DEO.
Ast illi nihil meliores verberr faebi,
10 Corripit hos quanuii angelus axe sonans.
Gentiles ritus, & sacra profana sequuntur,
Turpiter Astarthea dant holocausta rogi,
Sollicitant ad hoc Bala simulachres fcelestis,
Hic primum populi saecula ruina gravius.
15 Ipsa mali fuerant exordia cuncta secturi,
Spreta est Maiestas cum veneranda Dei,
O extactus animos, & adultera plebi
Pestora, que tribuunt turpia vota Bale,
Exitium rebus, qui animis generare gehenna.
20 Oysus erat flamme, & laticiumque Stygis.
Mercis illorum hæc: quia non parère Tohanti,
Arbitrio proprio sed voluere regi.
Vicit tanta Ducces atque agmina sua tyrannum:
Terga dat hosflis gens malediæta metu.
In medio angustia turi nunc hosflibus, hosflis
Quorum nec faciem suspinuere præus.
Sidonia senfere cruces, Chanaæque pelæa,
Et Libani Hamathii asperitate Ducces.
Dura Rasathrida referebant vulnæ ab iætu,
Cuius fieri Esuphres quem timuitque fugit.
Quælibet huius probores a duobis membris
Visa, Deo ecle non miserante, fuit.
Donee iniqua sers simulæos sub peclture sensis
Plebs, fuit & summus subitus fæcæ patri,
Et cii clypeo virtus Osthonisæ erat.
Teucronis ergo summæ praefcia tunc legati,
Ve Christi laudes e tueamur ope:
Tu memor eisdem, & nostri, divine Senatus,
Consule iam in medium, vebus & asfer operem,
Rex detur eximius virtute & foribus auxis:
Cui sacra sint cordi, & qui colat ore Drum,
Qui piétate gravis defendat irura Borusitis,
Ordinis & nostri qui memor esse velit:
Nobiscum in Mahometigenes simul ausus hosflis,
Terræ, & saufio sidere bella gerat.
IN QUINTA SESSIONE,

Valachia, Ducatus Turcis contermini, ad Regni Polonici Senatores,

ELEGIA QUINTA.

Ad Illustreissimum Cardinalem D. Carolum
à Borbonio, principem excellentiss. Dominum
suum clementiss.

M E Turca solam valido certamine cingunt,
Cingitur vi multis agna petita lupis.
Illis arma sonant, rutili violenter & enses;
Dum mihi nix telis est ferreus vinus apex.
5 Liberor, & capio, per iniqua pericula vita,
Defendor magni dexterae Dei.
Ergo Ducem capio, fama qui notus in orbe,
Quemque iuvat virtus, auxiliante Deo:
Tolleret qui postire di sub marte cyclopas.
10 Mole Giganta qui petiere meos.
Et lupus agriculos, profugus, vi, pastore relietos,
Comprimis arreplos absque labore gua:
Sic framea ludens, gaudens, truncat us hostes,
Quodque aligladio, praeter id ipse iude.
15 Cadat, agas, imuleet crudeles ense Magogas,
A quibus infesto marte petita sui.
Nec patrias tantum virtute redintegr. orbem.
18 Praefidium at facris ordinet orbis locis.

B V
IN SEXTA SESSIONE.

Rufius Ducatus ad Nobiles Poloniz.

ELEGIA SEXTA.


VT Canis ad fortes redit, exquisitis, gulosus,
Rancida quem cupidum carnificina facit:
Persida circuansita plebi Gogena Ruthenos,
Capta larrocinij pestilitate furtis.

5 Et profert misera funesta pericula vite,
Sapius armenta eureka Ruthenarapit.
Huit est, ante altos quia taurior orbe tyrannos,
Militia princeps, albit, & est minax.

Imposse inugum nostri regionibus intrat,
Quale nec immanes sustinuere fera,

10 Ergo leves subito, celebranda Polonia, Regem;
Auxilio rebus qui queat esse malis.
Tabisuo vasios Turcarum sanguine fines
Impleat: & nostros spectaculis agros.

IN SEPTIMA SESSIONE.

Varssavia, quæ est in Polonia maiore, Mas-
fiorum Ducatus, Germanis aminis, Metrop-
polis, vbi & electio R. facta, & cum petito-
ribus.
tribus, cum competitoribus permultis, idemque exquisitiissimis & illustriissimis, post longas deliberationes consultationisque gravis. A Senatu acque fastibus incliti regni Polonici, ad commitia conscriptis, responsum est.

ELEGIA SEPTIMA.


I. vii

Inde Palatini, populum qui iure gubernans,
Vexatione astra dum gravitate sedent,
Vnanimis voce, concordes consiliiisque,
Talia legitim perfore verbaferunt:

5 Rex aderit, fortuna voles quem forte creatum,
Bello agitis veniat, quemque amat axe Deus.
Valestum veniat, Francorum regibus oras,
Nomen, cum qui, omen, Dives Honori habe.

Dii
Ecce vocatus adest, Henrico patresecundo
Natus, et nobi ipse secundus erit.
It clamor celo, clamor descendit olympo,
Clamas bibi; et omni, vir, puero; senex;
Henricus veniar, vinar, valentique secundus,
Vale short Princeps incolite, viue, veni.

Latus est at thei Domini mandata secutus,
Armateurus suum durum docere tuos;
Dignus Sarmatia fulgentia sceptra tenebua,
De te Cuneprotem prospera quaer Deus.

ELEGIA OCTAVA.

Ad hæc,
Serentissimi Fratris Regis Francii, Dom. Henrici Andium, Borboniærum & Arverorum Ducis, hæris gloriosissimi Polonie Elefiti, modesta responso,

115
Ostupuit Princeps verum novitate notatus, 
Vocéque submissa sic pudibundus ait: 
O celi, o verum fidissima numina, amabo, 
Cur mihi dat regni Sarmata sceptra fui?
5 Nonn' mea simplicitas nota huic, iuuenili atque atatis?
Vnde mihi tantae consilia factae rei?
Attamen, si la licet verum experimenta requirat, 
Nec iuueni, at cautus sint tribuenda viris.
(Alloquitur gentium seniores impiger heros, 
10 Quos sua felegit cum pietate fides) 
Officium praebito, patria veneranda corona, 
Omnia facturus quae pia fata volunt.
Exhibuit nobis magni quia Sarmata honorem, 
Exhibet & generi tota propaganda.

15 Evocat, Andegavi dominantes sacereterra, 
Nos procul ad scepri regnavenda sui: 
En, memor sicut iuratam fideere, dextram, 
Ammodò Rex faciam quae pia sceptra decent. 
Sic mihi subveniant sanitissima numina calis, 
20 Deque mihi, & regno, commoda magna Deus.
Sic ait, extemplo omnes convocat ante Rhaebam. 
Expertos bellis dexteriis virtus.
Miliaria numerarum pedium ille ducenta, decem; Mille equites, solus quis cataphractus agit.


Coronidis loco, in Rupellanam Galliae ciuitatem maritimam, emporio celebritas, armis inexpugnabilem, tempore electionis Regis Polonici, anno 1573. ad militem Gallo, tanquam rebellem, obscene, D. Henrico Andegavensis Principe, bello Duce supremo.

ELEGIA NONA.


VRBS licet ipsa sit bello Ruppellarbellus, Ex pugnatorum sub ditione iacet: Oceanique simul passim circundata septa, Et muri, validus portaque clausa seris.

5 Quas aries nullus, vel machina bellica vastat, Oppida sunt mira fortificata manu.

7 Sic tamen hominis, campo fugitum, in urbem Car-
Actus Secundus
De Ingrevit.
Elegia Prima.

Quae Poloni, electione R. faea, continent Reges septentrionales, maritimós, & Principes Alemannos, de Elefá pasu liberó, tranštéque, ex Galliis per terras ipíorum in Regnum suum.


Miserat et quondam Moses e urbe Cadáno, Regis Ídumæi qui vagatec féreni, Invento, referent sua nuncia, verba fidéli. Elogio, et reverendi amicitia.

Curere, vel ciui possit ab urbe foras.
Cen claudis, passidos, timor (hac ita) outibus agnos.

Praha publicolis, effugiumque, vetans.
Nunc tamen amittens vives, deuélta suisset.

Henricó hanc contres, bella gerente Duce.
Et brevis ista dies vidisset, nulla per annum.

Quae cœnère prius, facta stupenda Ducis.
Qua pater Esau Jacobominissus, eundem
Per sua pacate perseverare regna sit.

Oratio l. Explicat orator que sit sententia vorti,
qui Mosis. Regis Edomitis secuta superbae legens:
Inclyte, Chorrea & gentis fortissime Princeps,
Qui Patris Esaui regna beata colis,
Sola poenis virtus populos frenare fueres
Imperio, celsa est cui data sedepoli.

Cognita facta sibi seimus satis ante parentum,
Quos quondam Isaco etsa Rebecca uidit,
Quam pietae pari semet coluere sileles
Germani, quorum sanguis vterque sumus.

Praterea famatibi non abscondiaret res est,
Quae furiam nostrum publica damna patrum,
Quos seculum Egypto vexauerat ille tyrannus;
Quem meruim rubro vidimus ante mari,
Cuibus in aquas vis praecipitata procellas
Omnis, ab irato succubuitque Deo.

Nunc fatale folum quia nos inquinimus aeli
Prodigios, in se sidereiis patris:

Et quia desperiamo nos laessit entres
Aperteras rigide, duriceisque, via
Oramus pacem rebus, Rex optimus, nostri,
Quisiam vix humero bainlet erga caelos.

Rure salutandum te duximus ante Cadano,
Quod Regni vestri limine claudit agros,
Quamprimis impressum terra mediis Iudaeorum.

Regi
Regem velinuitum persicamus iter.

Fac igitur licet nobis transire per arum.

Proposita certa conditione, sumus.

Balricum ardet quos alluit equore Nereus,

Et qui sub sterilibus Aquilone colunt.

Teutones atque graues, his Vandaliaque po-
tentes.

Vrbes, & Rheni quos rigid amnis aquis,

Alloquinur...apes gemmis & equosteribus armis.

Sarmatiae, tutam follicitatique viam.

(Francus in Hisberis, quo non praestantior, etis.

Inre suo, & veteri sedere poscit idem.)

Quod poti hanc nostrum digni deducer Regem,

Siique suas Ephoros lectus adire questas:

Efficite, & terras liceat transire, Dynaste,

Vestras, & nobis, sic via tutament.

Non enim regnis nocui, nec sars amantes,

Vilium aut modicam consecipiemus opem.

Quod capiemus, iter proper transmittet oenates,

Sentient baud digitum fructificat armis.

Multaraptoris metuat non vinca furtum:

Epuetis vestris nulla bibitur aqua.

Libriore via tantum gradiemur, & illa.

Que Spacio cuntu libera saeta sua est.

120
Exspectata nobilissimi fluuii Poloniam irrigantis, tadsque ostio praeventi iuxta Gedanum, urbe Regiam opulentissimam, & prope celebritate, terisque omnium abundantium, nobilissimam, in Codanum maris sinum illabentissimam, Orationem ad Regem Poloniam ingentiorem.

ELEGIA SECUNDA,


Vasibus Elecibili compellans Illula verbis, Affatur Regem, & taliter instituens:
Salve Rex animi praestans, qui clara parentis
Nomina Honorici Valestiani referes:
Regia Franciadum soboles, gemisque propago
Sarmatica, & regni, diva futura semeli:
Hosque, meo late quas irrego surnus, terrae,
Auscipicius suavis ingrediendotene.
Di tibi fortunam accepi exordia regni,
Teque tuaeque omni prosperitate bene,
At careas contra succumbis, opto, secundis
Quisque, minus gratans qui volet esse tuus:
Clara Poloniae tumolles tu ad sidera nomen,
Senties et Moschus, et tua fata Graea.

Lata
ELEGIA TERTIA,


Regebus orco veni, & virtute inclyto salve, 
Rex, columnenque, decus Sarmatici; soli: 
Inclyta persculpitis monstrans tabulata figuras,
Do tibi nostrorum nomine prīscae Ducum.

Et velur Aeneae clupeos monumēta Quīvitum,
Antecessōrum hæc fītīge sta norant.

Histōria

Arduā se maneant bella, vel alta quies.

Lachus primus erat, genītis nostratū orīgo:

Eiusdem Gracchus conditūr Yrbisītem.

Alēr ab his Lachus, fratrem qui cæde peremīt.

Innāba Vanda regit, milē adamata procis.

Hinc post ignotos Stilico describītār heros,

Huic qui Lēso venit, sanguine juculītus erat,

Genēricus atroxe Lēscimusimago secundī:

Succēdit Lēso tertius indeo pātri:

Poppīlus Veneris, Baccīstudiōsus & alter

Poppīlius, similīs filiūs ergō pātri.

Hostesquītur, melior, verno Tiλiorque, Pydītus,

Rustīcus oreu ut erat, iustitiaeque reman.

Indē Semōnītus pugna ciōbus inclīrīs armīs:

Martem Lēso timens orta quartus agit.

Cæcūs Semōnilus erat, nec gestā reliquīt.

Primus Meṣtaīān Meṣco fætūrōmanus:

Buleslau item primus, sed Meṣco secundīus

Mollu & omninō desidiosus erat.

Pellītor infelīx patrius Casmīrus ab orī:

Buleslau dīlī mil pictūtū inesit.

Ladislav sui: Buleslau venit indē

Tertīus, in dextrō Mars vīrīisque potēm.
Alter agensturmas hinc Ladislaus equitres

Infelix, didicit Teutonas esse viros.

Buleflams idem tentavit in ordine quattuor:

Eiscreus regno tertio Alescho tuo:

Suscipit eiius eo Casmirus fratre secundum;

Accipitque multis regia septem gerit.

Lesco necatus abit quintus: venit ordine quintus

Buleflams item, bello alienus homo,

Sextus erat Lesco saeuis successimus aprutus:

Sanctum sub sexti septem Polonae carent.

Consentit HENRICVS pugnam, victorque

triumphant.

Hostes: sed insidiis ore venena bibit,

Primus obit bello, quod mout Othoni,

Qui Brunenburgae Marchio stipit erat.

Venceslaus gerit durum cum Ceare bellum:

Ladislaus arrox tertius, tenuit.

Tertius augustus Casmirus pacis admirator,

Post hunc Sarmatia regis Ludovicus erat.

Inde Igelle, venit et ipsi dedit sponsa Christi,

Propeque Igellonis nomine nomen habet,

Ladislaus, solum, quod, tali in ordine quattuor,

Craschomioque est conditor ipsi schola:

Ladislaus adeos quintus, puero indole praebuit,

Qui quoque Pannoniae regis diademavitur:

Quarto Sarmatia Casmira pectora, peremptus

Ense Getae, linquit, Paonibusque suas.
24

57 39 Natus, Ioannes Alberte binominis, huius,
In Turcas vehemens praelia magna parat.

40 Forti Alexandre Moschoso, Scythas, repellit,
Regia Sarmatidum iura benigne dedit.

41 Cana Sigismundus diademate tempora cingit,
Principe insigni marite togaque sute.

42 Sceptris Sigismundus regni, cognomine gaudens
Augusti, rectit dexteritate puiss.

65 Ultima fata subit, sua liberia sceptris relinquent:
Cetera plena mens sed popularis habet.

43 Sarmatiae Reges huc Venque ab oriis e cernit,
Valesides, nomen Dines Honoris habens.
Sic inuitat innumeris Regum peroluere vitas,
Ut fugienda fines, ut facienda gest.

70 Tu modo fac, deiniceps, Henrici, vocando Secundus,
Nomini ut suamias facias secundarum.
Nomen, honosque tunae, laudes, sit sceptrum
meneant,
Gratiae cujus cunctis et fines fine viris.

75 Sic, ina montis apertum, et fluminis piscis
amabilis,
Franciadum memoris mente Polonis erit.

PIETATE ET IUSTITIA.
ACTVS TERTIVS
DE REGIMINE.

ELEGIA PRIMA,

Qua Deus Principi Valepio, Poloniam ingrelio, iamque Regni sui administrationem aggressuro, loci singitur.


CERV mea protexit Sigismundum dextera fida,
Sic teger Henrici non aliena latus.
Non esse cæsu vitæ subuentre relinquam,
Nec patiar mergi, forte minante malum.

Tu modoroibus, animosque capessis viriles,
Fortis prejumens strennuitate manus,
Tu quia forte pia Procerum dominaberis hisce
Rex populo, memet quos coluisse iuvat.

Ergò, ahi, confortare, volo, virtutibus aquam
Robur, in militia metem ubique gere.

Erigite fessum tuae pectora: maximus ille
Eximis et bello vehementer amor.

Hac tibi tefiata est quoniam provinciæ fato,
VST, orbis in mierum subjicitus Marte toparcha Valesio, Henrici progenieiusque parente.

Vesler est: proprio calcabitis omne nona

Rure decus, vesum messe fereque manum.

Maoris superanda palus, Tanaissque Colabri,

Inuia silua, tibi nil nisi risus erit.

Euphratim cernit, veluti sinuosus arenis

Gemmisuis Asia dicta regna lauet;

Cerni et obscurus Arabes te dividat alem,

Culmine qui Libani nubilatangit, apexit.

Hu tu victor omnis dominabre nomine nostro,

Illa tibi gladio depopulanda dabo.

Non sua sic acer videris bellator in armis

Tela, Gigantea que fabricata manus.

Non ferus anticipis sic barbarus excoquet ensis

Igne, cruciendo Marte furere foris.

Quin malè diffugiat certamine viéstrus atroci.

Austus spectus suflinisset tuos?

Numimus anticipet aman hie reverentia expulsa,

Qua valuit legis cultus ubique mea,

Quam tibi divinos scriptam dedicat eae prophetos,

Chirographique fuit consolidata Deus.

Hanc si animo, sic inculcan memento

Sensibus, & graphicopolite scripsi stylo,

Ne minus menda situm tibi demoler asler,

Aut malè confessum dente obelixus are.

Hanc
Hanc tibi summoucat non torpor, inertia turpi,
Tardities animi sine profana mali,
Huies de obliter, mala cepit, voluminis viri,
Institutus cupida continuare manu,
Que tibi profeceret dispendia sumna salutis,
Si semel error subdi fuit a forens.
Cum venient tenebres, meditatio sopiat artem,
Sed Deo semper somnum & ipse vigil.
Surgere cum thalamo genius te sustinet ille.
Excubias qui, te lentiacente, facisc
Prima polor acetem mentis templatur: actus
Alter in haec tabulas officiosus erit.
Ha tibi celestis digitis namque indice scriptæ,
Va tibi communforent, sine fraude, viam,
Qua quarenda Dei sapientia, cultus & almi
Numinus, hoc ipso notificanda loca,
Quo pia cognitio celestia iussa requirit
Satur et e vina fonte salutis opus.
Haec tibi præcipio, tu confortare virili
POTO: fac animis sis, vigesque, potens:
Turpe vacillantis reputabis corde timere,
Est Dominus praefens cum Deis ipse tibi:
Verte pedem, quocunque doles, quocunque do-

Præcipio perges te cumante Dei.
Henricus in Regno suo ita confirmatus,
indicat Ducibus, quid fieri velit.

ELEGIA SECUNDA,
Ad Illustrium. Dominum, Dom. Paulum Fo-
xium, Regis Maiestatis Galliarum augu-
florioris & secretioris Consiliorum prudenti,
Dominum suum clementem, & patronum omni
obseruantia dignissimum.

SIC dit. Heroi divina mentis amor
Henrico assestet numine quando Deus:
Haud secus, ardor quum cum Leo percipit uta
Afferat, & praeceptes subit aptam noua,
Tenditur ingenium, quae siquanda react,
Semita in vires suctat ore sua:
Sic sua terribilis precordia roboret aequa
Ille, grauis numeros arma, manusque Ducis,
Precipit iterum Rex centurionibus ispis,
Principibus populi, pro ditione, sui,
Arma, solo, capiant, fuerint cec fixa viventi,
Hac ca auo mutia pendula stirpemicae.
Quinetiam inbet, et si quique cibaria cella,
Prorain excatus, temporisque penu,
Ne quos forte sic vietus concescit tardas,
Climata cum mundi sint peragranda pede.
Significat iuxta fundo regioni et orbis,
Vincere divina quas meditor oper.

129
Difficiilium non quarendae esse labore.
Cum habebas sibi clarificata dies.
Inde Daciu, Litaui, Luitumiaciique, Ruthenii,
Henricus presens marte locutus, ait:
Parta quies vestra, aiiuii, prima, labore
Sanguine nostre quam peperere manus.
Sic Dominus vesler, Sigismundi sede locutus.
Tuta Polonorum regna tuerborum.

Alloquitur idem Tartaros vicinos confederatos.

ELEGIA TERTIA.

Ad Ampliss. Virum, D. Henricum de Rolify,
Cancellarium Regis & Regine Nauarre,
Regium Franciæ in Consilio secretiori Consiliarium.

VOS agiles iaculo, Pharis habilesque pharetris,
Auxilium solitum, & ferte suumam aere,
Vulnera qui nobis patriam peperere crucientam,
Hos retrò nofer erit pellere marte labor.

Vi distoilorum superanda, SCSIbusque reuistenti,
Gog, Magog, in nostro limite nullus erit.
Hac mini nam soli est tribuenda potentia remini,
A rem deo summa nempe datore Deo.

Vnde expugnati cumiliu, violenter & armis

D y
Hic iterum Proceres Valachi, Armeniique
toparcha,
Tartaridumque cohortes, voce vehementer ferunt:
Ductor, Lachigene et Princeps fortissime gestis,
Quem pia perpetuo fata favori bene.
5 Hecaque memoria, in exitum ducent ummonum,
Et venient alacri continuenda manus:
Regna Poloniaci sereuentur ut integrum spectris,
Junganturque suis pinguis plana loca,
Ac venient nostris simul auxilaribus armis
10 Captae, triumphantem temetuique Ducem:
Gallus & Hepperii, & Gallum norm Eois,
Regnes, vi Supremum prosperitante flegis.

ELEGIQA QVARTA,
Ad Renerendiss. Dominum Dcm Iacobum
Amyotum, Episcopum Antiiuodorem, Chri-
stianissimi Francorum Regis Caroli ix. Ele-
emoynatum magnum, Dom. suum gratiosiss.

Tartari, Valachi, Armenii, & reliqui pro-
mutunt Henrico Regis fociarm.

Cum propé deletus barbarus hostis erit,
Ipsa et victrici bellantibus arma trophae,
Flumina, fons, silva, cedet et omnis aera.
Vos quoque perpetuo spectab hiture, bonorum
Commoda proprietates, proprietatesque loci.

ELEGIQA QVARTA,
Ad Renerendiss. Dominum Dcm Iacobum
Amyotum, Episcopum Antiiuodorem, Chri-
stianissimi Francorum Regis Caroli ix. Ele-
emoynatum magnum, Dom. suum gratiosiss.
ELEGIA QVINTA

Eurus Regi Henrico loquitur.
Ad Illustrem, generosum & magnificum
Comitem, D. Scipionem Fliscum, Christianissimos
Francisci Reginis Habellae aulz Prefectum
Primarium, Dominum suum clementem.

DVM videt effrenis, forisima pectora vulgi,
Vulturum, Martus praelia velle sequi,
Dulce (sed experite toties sub numine) bellum,
Quod petat hinc iuvens, flaget inde senex:

Emensus pluvia, vultusque Mavtius indas.
Quae facienda Ducis, sic vult ore cito:
Eia agi, Sarmatis Rex inlcyte, bella vetantes
Tolle moras, veniant praelia, Martis amor.
Climatibus prostratus humi est habitator Eois,
Aronitius sibimet Moschus et ipse timet.
Mollites animis effeminat omne virorum
Robur, et ingenio degenerante iacent.
Coge igitur cupidos bella in ferventia Moschus
Cladibus et gentis perditione vaga,
Qua nihil aut pensi, rationis habetura serene,
Corripit at paebim franga timore fugam.

Aquilo Regem eundem salutat.

ELEGIA SEXTA,

Ad Generosissimum Dominum, D. Iacobum
de Montmorin, Galliarum Reginam Prima-
num
Regna, situm, Henricus contemplaturius, & ymbes,
Solus ibi secum dum spatia turro agrorum
Aspice, ingenti terras ut grandine pulset
Vita Aquilonis acri, nubila pellat item:
En vidente horrendum crista, galeaque coruscum,
Vna ad se, vasta mole venire virum.
Aeneus hic isto, cuneataque brachia, tum
Corpus ob armato, & ferrea crura, tegit.
Lancte terribilum reddi granus ex fonto,
Dum clipei suras mobile quaesae ebur.
Quintianum rigidum vagina diripit ensem,
Et gladiatorum more cepst iter.
Dum videas audaces contra tendere gressu
Ipse virum, & quanta mole feretrum atrox,
Obutat impauidus rivo mucrone Giganti
Heros, accubid vociferatus, atti:
Sisle gradum, quisquis bellaci marte superbus
Irris hic, isto manere se mihi ponte pedem.
Nos etiam heroas Sol contemplatur Olympo.
Gesserates gravibus petitora digna vens.
Noster eis? An portus hic arma minantia cedem?
Fare age, mandato est hae, serisque rei.
Huic iterum yaslo connixus suspide dextra,
Horrendus retulit voce, manique Gigas:
Non ego te infestis (abisse) hosiliter armis:
Agredior, nec sunt bella timenda tibi.
Princepe me gaudent quia Septem regna triumf,
Quae mihi subiecit maximus ipse Deus.
Ergo tibi venio conspectior, inclytus armis,
Hac mihi qua propria sunt fabricata manu.
Histibim iungo, et, imurat pace, Polonis,
Valezinque mihi Marte triumphus amor.
Sic at, et vacuis cedens dispersa auris,
Dum populi Princeps suffaretena factis.

Mofchi, crudelitatis, tyrannis, tandemque
interitus, arque imperij sui ruinæ, tibi conciij,
insomnia & querela.

ELEGIA SEPTIMA,

Ad spectatorum Virum, D. Perrum de Ficte,
Confiliarium & Thefanarium Reg. Francize
dignissimum, Literatorum Patronum benigniss.
Domium suum reuerenter colendum.

Vet detestanda condicione sato:
O mea mens tantos quod non expendere casus,
Ant poterat rebus constitisse modum,

Nofcia
5 Nescia venturi cum duceret oecis fatis,  
Splenduit & radio fulgidoire dies,  
Hac travea nunquam superari possit duram  
Eximius cultum duribus antefironum.  
Dificite, quanta fides forte, quanta profanis  
10 Divitis subintoxica, quanta lues.  
Tale meum nunc est decus, in speranda metalli  
Maestas, virtus imperituque mei,  
Quae fuerat Regum, quis in atrocissimus ipse  
Ante pedes ferro praecipuiae manus,  
15 Subter oppiparis esis penetratris.  
More canum, memet luxurianti, dapes.  
Cotigit ad mihi nunc parili (proh) forte tributum,  
Aequivalens fecerum dum fero corde miror.  
Sic alius fecit: mecum sic saucer attum est;  
20 Penfuit Dominus sic malefa fci mihi.  
Dificite injustiam: fatalianunuma teftor,  
22 Hac inuificie pena feta morea est.  

CONCLUSIO.

Di gratiora ferant, & sint insomnia vera.  
24 Di meliora dabunt, & sient omina vera.
Zephyrus, pro Rege Polonorum Henrico secundo, ad euentandum potentiam hostium Christi, auxiliaria arma expetit ad Principibus orbis Christiani.

**ELEGIA OCTAVA,**

Ad Spectabiles ac clariss. viros D. Brutart, & D. Pinart, Regios Franciz Secretarios primarios, Dominos suos reverentce sempere colendos.

1 A Vdierat Zephyrus quando rumore, locoque, 
Refus ab occiduius venit , ultrò plagis, 
Corda timore Scythus agris submittere cura, 
Atque futura modo plangere sake Ducum.

5 Nuntiat hæc Ephori, quibus est comissa tuendi 
Cruathronum Imperii, Tustonicum decus. 
Hic etenim reliquis inter prestantior ordo 
Exstat, & haud tuto novi in orbe parem. 
Nuntiat & Borea Satrapis idem, & ardum 
Ausler.

10 Quos vider, ac Roma qui posuer cænas. 
Hinc Valesiadem, iuuen ad certamina natum, 
Successus ostent, quæque periclo, doce. 
Sauromatidubit cunctos in prælia Princeps 
Conuocat, & campis ponere castra inbet.

15 Preslæ, sagitisjero Dacos & Lysius arcu 
Expe.
Expedit, efferi, & signa mouere roget.
Extimulat crebris animos hortantibus acre
Romulidum, quondam qui caput orbis erat,
Accepit indutos fortis fulgentibus armis
Teutonas, Hepteros, Liligerosque, Duces:
Acutat auxilio ve veniat Brito atque Sicaba,
Quique tenet Thules vinum sceptra plagae.
Inque procellosa dominante marmore Danum
Euocat, atque suis ingere cerae cupit.
25 Credibile haud tantos numero corusque virorum
Aemine, quos magnos hospetiere Duces.
Tot venient populi, tot in ardua praelia gentes
Finimae pelagi, turbas et tanta, vadu,
Quoliber ablatus foret ante lepilla arena
Milites, patriis quando reliquit aquae,
Pulvere marge foret fluidus nudata marini,
Et poterat litora transluxisse fretum.
Tot venient Satrapicellarem, Ducesque,
Atque satellitantio cincta suo,
35 Quoliber a patriis stipulas si rure suffisset,
Frustrandus fuerat termine latus aere.
Tot venient currus, bellorum torques paratus,
Quot frondes sua progenerant solent.
Quadrupedes rotundum venium, prsindique camelii,
Sydera quod caeli vicinae axium seconfenti.
Onnes Valesidi portantes arma, parati
40 In Mahometigenae bella mouere Geras.
E iij
nulla gens tota gens est truculensior orbe:
non ergo in patriam, ut bella gerenda Getas.

Aufter, cociis armis instructum, hortatur eun-
dem ad praxia.

ELEGIA NONA,

Ad Nobiliss. Andium Ducatum, noua hac
Ducis sui Henrici Francici in Regem Poloniæ
Electione vbiique terrarum desingentialis:
Necon inclytas eiusdem & regni Gallicani,
cum rei militaris laudibus, tum omnis generis
disciplinis florentissimi, Scholas, iuris Pontificij
Caæsareique primarias, Parisiensem, Tolosanam,
Pictauensem, Bituricensem, Aurelianensem,
Andegauensem, Valentinam, ac Caducentensem,
Viris illustribus, excelsissimis, clarissimisque
I. V. Professoribus, acu ordinariis ibidem re-
genibus D. D. patronis, preceptoribus, & fau-
toribus amicis Æ. Denique Academias Craco-
uiensem & Poseniensem, Polonis minoris &
maioris principes, atque Regiomontanam Bo-
russiæ, facultatem omnium, linguarum, artium,
philosophiae, poësas, atque mathematicas studias,
celebrimas atque florentissimas, obseruantis, ho-
noris, mentisque gratae testimoniis & popularita-
tis ergo, D.

Dixerat hos Zephyrus Valoisin velle saeure
Partibus, ex bello construisset manus.
Nuncius
3 Nuncius interea celere venitales ab Antra,
Qui Regi, huiusce vociferatus, ait:
5 Quid facta Principe Lachena maxime getis?
Exemplum veniens, huc ruit hostis aurox,
Principium cauis turmam, finemque cohortis:
Non videt Hamony verricis montis apex?
Computus illorum tantus, qui gramina Campis,
10 Est superet numeris, sidera clara Poli,
Tanta tyrannorum maiestas, imperiumque,
Tanta & quam illius sunt ditionis, opes.
Impiger ergo, boni fidens, expone frontem:
Et procul ex animo non signa timoris age.
15 Valemus ancipio manibus concluditur ales:
Sicstbi compressus cladibus hostis erit.
Tu gratus armatus acies contunde macheta:
Sermone ecce tibi Mars truculentus enim.
Tardites remorata pium non illa monarcham
20 Seemiter, ait virtue poscit in arma prior.
Tune vides validas ferratis militis alas?
Subter an haas senitis eum tepidant humas?
Habi donatus, crudeli vinere perde.
Iam (volo) idabitur cor tibi, et illa manus,
25 Quae quae liber cor tibi ferro peffundare gentem,
Passest et armigera perditur unus aere.
Quadrupedes horum tu subterranea memento,
Amplius haud bello gaudet aprum equus.
30 Instrumenta foco currulia cuncta sonoro
40  
Auer, & aptatus salsibus ante rotae.
Sarmaticis igitur cssurus finibus, acres
Excitar heroas in pia bella tubis:

35  
Cocomnet arcestos solio, arque cupidine praeda,
Teligeros iuuenes lancerorosque renes.

Instituat armatia, & bellin discrimina vulgus:
Tympana percipientes consonantem tuba.

40  
Castra movet Heros paulum cumciatur, ut ordo
Militia Ducibus consuet obique suis.

Fortiter hinc iaeto sublimia ad astra lacerio,
Ipsa, fremens animus, classica signa canit.

45  
Tuit in obscuris luna radiante tenebris,
Totius spatio noctis, & ante diem.

Sole sed auricomos pelago ducente caballo,
Castra propinquando ut nondum inimica videri.

Primus in incertos rapidissimus irritat hostes,
Primus in opustos ferrae relaciati.

50  
Exortur clamor; tum, firepitque tubarum,
Clangit humus, clangunt sidera celte Poli.

Interos omnes nemus, rupevelutaribus horrere:
Terra tremit, refugia pellitur unda rada.

A Zephyro voluntis aplostra cirata sonorit,
Alpina consurgunt praelia Morte truce.

55  
Exortur paustim cedes miseranda vivorum:
Sanguine, ceu liquido summe, cuncta natat.
Continuatus atrox constictus ubique locorum,
Innumeris perennis Marte furente Duces.
Vulnerat esse viros timidiissimis ante fugaces

Omnia, & aditus numine telarotat.
Fluctibus ut validus agrisata Cerunia vento,
Litoreo fabulo pernias cunctaturam:
Vna cadæque Duces sic maxima sit tegit armis,
Qui per Valens dispeniere manum.

Hostibus ex acri fugientibus, arma ferro
Francochigena cadere, tela dare,
Figere crudelis immiti clade phalangis.
Sanguineo populo volvere membra vado:
Funderemine cu pannantia corpora valeri,

Horrenda pastrider cuncta neci:
Non ferae hoc ferus, non tuta in armis
Princps,
Nulla subornatae fraus inutinde fugam.
Rupta acie, Sarapum turbatur iniquior ordio,
Nullus ex absque graui vulnere miles abit.

Dispergit totus jus exercituali,
Cumque decumanus cumurione iacet,
Alaeque altus aqua, Tanais qui tuamque celebris,
Sanguinis hic poterat non satis esse capax.
Nativus fuerat color immutatus abyssi,

Destraterent menti quando alimenta crux

Persequitur timidus hostes animosior hostis,
Sanguine purpureo tela, pedesque lumans.
Valoys infequitur fugiensia terga cohortum,
Cedat, agat, mutat, dissipat ens, necat.

Tertio ubique Virosisirensa cum gente Polona,
Occupat innumerum pinguiam rura Ducum.
Sic ubi, per multis, fortissima bella gerenti,
Anno, iam Dominus subderet omnes solum,
Omnem nemus, terrae cultuque nouae Magogae.

Marte, togisque essetiam & ditione potens:
Decrepitus senio, mortisque propinquior heros
Ipse, idem populos sugetis ore suis.
Avocat a cultu sacrorum, arisque profanis,
Aquibus abhorrent numina vera Dei:

Ordinat apsotetqueque, ex terris pia pangi
Federa, fratrum continua fide.
Enumerat summi miracula maxima plente,
Nostrans deus etque, quid fierltene Deus:
Proximo officium quod postulet orbem inermis,
Paeper, et esurie qui malam damna dedit.
Et quia compleuit mandata, novissima primis
Continuant, Mosi que dedit ipse Deus,
Coram et Isaiæ vates commiserat, artus:
Cum Deum ignota consumulasset humo:

Languida dat pariter placida corporicula morti,
Que Ducibus fuerant ante fuerat seris.

FINIS.
NOS Decanus & Collegium Doctorum consulissimae Facultatis Iuris Canonici, in famatis. Studio Parisiensia auct. regentium. & c. Item Rector & Collegium alme Universitatis, venerabilis, famosi, ac fruiciiferi studij Aurelianensis, Vnivcrsis & singulis, presentes literas inspecjuris, salut in Domino. Quoniam pius est veritati testimonium perhibere, idcirco omnia, quorum interesse, aut interesse poterit, notum facimus atque testamur, dilectum nostrum nobilitate atque virtutibus insignem & claris. D. Iacobum a Falckenburg, Mil. Brandeburgum, Regium Francicum alumnum, esse integerrimum, piissimum, vitae innocue & honeste, moralique probassimum atque solidiss eruditionis virum, eximius ingenii donus, probissimum, rerumque experientia & variarum terrarum notitia instructum: & verum nobissimum familiarem & adjectum, scholasticum in nostris his Universitatibus, ibidemque modestissimum etque amissimum moratur, suisse, ac studiisse, at studere in iure Canonico & civili, sub venerabilibus & iurisprudentiis viris ac magistris dominis Doctoribus vtriusque iuris Professoribus excellentiis, in idem Universitatis aucta ordinarie regentibus: lectiones eorumdem ordinariae & extraordinariae faturis diebus, & horum competentibus, diligentissimum adeundo, scientiue scholasticis reliquis, & repetitiones, more alio-
ERRATA.

Pag. 7. linea 1. lege frustraiim.
Pag. 10. versu 17. cum.
Pag. 18. linea 11. quam.
Pag. 15. linea 21. age.
Pag. 16. versu 11. post culmine dele distinctionem.
Pag. 18. linea 11. post ardom dele distinctionem.
& pone post secur.
Versu penult. iuxta.
Pag. 30. lin. 19. lege continuanda
Pag. 32. lin. 9. pro vasa lege magna, & post un-
das distinguere.
Pag. 41 vers. 11. & sequentibus est enallage mo-
dorum & temporis, cadere pro cedebant. & c.
REGIS HENRICI III.
EX POLONIA IN FRANCIAM
reditus, vna cum Popp. Sarmatarum, Germanorum,
Italicorum, et deorumque apud quos, magnificè timente
exceptus, Lutetiam vique transit, pro felici itineris &
propositi, regiminumque successu, nomine Galliarum
factorum omnium, votorum atque congratulationum
paraphrae metricae, breuis descriptio:

In Regnum florentiae laudem, R. Maioritate, omnium totius orbis
ampliss. imperii liberima gloriosiss. honoris, Senatum san-
siss. observantiam, Consiliariis gratiss. gratiam, procernum
nobiliss. amarem, antiss. religiosiss. venerationem factorumque
exercitium perpetuum rerum gestarum memoriam commend
antium, commendationem, F. studio obsequenter edita.

ET
Magnifico viro, omnique solida gloria, prudencia, virtutis & fortii
studiorum palmario admirando, D. Pomponeo de Bel-
levre, sanctiss. nunnique conselius Christianiss. R.
Consiliario, in Senate Pasifci R. Præditi, magni-
que aratu R. præfedeus, itineris eiusdem huius P. F. adiuvi Comiti
Ded. commendatique.

Autori Iacobo à Falkenburg Brandeburgo, S. C.
Palatii Comite.

LUTETIA PARISIORUM

1574.
HENRICO II.
POLONIÆ REGI POTENTISS. DOMINO SVO CLEMENTISS. OBITUM CHRISTIANISSIMI GALLIARUM REGIS CAROLI NONI, F. LUGENTI.

SARMATIA.

Arcus extincti maxissima funera fratre
Luce, tristitiae Rex generosae lena,
Non tibi agro sic tempora perdere lucu,
Et lacrymus nullum velle adhibere modum.
Hoc quid enim est alius mandata cadaeva terra
Postere, et in longos vsque dolere dies:
Quam cupere eterno (quod non tolerabile) patri
Infinita immorta demere iure sua.
Mittimus ad coras nihil hoc est certius umbra,
Omnibus hac tuto est mes a perenda prael. 

\[\text{\textcopyright 150}\]
Vivimus, ambiguo & sinimis tempore vitam:  
Nos sumus, ut fuimus puluis & umbra  
primus.
Cogimus arumnas & duros ferrelabores,  
Et omnes nati conditione sumus.
15
Nil, si sendas caltisia gaudia vitae,  
Hoc leti inuenies, sed mala multa solo.  
Tot quae premunt casus misera hac in valle morates,  
Hinc quot et inde atomos sole micante, vides.  
Quos vbi pertulimus, dixi mirabile, tandem
Exigua terra nos Liberina tegit.  
Ergo age mafiicos nunc a Henrico dolores  
Depone & Fratrem define flere tuum.  
Hic citò nam quod sit vitali lumine cassus,  
Non casus: Fati sed frui illud opus.
20
Nos quoque debemur, quod non mirabile, lethe,  
Serius an citius venevit, hora venit.  
Nec quisquam poterit posl hac ego, dicere, vitam,  
Post horam vitam dicere nemo potest.
Quid quisquid non quisque in umbra somnia tantù
Mortales, Lyrico Pindarum ore cantit.  
Interiò etiam sic Dii, volvere priores,  
Quot quot in hoc mundo nomine clara tenent.  
Hinc Paradisicos Christi deduxit in horitos,  
Angelicosque inter, gaudia celsa, choros.
25
Gaudia quae nemo auduit, quae lumine nemo  
Vidit, quae nemo mente referre potest.  
Hac igeirur ne tu Fratri inuidisse puteris,  
Tolle tuae lacrymas, mestitiamque fuge.
HÉNRICO,
POLONORVM EIVS NOMINIS SECUNDO, & FRANCORUM III.
REGIS SERENISS. CHRISTIANISS.

Ex itinere in Poloniam fæliciter consepto, & obiit fratris ad Galliarum (editionibus tunc turbatarum) patri debiti regni inaugurationem vocato, VIENNAM Cæsareo cum triumpho transcunti, nomine Francisc gratulatur GERMANIA.

N sumus vt sancta Triados ratione ligit, Et multis nobis sedere firma salus.
Francorum regem, veniuntem a gente Polona,
Sic colo, sic tu tu duco, reduco, viu.

Nam quod sol praefat mundo, hoc rex quilibet orbi
Christicolum similem feruat, terque vice.
Solum enim accessu veluti resurrectere cernis
Omnia, nec terrui nata latere diu:
Liligeri aduentu similitudine videmus.

Letitia affectos quoslibet esse bonos,
Vivificum velut et bene cuncta animalia solem
Expeccant summa sedulitate Deum:
Dum reficit vires, reficit dum semina terra,
Dumque dat innumeratas, non male, semper opes:

Sic quoque si redeat multum expectatius ab ora
Externum pristegitur, amantesque suos:
Ergo affectos, misericordus folatur, et omnes
Prosquitur iusto fructo patrocinio.

Hinc populi Regem: Xenophon putat esse paratem,
Cum facilis curis more parentu agat.
Quin & cum magnum fidem compellat Homerus
Pastorem, pauidis qui bene paciat oues.
Sicut enim gnavi cupiunt bene semper amat
Parentis tribuantque petitam lucem:

Et veluti addicium sibi pastor paciat oued,
Atque omnium curse fulsitque venales:
Sic quoque subtilius bene consilit aliums alumnas
Princeps, santeras sic quoque paciat oues.

Et veluti ab parentem magna cum laude parentem
Excipiant pueri, femineique chori,

Quaeque statim & magno desiderio omnia cepient,
Et gaudent patrem nunc redisse suum:
Sic quaeque Regalis nos maiestate amici
Gaudemus Franci. Sponte redire patrem.

Cæsar auere inebet, Cæsar, decus orbis aperi,
Optatum traxerat Cæsari amatus adest:
Cæsari Augusta, Archiducumq. Ducumq. caterna
Excipit, hospitio hunc comitansque fovere.

Sic venies tandem patria pater opifice princeps
In natale solum salmus, & incolumus:
Sic equidem ducibus animo, optabamque futurum,
Noctes atque dies tempora dinumerans.

Exoptata dies, nunc ipse nantula apillo,
Quo reedit ad cives Liliger ipse suos.

Nobilis hinc verum producere terræ bonam
Gaudet, & aestus flore colorat humum.

Exultant laeti magnum cum cibus orbis,
Et nitrum tremulos excitat igne sonos.

Ipse etiam exultant communi moenia plaustra,

Et caput attollens Rhodonius agrit aquæ.

Ipse latet in voces ad ydra iactanæ
Alpini montes, & nemus omne sonat.

Et late pecudes, & quantes gutture corvi,
Balata pecudum confonat omne nemus.

Sic et nunc omnis aera, nunc omni parturit arbos,
Omnia nunc ridens, aqua tura silent.

Austria letatur seminum transire Dynæflæ,
Gaudet & Archiducæ huncce videre suos.

Vitus ut arboribus decori esset, ut vitibus ræ.

Liliger Austriae sic decus omnem sola esset.
61 Hinc celebres flatuit praestit Viennae triumphos,
Complexu Heroem & voce salutat omnes.
Hinc domus exultat congudens Tetrone quevis,
In supev vit a gaudia dulce cunct.

65 Molita secum, eratunt bocie ocri cives,
Henrici ob reditum gaudia multa ferunt.
Sic nos Cesarea nunc maiestatis alumi,
Pectore submissio gaudia leta damus.
Cesarea o Viennae infantis laudes dicere possum
Hospitum, eacito carmine. sepe mei:
Mille mibi linguas optarem. mille Marones,
Artibus Viri Regi quisque placere queam.
Parua damus. metris Regis non digna, sedemur.
Rebus at in magnis quid voluisset fac es.

70 Hinc declaro meum dedicato carmine amorem,
Offero erga ingenua carmine, mentis opus.
Dona nec inueniunt. docte meliora carmen,
His siguident omnamur. namina magna Louis.
Semper honores mei. semper celebratoare Galle.

80 Dum memori ipsa mei. dum Deus astrea reger.
Te nentes omne caner (si quid mea carmine posset)
Proque favoris amor. pondera dona dabis.
Semper honos. nomenque tuo. laudesque manebunt,

84 Germani promptis si bonus effe vole.

Typis literarum manusciarum exuia vt & omnia relic-
qua subsecuena diffusum in forma longa. publiceque pro
honoris Francico commendatione legiones. in me tanquam
Regio alumi puncta & simil ab annis se. Ymolo Custario
subco. obferuanze erga M. R. miniftero praefete. Vienn-
num. Autria P.P. rabi accepit. gratias. cantis. amicitia. ab
Angulbri.
IN HONOREM CHRISTIANISS.
Principis ac Domini, Domini Henrici
Francis, Polonizque Regis sereniss. per
Venezias triumphali cum pompa ex Sarmatia
vis ventiisque secundis in Franciam redcuntis,
gratulatio

ITALIAE.

Egregius orbis ineptis divi reverentia fæcta,
Quæ nos pro libuit cõmurer ac trahit.

eu soler auricomus, sua fundens lumi-

na, Phœbus

Lastræ ereæscum, luce micante, solum:

Delphicus acque græna fugat vt splendorcæ nebras
Sol, radu regetis, luce micante pulbos:

Sic tuis adventus, tua fic prexentia princeps,
Flores Liligeræ firma columna domus,
Exhilarat toam, Præncis Henrici, Venetam,

Veunt æcceptis, solentæ serena tuo

Quid magis opusum, poterat quid Latius esse
Cimitibus Aulonidum, Romulidumque choro?

Quæm, se nobilibum clar a comitante eavera,

Francigenum, inconuemen versus adire, domos.
Salve igitur, salve parvis pastore optime Regum,
Salve egregii nobilitate viri.
Te deus aeternum, te Liligera ora salutat,
Quem penes est, verum religionem amor.
Cuius ab imperio Lechi componitur orbis,
Præsidio cuius Francia magna viget.
Felicis populi, felicis regna Poloni,
Liliger imperio quæ regit ipsius suos.
Gallia sed regni, multo felicior amplius,
Quæ signet Reges, Christicolásque pios.
Celicula dilectissima domus, domus auera Divium,
Te quia vix maius prætextum mundus habet.
Nunc gaude genitrix Regum, Regina Deorum,
Ac oculis patris repicce causa tuum.
Quem Deus afferpotens claro decoravit honore,
Pro meritisque simul praemia dixit ex Orat.
Sarmaticam super iustit portare corona,
Atque Littoranorum septra recensa dicit.
Nuncque, Fratres est penes hinc suprema paretis
Imperii, duce te Christo perennius eris.
Hic nunc Francicadas præparans Henricus adorat,
Incolam præfectus, dextre adessi sui.
Ergo Lyornia domus, portis et munia pande
Rex aderit, postre magna corona seci.
Incredere, antiquae principis foris Supply genos,
Excipit armigerum lata Tolosa sua.
Ecce viri, materisque pie, facileque puella,
Francigenae filius, Carolina lata camillus.
Conamur docti socii pro viribus omnes.
Ve tollatur clarum nomen ad alta tonum.
48 Ecce sacerdotum, magnum demulcet Olympi
Reflorem precibus, sedula turbis suis.
Omnia composita, decorantur temple coronis,
Fumant accensis, thura Sabaea focis.
Sic etiam claris cibus, sanctissique Senatus,
Consentit teumum debeat, vota sermum.
Solemniisque tibi fiantur, de more triumphos,
Hoc merci ipse dies, plena favore dies.
Incendunt vultos aevum ex turribus ignes.
Et bombarda granes eruunt, ore globos.
Immensus populus, fido succinimur ens.
Ac forte gesitar duum, vir armis manum.
Cetera quid memoriamcum eli lata sunt in verb.
Ob gratum redditum maxime Herici num.
50 Persone amorae peccine tale melius:
Ne floros visere felix Hemicus in amnis,
Franciadum vivant pignora chara domus.
Hoc duce sanctarum viget, reuerentia legem.
Rebus ujus humana abstat, ubique dolus.
65 Expellas semam Christi de sinibus hostem,
Pro patria principe principi arma feras.
Carmine quae cessit, numque invictissime principe,
Musas tibi placidas, fuisse mente, precor.
Cetera pro meritis olim dictabitis Apollo,
10 Teque tumbe somnus turba nonum canes.
FRANCIANIA

Henrico III. Christianiss.
Nobilium necnon firmè innumerabilis ordo.
Vnde Parisinus cum ciublicibus ipsè Senatus
Præ reliquis etiam nomæ tandem gaudia mentè
Concipit, ac dominum; chari post funera fratris
Triumse verum clamat, quin et ribi grato
Nunc gratatur omni animo, cum milite multo
Septus, in adventum procedit, et obiis inde

Seo offert, fragilem salvo pro rege patræs,
Ac estre pro roto cum laude effundere vitam.
Genius sollicitae parti, vrbì celsa Parisi
Mænia conseddit, pars alta voce parentem
Te patriæ verum ingenianat, vnitioque penæs,

Et fedem antiquam maiorum, audiamque petentem
Aspicit intentius oculi, et Numinis inspirat.
Virtute, vultumque omnes mirantur, et ora,
Mentibus hinc populi subito tam gradia surgunt
Gaudia, flante animo dictis parere parato.

Aurea credentis prætorum sacula quandam
Sub regno sediura tuo, in víctorique prores
In latos vtbus abivit, numine sahio
Splendites latè prefens in pace gubernæ.

Nec mirum nam solè velut redunea serenum
Ver videt, Zephyrisque venis spirantibus estas,
Quæ densâ gratis prælio, et secura vigent
Quæ fuerant tandem surgunt in luminis accræ,
Quæque animi latæ, necnon opè peleora mors
Consipserit sì te, tantis et honoribus auctó

Ad patriæ redungente lares, et maximæ princeps
Gaudia cum populo præ famis Francia promis.
52. Letiriamque admen later sub petitore versant.
Nam nisi te nos Franciadem fordtissime Herite,
Terrarumque decus patria rem circinn dedissent.
55. Numina, qui proprium regas virtutibus orbem
Eximis, cum Parca ferux, cui parcere Parcas
Fas erat, ripuit perennis flamina vitae:
Ehne quam subito casu non Celtica tantum
Collapsura fortes sed et verbes, oppida, castra.
60. In peius nuntiunt sine Rege et legi, pro re
Qui dare iura quaeque populus, et ferre saltem,
Defunctum fratrem multis renocantia vatis.
Et tuis enim hostis alio mortem deflexit amore
Carus Christicolos omnium quum sive amarum
65. Ingenit abreptum sboles defert populationem
Quinetiam ante eius suprema funera vitae
(Si modo tam magnum fas fit renovare dolorem)
Sol caput obscura nuximum tremens rexens
Mellius erat, neconc novis flamma profundi.
70. Insectorque canum lareatus, eur ara volucrum
Agmina signa debant muros inflare dolores:
Sed quis, cum nitsis cret delurus ad astra
Per mortem, qua cuncta maner, fatumque flatet,
Carolus seregimus tibi fratri urna, Dynastia.
75. Et reges deos placidum, in signisque coronam:
Ceis latet ura, quia sit Penfario dama.
Et quamvis senior, mundo deceperis, orbi
Te fratre in imeni visis carmen ille superflor,
Cuius in exemplis procedis sedulius visor.
80. Hinc quoties tantum fratri nos fate fatigant.
Principis insignis sortes (quod numina longum
Faxint diuorum; tua nos presencia firmat.
Ergo age nunc latare tuis cum gentibus Henry,
Auspiciisque diis, titulos scerpumque capesse
Imperij, & geminus nunc Rex afflicte vocari.
I tua quo virtus te duct invidia, Crispia
Numina precipiunt: monstrum intratibile, bello
Vincere si poteris quoduis, sic ferre salutem
Ciibus afflictis, populoque in pace tenere,
Et saepeque roges nomen, Martiique mereri.
Vnde tibi memoriae panem et encomia Franci.

INVICTISS. ET OPT. REGI
Henrico III. Galliarum pacificatori.
P. F. P. P.

Pro ingressu omine suusto & regiminis succed-
sum ex opatissimorum atque salutarum
votis, Religio, Justitia, & cun Apolli-
ne Musae, toto orbe mediei cele-
beritatisque Parisiorum

LU TETIANAE

Rancia gauna Henrico diadema priore
Regale & fortis sceptra gerente manu:
Henricus pariter felice secundus ab illo
Nomine, famosi Mætæ regique ssecut.
5 Idearum amiqus fecus ex genitore secundo
Terius hic eadem sceptra verenda tenet.
7 O dulci veniosis cum nomine dulcia fate,
Confilio vet populum et Dives honore regas.
Roma triumphales flatuit victoribus arcus,
Palma quibus sibi sanguine parta fletit.
At sibi perpetuum sine sanguine Celta triumphum
Sponder ab auxilio maxime Ferice tuo.
Pax opus effingis, iustos pax reddit honores,
Ipse locum in sola pace triumphus habet.

OLIM ALIA, ET
Æquiones Æpost oleus Martyrologiae, in varis hifice passim
confusionibus logomachiae, quæ tenebras Cæsi, F. secte ex
Gallia vniuerlo mundo optime accommoda & Europæ
medio per Alpes, Italiae, mare Mediterraneum, Hierosolyma,
Syriamque regiones Austri, Indiæ, et Persid. Orientis.
Saracensiam, Constantinopolis, Hæresiam ac Scænom et
e Conventiam Sarmatarum, Moscoviam, Tartarumque Septem
trionum et domus populum mundi, omnium Imperii ordinum
Electorum & principum sulas, necnon Christianitatis totius
Academias:
Adaneæ, dimidio orbis terrarum partis, ab Europa Ta
uai fluvio, ab Africa Nile diremptis,
Peregrinationis priores sena labores histori
cos ac factores integros D. P. P.

Quid ei potest videri magnum in rebus huma
nis, cui æternitas omnis, cotielque muni
di notam magnitudine Cicero.

DE EFFIGIE

TV patris aeterni faciem, pie Christo solvet
Ad quos nos homines condita turba sumus.
Ego velut diu a primis simulachra figura,
Participes fac nos sic Deus esse tui.
DE
SANCTORVM TRIVM RE
GVM SOLENNIBVS, ET NA
tali DOMINI,
Narratio historica atque Sacra, Ecloga concripta
AD
SACRATISSIMVM ET
POTENTISS. PRINCIPEM AC D.
D. MAXIMILIANVM II. Rom. Imp. August.3.
Germania, Vngaria, Bohemia, &c. Regem, Are
chiducem Austria, Ducem Burgundia, &c.
Dominum suum clementiss.
Ab
Eiusdem Sac. Celf Mtis servuo, Regioque
Francis beneficiario,
Iacobo d Falckenburgk Milichio, Branden
burgo, I. V. Doctore.

15 74

VIENNÆ AVSTRIÆ EXCV.
debat Stephanus Kreuzer.
IMPERATORI, DOMINO ET PATRI SVO, ELISABETHA Regina Franciae.

DOMINE, CVM PRESENTI,

un allator ifte, nomine Iacobus de Falkenburg,

necum in hoc Regnum se contulisset eorum afferentum, quos mibi a te discedenti concesseras, praefectus,

ut in tempore hic commoratus, sua percuteritus studia,

vt ad virtutum juris Doctoratum fuerit promotus. Nunc

vero ea insignita qualitate, in Germaniam et Aulam tuam

renigrare, tibi, occasione oblation, eo, quo solitus est, animo

ministerium praebere decrevit: Et quoniam praeclarè atq

laudabiliter se in commisso sibi onere apud me gestit, exifi-

manu, Domine, humilem humilique ipsius supplicatione

ad admitendum, quam nobis eum in suum obtulit, ut bae

devi tibi testimonium perhiberemus. Te itaque, quam possim

maximo, rogatum velim, vt, si idoneus ad tibi ministerium

exhibendum videatur, eum aliquo munere dignum iterum

in aula tua, in quo se exercere posset, et in maximo, fidele,

atque sincerò, quæ semper in tuam Majestatem affeceris,

et animo posset perseverare. Hoc si feceris, eò magis me

obligatam efficis ad humilibimum tibi obsequium praebendi,

et a DEO precibus contendendum, Domine, ut longam

tibi et involum vitam concedat. 


Ex Gallico V.
GENEROSO AC MAGNIFICO DOMINO D.
RUDOLPHO KHVEN A BELASSI,
Liechtheberge Domino, Libero Baroni in NeuiLems-
pach, Sac. Cel. Mitis Consiliario, Camerario, & suo-
premo eiusmodi Equitis praefecto, Domino tuo
Clementi & Patrono omni fide sem
perât Colendiff.
Pro felici Anni noui auspicio.
S. P. D.

HAsetus arma Ducum Regum hymenea, triumphos,
MILICIVS cecini: Nunc sacrosancta canam.
Sic mundus valeat, valeant commenta Poëtis,
Et valeat sallax ambitionis omnis.
Videris elatos, qui sibiluntur in altum,
Desipiant tumida pra graviitate rudes.
Hos odi, Asonidum fulgentis lingua cathedras:
Contentus studio simplicitatis ero.
Sic loquor expertus; scio quæ tragedia Mundi:
Hospes eum pasim, munera jépè tuli:
Vidi Anglos, Scotos, Danos, Suevos, Polonos,
Nauaros, Hesseros, LILICEROS Duce,
Teutonas, atq. Scythas, Hunnos, Belgasq. Bohemos,
Europeæ scholas, Pegasidumq. choros.
Sic decet externos bonum perdistere mores:
Sic, mibi ingenio sana trabenda suæ.
Nunc, iuga montis aper dum, & flumina pisieamabit,
Tranquillo Christus mens mihi 1 E S VS erit;
Mente colam Superos; & quod natura negabit
Visibus, apprendam pectore, corde, fide.
Christo grata canam, vere pietatis amator,
AVSTRIADVMJ, cliens immoriturus ero.
Hectibi subietus, Generofe RP'DOLPHE, libello
Et modicum volui significare metris:
Tu IN'Duperatorl commendans M A X M I L I A N O
Me, ( rogo ) qua poteris parte iuvares, infes.
Ibis pro meritis famuli experiere labores;
Aigolor inde meus fata Rhuena canet.
His tibi currentis precer ANN I exordia fausta:
Et bene, cum charo Cesare, vinre. Vale.
IDYLLION
DE EPIPHANIIIS DOMINI,

SACRATISSIMO
POTENTISSIMOQVE
PRINCIPI AC DOMINO
DOMINO MAXIMILIANO SE-
cundo, Romanorum Imperatoris semper Augusto, Germa-
niae, Ungarie, Bohemiae, Dalmatiae, Croatiae & Sclaven-
iec. Regi, Archiduci Austriae, Ducii Burgundiae, 
Stiriae, Carinthiae, Carniolae, Silesiae & VVoirtmar-
gae, &c. Moraviae, Lusatiae, Marchionum, Alsationum Landis
grauio, Comiti Habsburgi, Flandriae, Tiro-
lis, &c. Domino & Caesaris suo 
Clementissimo.

Subiectionis humilimae, observantiae, atque sui commenda-
tionis sempiterne, in felix aedium Annii
noui auspiciun, medium ac finem felicissi-
mum, dicatum.

EPIPHANIA.

Sythus ardentissimum ab aere lumen
Spargit in terras : iubat baurius ingens
Numini, REGES, Xenion ferentes,
Tramite ductat.

A ij Caesar

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CASPAR. MELCHIOR. BALI
THASAR. MARIA.
Quid facimus? praesens curiam non sequus aede.
Pulsit, et certe famae documenta requirit?
Eccetiam populus concursitat impiger, illam

Appetit aet ux dorum, iacet is quaquecibus insans.
BAL. Muculguus minatur incrus, qui corpora fuscus:
Adsensione, dentes tamen albus, et albus ocellos:
In nostram partier si ex bis Endamona quisquam
Hinc, et felicis ditissima listona Charta,
A quo Arabes geniit, studio, seu forte veniret
Dij, quo rumore ipsa etiam percussa Sabaean
Confueret, vel quo numero concurreret agmen.
Molliculi niiiueam formam mirando coloris?

Sed 'viden, accelerat pramissus prodromus, istae
Auguror ediculas, quibus auguifissimus insans,
Aeg puerperio Dea florentissima gaudent.
Eccetiam rutilans supra caput adstitit aetron.
CAS. Ingridimiur. laceris constructa mapalia tellis
Cernimus, o Domini, rebar caelestibus ipsis
Indicijs responsura et terrestria regna
Extra natum rapitur meditatio partus
Istius, et sociis, bunc culmis dum cerno iacentem,
Cuius ab imperio diversitur orbis Mundii.

Te, venerande puer, magnu nunc ore sonandum.
Venimus, et fluuios tranasuanmus arte Sabaean,
Donec et bas licuit ternas contingere Iude.
Huc cursus fuit. At Ducis imperiofa voluit
(Nomen Idumaea qui sanguinea mun tenet Inda)
Isteit adorandum nos hic inquirere numen.
Te dominum coli, cum ilio fatemur eodem,

Per
Per quem principium radiatia sidera noctis,
Tergemine telluris onus, fortitum et aer.

Atte per Superos, et si quod numen Olympo
Maius adoration, Solem, Lunamque gubernat,
Oranum, Regina Deum, et placidissima Dea,
Dict, quibus in terris parta est tibi gratia tanta,
Vt fieres mater Domini, laetando incellum,
Quo non digna fuit fragilis natura profecto
Tota bonorum, mecum vel ab hoc vt voce rogaret
Particulamque polis, trifidum qui circuit orbem?
Quae meriti fuerat ratio (precor) ineluta tanti,
Captus amore tuo, quod te ter maximus autor
Infitiae, proprio vi nigena ditarit alumnam?
Talia nam tuas, bis et maiora, Sibylla,
Ante tuos ortus quondam, et, cecinerere, puelli
Istius, ubi hearnus quis ombracula pandis opaca.

MAR. Adeo sis video rerum novitatem, feroni,
Huc vos, o Reges, et limina supplice cultus
Hec venerarier, hic dulcescente benigni
Numine iam proprio DEI, quem gesto lacertis.
Seruitium gratum genito, gratissima mater,
Spondeo fas vestrum fore, dum calor astra fovebit.
At qua progeniem signis fatalibus auferam
Noscere percepitis, Reges clarissimi, et huius
Natalis pueri qualis conceptio pandam.

Virgo pudicitiae, et morum studiose piorum,
Sic ab ano Matthe, Leuiq instruueta parente,
Sedula dum voluo pietas, de more, tabellae
Legiferi Ducis, et quae sit generatio tandem

Me[s]ia
Messie nostri, facio veniente, futura
Invenio veterum clarissima nonina Regum
Stemmate, quo serpens in milia multi nepotum
Posteritate genus, ramos expandit, oliva
Instar, & quomodo producit palmine baccas.
Ecce per octulas (dieta mirabile) valvas
Venerat orchestra fulgentibus angelus alit,
Qvem Gabriela ferunt, (is enim modò nuper Elisam
Viferat, et sobolem Zachariae dixit eandem
Divigenam Mundo parturam, quae tamen ænum
Vixit annus, certè aut vixisse videtur adulta)
Me saluere inbensi, prospera cunctis precator.
Salve (a) virgo, Maria sanctissima Dea,
O celestis auctor gratissima numinis hospes.
Intelego Deus fulgentis, eter amoris,
Amplificiæe scatet pietatis nefiis abundat.
Gratia te Domini caelorum maxima succo
Irrigat aestero, termas relut irrigat humor,
Quisimulebilarat crescentia germina, rore.
Est Dominus verè tecum: benedicta per ænum
Inter eris cunctis mulieres, totius orbis.
Nam benedictus erit fructus quod ventris opinus
Ille tui, quae propria virtute parentem
Efficiat, verè mirando reditus ortu.
Dixit ut hoc Ego sum partim stupeasta timore
Examina similis: partim respondit parando.
Rursus ut exanguem me consolatus amicé
Angelus: Haud metuens purissima virgo Maria,
Ei nuenta tibi coram terræ maxima plaste

B Gratia
Gratia, qua nec adhuc tota sit altior orbe.

Conspice etenim praegnantem, raro timente
Fidelium, cuinis nomen dicetur IESVS.
Illus imperio sanae solleter, & armo,
Maestas regni, cuinis clarissima partu
Temperies animos Stygia formidini soluet.

Magnus erit, quanne & dicitur filius olei,
Et parvis eterni, cuinis simula tur, & eorum.
Illus hand mit fuerit exceptum potestas,
Fune carens annum velit reparabitur uno.

Memisci: quem (retuli) quid adhuc contraria narras
Nature humana, cui carnea neque propago
Infusa, cui sololis dat vis fuit atque creandae
Coniugio? noster (dic) partus quomodo sitet,
Sine virginitatis vires experta pudici
Connumi? nunc fuerit, caflamag, referuens?

Spiritus (in) Dominii superiruet ase repente
La te, (respondet mibi nuncus aliger) alio

Quae illustrenda DEO es, praegnanter virgis alium
Gestatura; pares mirando munere partum
Lactificabis, & hae sit tue crimum vitae,
Mifti utiam fana hec, que te gravitatem parentem
Es fixit, calo sanctissima femina ducet
Num poter hunc Dei dignatur nomine, virtus
Cum patre cui par est, & inexuperanda potestas.
En tua tunc precein cogitata superbit Elisa
Visceres promulgo, secundum bellitus infans
Al primum pariter quam sollicitabit adultam.

Nuncius augurio que præstancissimus ore

Dixerat
Dixerat, euenere mibi, simul Aeronissa.

Hunc gaudens vidit, gaudentem numere tanto,
Pondere & inspirato ventris abire comandum
Ad canes: rives, rugam & planare siniorem.
Rite salutandam eum per montana petissem,
Pasibus occurrit tremidis, plaudenst' lacertis:
Q. (ait) o preslaus Maria, o virguncula, felix
Credere pollicitis potentis quae sponde Tonantis.
Perficientur enim, tibi quae sunt tradita dictis
Cuncta beatifica (mibi credito) numinis astro.
Audini, & subit OPER mibi flamma per annas,
Conceptum verè fidei consequenter vigens.

Hae mea mens igitur cumb magnificaret Olympia
Hunc Dominum, vafti paret cui machina mundi:
Mox exultando mens exultauit idipsum
Spiritum, atq. salutare hic conceperat omen,
Mentio salta mibi fuit pr placitissima IE SV.
Est Deus excelss humilem miferatus ab altris
Ancillam: Caufamg reor fore perpetue curfu
Fati, ut felicem me praeject, atq. beatam,
Omnis ab extremo generatio margine Mundi.
Fecit magna potens miracula maximiis Orbis
Clarificator: obid testantur pririma signa,
Visutem illius & sanctissima nominatae salus
Transgredier, totum & contingere pasibilem orbem.
Hos nubes illius miferatio tota fenefcit,
Quos timor huic, & omnipotentia rite subvenat.
Difijcit is valido complaudens brachia motu
Et Zelo accessors fervens exasperatus,
C. est levis ambitio est, et deb. i.anda superbium
Vanos, procax, tumido, ferox iastantia flatu.
Detrudit summus celas de sede potentissis,
Eunctat atq. humilem, misera de ferte, clientem.
Tam pater es levis, sic est manutens albumm
Affevis et canitis alimenta ministrat abundes
Filius, dominum qui supplevit voce salutari.
Divitiis, et opum cultus splendor, rapaces,
Viter insigne furto, vi, fraude, dolos.
Mittit ad auctupiam Satanus, stygias et volucre.
Ille, recordatus promissi, maximus autem
Institutus, dedit Israel ipso fante salutem,
Suspians, puerum vetusti pater optimus utro
Sublevat, et blandis interiit ocula verbis.
Hoc est vaticinans Abraham, et dixerat olim
Ipse Deus, proflus nunc euenere bonorum
Tot cumulis, siccum quod prominat aquor arenis.
It genus hoc Abraham tuit indeleble terris.
Hinc fore, magnificus ornandum et dotibus axe
Secula prouenient dum produciisima seculi.
Ex illo iam me fecundam tempore fecit
Virgineo puer iste tempus, paupercula fortis.
Dum cesfenda erat, et Betlebem taxanda facultas.
Cesaris Augusti imperio, cui regna tributum,
Et dant vestigal toto genera fr sub axe.
Et tamen ipse Deus scombria nostra secundis
(Nam finis islius thalamo iungenda sufflem)
Condecet, voluit pres. etextu clarior adi
Conuizit, desponsamteq. esse marita.
Inqualido: monitus qui namine fruit amato
Filulo, patriis in specie quem diligis, ilsi
Sectularem dominum praebebit Grinde:
Hinc summo vacat falsis infamia linguis,
Tollitur onus simul utandum crimen boneste
Virginitatis: en est mea maxima gloria fana,
Gloria, quam sancti quo praedicere prophetae,
Qui concepturam cecinerunt virginis alium
Quae gestet mundi domitorum, visce custo.
Sola tamen pieas bie est celebranda Tonantis.
Nam quia magnifica fueram abeitisima gente.
Idcirco meritum omne exclusit gratia nostrum.
Gratia larga DEI est solis operosa piorum
Pectoris, qui se abiciunt, sua & omnia damnant,
Ingenium, iones, virtutem, opera illa, deorum
Attribuunt sibi met falsa quae premia iusta.
Cas. Que quondam vestri, prestans Regina, prophetae
Fatidici, inficliu cecinerunt pneumatibus anim.
Occulta sem trans gravam ignorantia nobis
Haec venus, aet fuit sors latera profundo.
Vtamen Locris habitauerat, ing colendo
Littus Erythraum tenet Cumea Sibylla,
Ionia in magna, Graia cantata libelli,
Illius nobis sunt vitora oracula scriptis.
Hec fore praeditis, memoras que calica Nymphae.
Nam probat Hesiodus, terris celeberrimus olim
Helladis, Astraen (veniebant cum area fide)
Erigonem velo raptam, dum imus nefando
Ius pium, studio cepit succumbere pravi.
Sed reuehenda canit Saturnia secula rursus,
Felici rerum, Mundo proferimur, cultu,
Cum nova progenies caelo mittetur ab alto.
Virgineo lactaenda sinu, cui nomen id extet,
Gnatus ego ipse DEI, Salvator CHRISTUS IESVS.

Verisigitur de te mater veneranda locuta est,
CHRISTUS DEVS, cuius sub nomine bella quierunt
Ferrea, divus amor, feltrata secula Martis
Interiereferi, dum lux micat aura, mundo.

Quando regens igitur statuis tibi condere regnum,
Acta nonam regni trabeam felicibus oribus
Auspiciis, lux teae, tuo durantia toto
Tempora, ut incipiant magni procedere menses:
Nos tua gratuitate pietatis, maxime regum
Opportuna pietatis obsequis.

Terrefra nom te trabeam popularibus armis
Flaudereferum, pulsurum aut enfe tyrannos,
Coniunctus: patriis verum virtutibus orbem
Pacatum adeo DEI, durante per annum
Iustitia: vero, Fidei, pietatis in aula.

Indicio est summus Iustus, quod lucet Olympo
Indicio pariter cumula victoria cultus
Deo: hic igitur paruo munuscula cultus,
Inclyte Christe DEI mens, et patriis unica cura
Affirmamus, qua tu sic percipe, candida Virgo
Nomine filiolis, non te nos reris eodem
Posse faisset dignum munus nos reddere, caeli
Quia potens iterat Cherubini ingenta alti,
Supplice sed cultu nostrum te testimur obig.
Seruitium, præsens præsenti: exaudiet ille,
Pætoris absentium deuota precamina, clœmens,
Seruorum, e reget is seruitia fœcâta clientum.
Hoc igitur regale manu, divina, talentum,
Heroina caele, è nostra quod promptissimus arca:
Thuræ corticibus Libani que mascula crescent,
Ac myrrhae virgulta, Arabum que fructificaret
Montibus, obtexunt siœmis cum mibile gummi.
Et quia dulcis amor patriæ, renovatº cupidæ,
Te soli, placètis tribuit quæ semina vitæ,
Cum tibi, tum humano generi committimus, istum
Mente DEO puerum nunc commendamus: babebunt
Pœtora nostra DEVM, qui nos tuatur ab alto.
MAR. Nostra patrocinio paupertas fulta benigno
Vestro est, invicisti Regem, quod sentit opem:
Mirificam, fero reddet pia gratia penùm
Numinis aetherei. Vos maxima cura Tonantis,
Vigilœque IESVS benedìctos, stella planeta.
Pax, favov aethereos, virtus, laus, gloria fame.
Felicis terris, calidâ sequantur in arces.

CONCLVSIO.

Sic puer ipse idem, noûer Salvator, IESVS,
Te incolumem seruet, MAXIMILIANE, div.
Cesar vide potens sic viuet & AVSTRIA dier:
Hic bene, viue div, MAXIMILIANE, vale.
ACADEMIARVM, PA-
RISIENSIS, AVRELIANENSIS, ALL-
arum, in quas a Gallorum Rege, CAROLO VIII.
(Augustissimi Imp. MAXIMILIANI II.
genere) Mecenate in stud. missus,
testimonia.

NOS DECANVS, RECTOR, ET
Collegium DD. &c. universi & singulis, presentes inspec-
turum, salutem in Dio. Quaniam pium est veritati testi-
monium peribere, idcirco omnibus, quorum interesse, notum
facimus, dilectum nostrum Iacobum a Falkenburg Brand-
deurgum, Regium Franciae alumnum, esse integerrimum
ac pium, morum probatisimorum atque solida eruditionem
virum, eximius ingenii dotibus praestantium, rerum experi-
entia & variarum rerum notitia instructum: Atq. verum
nobis, familiaris scholaslici in nostris bis Universitatibus,
ibidem, modestitissime atque amicijs. morum suisse, ac studi-
is in iure Canonicum & Civil sub domino DD. I.V. profess
foribus excelsissimis. Lectiones eorumdem diligentissime ade-
undo, aetius scholasticos & disputationes more aliorum stu-
dentium sedulo exercendo. Eundem insuper quos, iam I.V.
Doctorem promotum solenim, commendationibus, amore,
atque promotione dignum, si exserimus, quod erudi-
tionis sua beccinimae suum solam exhiberit nobis egregias
verum & opuscula atque Poemata leuia dignissima & pias
composita, eddere digna publice. In cuius rei jam prerin
um testimoniorum tabellas sigillis nostrarum Universi,
scultatis appennis, & sibi barum nostrorum propriis sub-
scriptionibus annotari volimur. Data, ut iisi, V.

Cura Ducum fuerant olim Regum Poetae.
PRO/SERENITATIS IPSIUS AUGUSTISS. NATALIS./DIEIQUE. D. MATTHIAE
recordatione anniversaria F.D./ Magnifico et antiquitate generis
nobiliss. D. CASPARO A DANWITZ, Archiducali Cons. intimo/et Camerario
supremo./

MUSAE.

Magna fuit priscis Natalis cura diei;
       Quisque Deo inde suo sacrificabat ouans.
Hinc tua dum celebro Natalia, summe Mathia,
       Nil Genio, ast fundo vota precesque Deo:
Vt tibi laurigeros deinceps victoria portet.
       Successus, duri dulceque Martis onus.
Suscipe militiae ergo iam imperterritus ansam,
       Concito et aufugiet territus hostis equo.
At prius aduersos quam progrediaris in hostes,
       Certa vtrobique tibi est pax statuenda domi:
Belgica qua partim reputatur terra carere,
       Necque illi tribui, te nisi dante, potest.
Nos tibi gratamur dominanti et fausta precamur,
       Talia quod tantum, quantus es ipse, decent.
Nec minor ingenuas studiis florentibus artes.
       Ac fouisse nouem sit tibi cura Deas.
Quae spretae sine honore iacent hoc tempore passim,
    Hac re nulla tibi gloria major erit.
Tunc Deus indomitas, tibi Marte fauente, cohortes,
    Hesperidumque dabit, vincere posse manus.
Tunc idem extendet late tua sceptra per orbem
    Hacce diu vitae dans tibi luce frui.
Sic tuus ille dies Natalis saepe recurrat,
    Quem facilis prompto carmine Musa canet:
Et quas nulla tibi poterit delere vetustas,
    Laudes semper erunt; tu immoriturus eris.

ILLUSTRISS. PRINCIPIB. AC DOM./ DN. Guilhelmo Principi/Auriaco,
comiti in Nassau etc./ Vicecomiti Antuerplae et Bisuntii, necnon
Brabantiae,/ Hollandiae, Selandiae, Transinsulanorum, Vitrarectique/
gubernatori, et sereniss. eiusdem D. Mat-/iae A. locum tenenti
per Belgicum Generali.

BRITANNI.

INclyta Belgarum dextro molimine plausus
Concitat altisonos virtus, atque oppida et urbes
Maxima cum minimis laetantur, ovantque Brusellae
Menia subsiliunt, motantque cacumina turres.

AEerea flammuomas disploedit machina glandes

Fulmineo sonitu, liquidas porrecta sub auras

Tecta fragore tonant, et nubilus infremit aether

Insano veluti cum diri fulminis ictu

NUTAT ATHOS, VASTOQUE FREMIT DIUUISUS HIATU

Ossaque, tum Rhodope; tetroque Ceraunia pulsu

Quassa fremunt, raucosque ciet per saeua tumultus

Aequora, ventorum rabies, fluctusque sonoros

Dimouet in cursu rapido, lateque dehiscens

Vnda sinus trepidos, contorto vortice pandit.

Mosa procul gelidum tumidis caput excitat vndis,

Laetitiae dans signa suae, festique trophaei.

Florigerae tabulas protendit margine ripae,

Et trifido iactat luctantia carbasca cornu,

Plaudentes inter lucos syluasque comantes:

Scaliados saliunt Nymphae, Archiducisque Dynastae,

Affusae genibus gratantia carmina promunt.

Castalidum placido ritu, vultuque benigno

Armigeri denso procedunt agmine ciues

Vexillis tumidis, et ficti praelia Martis

4. Mania
Conflictu simulans apto, patriaeque Mathiam
Magnanimum excepsum patrem, dominumque salutant,
Belligeri populi, quondam, cui bellica virtus
Hesperidum cessit, palmam, clarosque triumpho
Impete diffissis cuneis fortis obtulit ausu.
Nullus in Vrbe locus, tanti commercia plausus
Negligit, aut rapidos regali more fragores
Horret, et affixis prodiit fastidia signis:
Hic ludi aeduntur, cytharae, clangorque tubarum.

Omen inest coelo: coelumque diesque serena
Brumai in medio, volucres delapsa per auras
Praepes adunca Iouis, notissima Teutonis armis,
Archiducis iactat titulos, et nubila fundit
Remigio alarum celeri, gentemque trementem
Praecipites rerum lapsus, variasque ruinas,
Erigit, et pressis spondet solatia rebus.

Denique confertae veniunt examina turbae
Festiuo strepitu, primoque in limine agrorum
Expectant charos ingressus, votaque fundunt.

Ergo age ouans princeps, sedato gaudia vultu.
Inter tot populi plausus, festosque triumphos
Aspice res inopum quassas, Hostisque furentis 46
Insultus rabidos, tanto sub pondere rerum
Oppositis frangas signis, ferroque retundas
Effrenes animos, laetaque in pace reponas
Disiectos hominum coetus, animosque solutos.

Sic tua laus, fama, toto florebit in orbe:
Rite trahet summi clementia fata tonantis,
Et varios addet titulos, populique fauorem.
Maxmilianus item primus qui hoc nomine Caesar
Belgarum Dominus Maria cum coniuge factus,
Filius ille Philippus item sub quo aurea vere
Saecula fulserunt, Quintus quoque Carolus ipse;
Corpore defuncti quamuis, vt pneumatis almi
Attamen ex alto spirantes omina mussant;
Caesarea vt soboles, de illorum sanguine creta,
Legitime praesit Belgis pacemque reducat;
Et Duce cum Austriaco redeant bona saecla vetusta
Id tibi suspiriiis iam quisque, Mathia, precatur.

Annue, et, alme Deus, rata vota precantis habeto.
Hinc tibi grata canet cum adjunctis Anglica Cimbris;
Atque inde Archiducem laudabunt sponte Sicambri.
DN. PHILIPPO INCLAYAE DO-/mus Croyae Dno, Duci Arschotensi,
Principi de / Chimay et Portien, Comiti de Beaumot,/ et
Seuinghem, etc. Eq. A. V.

HANSA TEUTONICA.

FULgidus aurato dum sol veheretur ab axe,
Ingentesque sua lustraret lampade terras:
Et cum iam toto fulgerent sydera coelo,
Auricomusque caput rutilum demerserat vndis:
Abditus arcanis, casu dum forte manerem,
Incipliens varios animo peruoluere casus.

Astitit ecce mihi sacrarum turba sororum,
Atque una ex ipsis placido sic pectore fatur°
Quid tibi nunc curae? quae stat sententia menti?
Cur non dulcisonis resonant, dic, ora Camoenis?
Ecce nouo affines accessit sydere terras
Hospes: is Austriadum (superis sit gloria) lumen,
Princeps qui Belgae moderatur sceptrar Mathias,
Et meruit tantum summa virtute triumphum,
Pro quo illi meritos decernit tempus honores,
Illius et cuncti tollunt ad sydera nomen,

Ille modo praecclara subit Dux tecta Brusellae:

Huius in aduentu poteris torpescere? plectro

Nec reuocare sonos, dulciue Helicone relictus,

Carmina non sumes, quibus exultantia dicatas

Gaudia? Caesaridum genus insuperabile cantans.

Quare age (namque decet) Conceptus exprime mentis

Laetos, des plausum, qui sumpsit sceptra, Mathiae.

Haec vbi dicta dedit, tenues discersit in auras.

At postquam Titan coelo dimouerat vmbras,

Et roseos aurora polo monstrauerat ortus,

Haec ego commemorans, Musarum iussa capessus:

Per me neu summi fieret vox irrita Phoebi:

Incipio tandem gracili modulamine, magni

Carmine submissos depromere facta Dynastae.

Ergo qui Belgum saluus succedis ad oras,

Sis saluus, venias, foelici sydere, summa

Austriacae stirpis lux et mea vita, Mathia,

Tempora cingantur viridi sacrata Smaragdo,

Vnanimesque omnes populi laetentur in vnum,

Imperiumque vrbis, Statuum sacer atque Senatus,
Tota cohors procerum peragat de corde triumphos. 37
Nominis Austriadum decus, optatissime Princeps, 40
Non meliora dare his poterat Cyllenius ales
Nuncia; quam quod te Scaldim perduxit ad vsque.

Nam veluti excelsa surgis de sanguine Regum,
Sic excelsa tuo regnat sub pectore virtus.
Omnia Thesaea Princeps pietate gubernas.
Aonils sed quid verbis nunc pluribus vtar,
Cum tua sit virtus maior sit gloria maior,
Quam facilli possit quisquam comprehendere Musae.

Interea felix. et terque quaterque beatus,
Viue diu Christo charus, Belgisque per annos
Nestoreos praesis; ac tandem debita Olympi
Atria conscendas cum Christo in saecla triumphans.

Haec tibi septuaginta duae Vrbes, foedere iunctae,
Sic nostrae optant et foelicia plura precantur.

ET/ DN. CAROLO PHILIPPO DE/ Croy Marchioni Haurechensi, etc./
Academiarum, inter Rhenum, Sequanam, et/ Oceanum, Chorus.

Nos quoque qui sanctum placamus in aede Tonantem IV. 1
Et nos qui colimus Musas et Palladis artes, 2

188
Caesaridae rerum domino, nostroque, Mathiae
Gratrum, meritosque illi tribuamus honores.

Iura, Magistratumque Deus, Regumque tribunal
Qui statuit, populisque dedit sua vincula leges,
Ille tuum Ingressum tua sceptrae et facta gubernet,
Princeps, cui patria haec est tradita rite regenda.

Hactenus ingenti luctu transegimus annos
Principe sub vario; te non clementior alter,
Te rebus Belgae duris non aptior alter,
Quid labor aut benefacta iuuant? te denique nobis
Induperatores abauus, proauusque Philippus,
Post sua fata, et nostrarum dispensa rerum,
Transmisere, modum lacrimis ergo addere fas est.

In te, magne, etenim spes est sita magna, Mathia,
Tu mitis luctum, lenis tu pectore in aegro
Gaudia succendis, tuque omnia laeta reportas.

Nulla salus armis, fas sit modo poscere Pacem
Ex armis cudit rerum pax optima falces,
Mutat vomeribusque enses atque addit aratris;
Pax apibus galeas pax foedera gentibus aptat.
Pace nihil melius: gaudent ita pace Britanni.
Si tibi quis bellum sumtis tamen inferat armis,
Parcens subiectis debellatura superbos
Laeta tibi e coelo portet victoria lauros:
Et sic te alternae cantabunt laude Camoenae.


BELGICA.

Sic tibi commisi modo Belga, Mathia, salutem,
Quae mihi restitui, te mediant, potest,
Ergo precor foelix Natalis vt, auspice Christo,
Sit tuus: in portu iam mea nauis adest.
Gratulor ex animo et muito mellora precabor,
Vt rediit, deinceps tramite faustus eat.
Ecce vides rerum quam tristis imago mearum,
Qualis et imperii sit status iste mei.
Omnia dissidiis fuerant et plena tumultu
Hactenus; illa mei res mihi quanta mali?
Hostis atrox nostris saeuit ceu Turcus in oris,
Et mala cum stupris fanda nefanda facit.
Ergo serene meis Princeps tu consule rebus,
Cogeque peiores, vertere terga, Getis. 14
Sentiat haec obsessa tuas fac patria vires,
Iamque tibi victrix porrigat illa manus:
Victor vt Hispanos depellas limine nostro,
Belgica qui valido milite regna petunt.
Moestaque dant soeuo grassantes funera ferro,
Nostratum misere dum populantur agros.
Sic tua perpetuo celebrabo laudibus acta;
Vatibus et fies campus, amorque, decus. 22

Per omnes 17. ditiones Belg. ordine cum armo-/rum sculpturis
subseq. R.
BRITANNIA,
SIVE DE APOLLONICA HVMILITATIS, VIRTUTIS, ET HONORIS
PORTA I N QVA, BELTVI VITATHEA-
tridio, prater innumeris FORTVNA labyrin-
thos, in afficiorum solatium, maximé am-
pliáram honisratis divinis, ad gloriam ipsam
aeque salutarem perdocrniis, Ens
comium, libri 4.

Item de sollicitudine pro eessis quotidiano atque his-
storico Ejus. Tractatus argumentus virtutis, poli-
tiae & tci, omnibus eis in Republic, num vi ris
ti
muni fierantibus peregrines & lecti in script.

IN
Serenis Augustis: Anglie, Francie, & Hybernie
Regine ELIZABETHAE, Principis eminens
Iudei definaturs, DN:longi, sapientis aptis argu,-
Grassiam et Academiam laudem etm singularum
eligit, consilius in modum obsequiv honoris,
commendationem Apologiste, quae
re memoria perpetura, ergo

AD
Illustris. Heroes, Comites, Barones, Equitesque
'sapientes, Intellegentes, multa sollicitum, ga-

tie, apertum, & ornatores Regnos Britanos.

PSAL. 33.
Malum sunt tribulationes autorum, sed ex omnibus
his liberet eos Dominus.

LONDINI
Typis Richardi Graphei.

Anno 1620.
Marcel. Paling.

Historiae placeant celebres mibi credite vitam.
Instituunt, qua sint fugienda, sequenda, monitam.
Pabula non omnis sperienda est, velia legatur.
Hila mutant, cedem pariter sine crimine profunt.
ILLVSTRISSIMO,
Clementissimi Heroni, Nobiles Domino, DN.
Roberto Comiti Leicestrensi, Be-
rumi Decrpscolps, potensis. R. Elizabethe
a Consiliis inquiris & Equitum, nec
non eumus Orationes Actus
doctrin Cancellariae etc.
Bene tuus familiarius Me necati
participasti.

ET
PRAENOBILI ATQVE

Amplissime Domini. D.N. Godicho Cecilo Barros
BVRGHEIO, magno Angeli Thestaurato.
Cum in regionum populorum periculo, Neptunia
magnificentia. R. ab urbe & securitatis
Consilium, acque supremo Cancellerio
generis Acad. Cancellariae.
Litterarum patrum hieresis. DN. benigne.
 Clarissimi ordinis PERICHELIDIS
Equestris, sancti.

Sacrum.

1

Quumur & morimur, sine operatoe adsimus
Cuius certa homini quod minuta latent.
Vainos in terra exposti ter mille periculis,
Hic fortis ille domini, quo tribuletur haber.
Palladis oracio velatis Tros clasie petint:
Oceanum, quando diruta Troia fuit:
Sic quoque me genus, peregrinandoque Cupido
Calere in Argoas cum luctuque plagas:
Ne pelago ad libitum reftit lidet ire curus,
Propolitique Nauta sep 6 retardat iter.
Prosperus ergo dies, venti surgantque secundis,
Quo possim operari tutius ire viam.
Ad. Instinct.
Inueni portum, spes & fortuna vate,
Nil mihi cum vobis: Anglia parta placet.
Albion hanc olim dictam tenere coloni,
Apta fuit magnis insula magna viris.
Expulit altos Illes, pot, Britone viéco,
Saxo habitat terras, Angelide fique regit.
Anglia, dures opum, pacis gaudere triumphis
Sic voluit: pariter Belgica vince, vale.
Mire res mundi, pafsim concordia rara est,
Sola quieta fuis Angla Minerva regit.
Dotebus ingenij & praelanti corpore princeps
Innumeros superat nobilitate Duces.
Ac varios placide cohibens Regina Britannos,
Iustitiz cuilibus lux pietate nitet.
Cen flos labe carens, fanctis virtutis amatrix,
Anglorum felix haec diadema tenet.
Corporis effigie insignis et pulchra Dynaeta,
Pulchrior alt animi forma, decorque, lepor.
Anglia clara viris, at in hac regnante Yfabela,
Calliope sedem gaudet habere suam.

Mercurius
R.H.

IN multis permulta placet: supereminet omnes
Brutiadum Iuno, & Pallas, Reginaque gentis
ELIZABETHA, potens Heros, Martis alume.
Marchio Vuintonie, precedit iure Toparchas.
Alt flores imperij clari Locestrinus Heros
Fulget honore omni, Mufarum fuctor: & alter
Phoebus, Aun blanditus: Bedfordeus alma tonantis
Iitza colit: praefat validis Oxonius ausis:
Salpeter pariter virtute illuftris auita:
Excellit facis, prouam & Suffexius ortu.
Darbuis, & Kety, cum Lanco, stemmate gaudent:
Sic Huntingdonius, nulli pietate fecundus.
Bathonius, Camberlandus, floretque Vigoreus:
Clarct & Herfordus, viget & Pembrochius Heros.

Neptu-
Neptunulque alter Lincolnius esse putatur.
Warwick praetum generisque Essexio, origo.
Kildare, Northumberland atque Southamton;
Sut comites, Rutlandus & Ormand, flirpe poëtes.
Sunt vice, Byandine, comites & Monissaenei.
Arte Baconi quart, Burgalium acumine mentis
Magnus: & Hunsdoni debentur premia laudis,
Sidney, Hattono, Knolli simul atque Cophamo.
Crofts & Wilsagam, praetant pia munia. Wilson:
Sunderin, Mildon, placatque Dies Et Elisse,
Vallenda, Dec magis, & niage quiq; placebit;
Strips sunt alij & clara insignia mentis
Inclyta, quos inter celebris Sae fudius atque
D'Elms. Hic reliquos omnes recitare vetamur.
Ait Tfabella sui decus indebile regni,
Quod regir, auger, amat, feruat, colit, ornat, honorat,
Eleuat a qua humiles, concordes nutrit amore;
Sic vinae, vincat, regnando triumphet & ESS A
Nascere sacra dies, rutilantis fulgeat aether
Lumine, purpureum spargat in orbe iubat.
Salve felia dies, qua iterum traiet us asylum.
Praefar, & ex tumidis aquoris hauitat aquis.
Lux ea sic, fato caulis agitanda per altos,
Venit, & a teneris sepé cupita venit.
Hanc ego cunctorum summam seruabo dieru,
Alteraque in falsis est numeranda meis.
Africa feu me, Asia, aut Europa, Magellus ad An
Americhe, premat fine Cathalae, Polo:
Balsama dix, Ceres, Cerere, Thurn, prosequor A
Dizat & Argeto me Boerae.
Can potero tutò regiones ire per omnes,
Et peragre vagus quicquid is orbis habet:
Arij: Hac.
Sub Anguis folenni ritu celebranda, per auras.
Dum feror, & vixis tempora ducere mea.
Contigit a primo nihil haec mihi gratus ortu:
Lauro igitur simili vertit tropica geret,
CHRISTE Dei fofoles, nostra patronae salutis,
Viuo quod auxilijs fit pietate tui.
Alpices vt pelago mierium discrimina, puppm
Eripis, atque preces, voce fatente probas.
Quae tibi pro tanto referentur munere grates,
Quae veniet meritis gloria digna tuis.
Hec benefaceta tui quibus vnaqua nominis equet
Laudibus, & digno nostra Thalia stylo.
Quos titulos, flatuis quales, quas erigit aras,
Grandibus aut ponet marmora cefa notis.
Quando erit illa dies, qua pulsis peftore curis,
Ingenii currant funmina larga mei.
Me bonitate tua fretum testet ut xtas
Pollera, carminibus concelebrata mea.
Ergo calore facro emergentem Christe poetae
Dirige, quod laudis concinat aeta tua.
Carminibus prisci celebrarunt praelia vates,
Miratique tua faciel fluenta manus.
Cum tibi proftrato coperet Pharaone triumph
Amramides, prihi carminibus autor erat.
O quoque cecinit deiuisibus hofibus hymnos,
Victorique tulit plebs facra vota Deo.
Quid plus Isaiades nisi facra poemata scriptit,
Dum ferit aurate plebra canora lyrae.
Tot mala, tot caesus, utrum quis apertius vnaqua
Aduentus lucem precintumque tui.
Iam locus hie, proceri patriae coloniis Britanni
Scribere digna nouo carmina vate iubent.
Si veiler, Phoebi lites, & iurgia Bacchi
Audiet, atque Iouis reddita dicta, lauo.
Si caput Angligenum Londônis celebrat
Eundem laudes Pieridum solvi: (cupiuit,
Huc etiam placide Proceres cœtisset mentes,
Nam mihi materiam Chronica facra dabit.
Effe decet gratos Christi bonitates salubres,
Nominis ille fuit nos meminisse iubet.
Exul Apollonius viridi quid gessit in ater
Quantus in focias hic animosus amor.
Quata pericla IONAS pelagi perpetui abysso,
Qua quoque fvalutus speque modoque fuit.
Atque Philuileum qua frayuerit arte Gigantem
Páltus, dum proprio sodir ei enè caput.
Quomodo nil tutum valet per climata mundi:
His pirata viis pròdo alijisque latet.
Transfigur rixis, non hospes ab hospite tutus,
Nec inem paœsim sua tyrannis habet.
Hic patitur terris, afflictur ille thalaum.
Temporis atque loci pro ratione canam.
Condere nunc agitur, me, talem poema paratem,
Spiritus amicus tuus nominis aura iuuet.
Hisce BRITANNIE, piæ veræ tibi coæcro Musa,
Quos, precor, immensus diues amoris ames.
Et si magnarum permittunt pondera rerum
Perlege, nec parui desipice vatis opes.
Acceipe, que datur peregrè, modulafina promit
Et memor autors, signa clietis habes. (ptus,
Mee, tibi addictum, Regina defer ELISSÆ,
Quaque bonos porteris parte juare, juues.
Splendidâ quippe decet Heroes munera, magnas
Nec laudes humiles commemorare stylo.
Ergo mihi linguas optarem mille Maronis,
Ut tibi, ceu cupio, quaque placere queant.
Parsa dedi, tateor, meritis nó digna Dynæfium,
Rebus at in magnis, quid voluille fat eft.

Sic
Sic declaro meum peregrinans carmine amore,
Ofero & ingenue, carmina, mentis opus.
Dona nec inueniunt doce meliora Canione,
His liquide ornantur Numina magna Jovis.
Seper olore meo, semper celebrabris ANGLE,
Dum memori ipsi mei, dum Deus altra regit.
Te nenus omne canet (si quid mea carmiapolulit)
In me pro meritis munera grata feram.
Semper honos, nomine, tu, laudete; maneput,
Auxilatrices si dari vide mans.
Et mea cum tantu mercatu nympha patroni,
Ille sit ut voti summa caputque mei,
DVDEI 11$ itatus conabur figere dignas,
Quos Britone, colit, hos Clio natita color.
Sculta longeue viuat Lexiciter! Heros:
Burghleæ viuat item, decusque, Domus.

DEVVS opt. max. Heros verteg, fortitudine animi &
corporis excelso, Regis Maiest. Religionis nutriti,
Republicœ mari, Principum decor, Subditorum folatio,
Felicitatis regni insignis, superstitis aeg incolumes duitis,
Eodem te cæsare & ferue. Rotante omnia fato, ex Londino
vibe Metropolitana opulentiss. & Regia, Parlamento &
emporio celebriteque. C. L. V. C. M. A. T. Th. R.
RAMEIO Equite. Domus verò Hafte Teutonice

Cuius Amplitudinem portæ Deus omnis. & animi & cor-
poris bonis, Motis clementis, Dauisis piezate, Solomonis fas
pientia, cumulatiis bort velit, illius primun gloriam
Dei, & vera Religionis, deinde profexitatis, honoris, &
votulratis cibusdem idibus festis annis.

Illustrissimæ Cels. 1 IV. ut amantissimus,
Reginae sui, corona, emolumento, Pratti
item, Senatoribus & Vicecomitis. Rep. Brit-
tannisce, deuo stilium decet,
Servus
Falkenburk, Germanus.
HISTORIAE DIVI
APOLLONII
LIBER I.

IAC. FALKENBVRG.

Sepe puellorum eos clandesstima simulacris
Exactus syodo formarum siqua magistra est.
Haeus ab apestis, vel semis-pulsus Aeterno,
Molesber incipit uti soli poscere causas.
Veret a felicem gentisam, si salutar omnis
Corpus integritas, habitation, decentis, veniatis,
Linguare melius longe sermone adeo.
Oter felicem, Sappho seu forte suisset
Affimilando bone, aut Ariadne, cui color oris
Fusius erat, maga aut Volscorum et gentis Camilla.
O vitam suam par farsuna Penethis,
Abdata que fylus rigidum pallore genvibus
Sordus, atque feras arcu inculata sonoro:
Non formam inclinam penusse, et impia, calita
Virginitas amans, senita et impia fulta,
Celestia titula: quamquam miseranda puella
Crimine cernitur, culpa est translatata parenti
Antiocho: improbitas eunus trunculenta, minax.
Id potuit, quod nulla seiter, pietatis amore.
Perseque incepsum. Rex exarabat amor
Fidosa illicita, thealam visi tutam, puellam
Consulipratot aterat. En quo eliititur Orco
Prastigis, synoac Circes furioata libid.
Pro patre lenonem, gregis is custodere apicem
Se fecit esse lupum. O turpisima belina, monstruo
Æquipartanda, Charon si quod sub Tartara misit
Horrida, Persephone lamus, et manibus aviti.
Quando relictando una nova miserrima nullam
Esfasse potestuern vvidit: testatio Dinius
Et quod nulla patria fceleratus comprimat estum,
Quamlibet autem sori superet: monumenta nefanda
Sulis ut Veneris, patri consuliprat aterat.

Antiochus incepar Ant

tipratiit.
APOLL. LIB. I.

O crudelis amor, proh execranda libido.
O patris horrendo violentia raptu

Hei mihi quid faciat mafragina filia, tantus
Supplicio rapta crudeliter, atque nefandae

Virginitatis, ut ipsa saepe iacta parentis
Inopia abit pellix, mecum corrupta tyrannos

Exulat, & summo luco restata dolorem

Hanc gemmam, plangit: mens est quia fera malorum

Augmento scelerum: est corpus miserabile tripsi

Obsequio pariter pollutum, Tartara postis,

Carminisque Stygæm, curis modò soluat acerbis,

Rympat & inuisa mala tot dispendia vitæ.

Hanc visisestibitier se matrix audita angis,

Ferunere pelloribus, meditantem vulnera cernis

Atque foris, salvis mutari enigma prioris

Sollicita pariter numero doloris, coquebant

Patris unus, suam dulcem uulgát capillos.

Ergo Cleandra se placidi se fatur alumnæ.

Cur contristari? Tanti quid causa doloris,

Antipagena tui? Nec enim placidissima eum sa

Moribus, puellarum, & pictate decet tuis pellora frangi,

Castra, pudicitia sunt, & ditterma urgo.

Ah (tuis illis) mori fatius, charissima matrix,

Proferet, sufferre neces vel mille cruentas,

Nam meam memplacida sacet crudelitis, illam

Quam foret atheres tonitus, & quadra tremendo.

Fata Cleandra, praecor: tristissima funera supplicis

Pacem meos laehymnis: magna telluris hiatum

Hac anima hec opis, viia indignata nefanda.

Nominis nobilium perierunt ecce disorum

Hoc in conclusi, hex male virginitate profusa.

Egerit isse patrem: proh detestabili pondus

B 2  Tellus.
telluris') qui vimque propulsanda suisset
lustulit, & miere seculam vissera grati
Hec etiam unius ingenti equiti dolore,
plangere plenius merui, violatibus atia celsa
Grandibus exagitori, manu dispergere canum
Ponite capilibus, consergerisse crurna largo
Sanguine, tellurem membri pulsare caducei.
Consolata tamen rursus moderamine blandi
Sermonis, retrahitque manum ferentis alium
Anticipati gladio furenta pellora mortem,
Omnia crudeliter transierent secta tyranno
Impia commemoravisse Deorum ultrica fata,
Quos tamvis nefas requit, & seelerata libido.

Sed crudelis, avro, summa improbitate, surgens,
Vt pater Antiochus, gnatus se pernecet unquam
Vide locorum patria, thalamoque ingredi
Consociationem communas, certa petenti
Ante natalis, regni simul, incestum primus in aula

Propesat, instando suas se cogitatione
Ante, maritati quae a rapuiffe pudorem.
Hec quia fuisse tam promulgata per orbem
Creditur erat, simili fide fuit et atque tyranno,
Omnibus hoc imparity cleitus gnatasque petientem.
Quin, quaeat us politique et traducere tempest
Pellicis accubuit (Quid enim seeterata libido,
Non facit in Duciibus, regnavit libidine turpit)

Indulgerit Sphynx naturam perditas, arte
Miranda formis, erosa vis itaque figuris
Implicitia geniti, quo fatat adulteriam manentes.
Propere, quibusque glaci quaerit repugnae
Argumenta tui (gnatasque ferat ille tyranno
Conceps: rapta pro virginitate talentum

Non
Non numerandorum cumulos, gessamis, patuentem,
At si quem temeré tantis audaces copiis,
Ambitione proccax, medio discrimine salli
Luxerit, ac vatem fallax surrexit Apollo.
Morte ruat pereatq. : velut qui Colchidos aurum
Aggressius, semis bovis discipitur Octe.
Quis illo tali erat. Dies nostris aduentum regnum,
Quod si verba veliunt secludi, veheor optimus sitor
Ludrigit populi: MAetrum cerne restringo
Esaevum: PRATrem quae sis un tempore longo
Inuen tu musum: Vult eam mortis nostrae.
LVM Inter vaticisque nondum caisa sepulcris eis.
Attraheres quando verum non sita, proccaces
Tamae Duces variant, quos autem coecus cupido
Antipogenii in ussu cernemere fruges,
(Mai velut eff aspissi corruptos fallere magna
Dixo procos, qui non veritati congiunere fas,
Vis modo participes possim magis esse coloris.)
Incessus est mi multos pejlorum dedit eis,
Quis perplexa thesi discrimina scont corpusst,
Vent APOLLONIVS, quo nes feculor volunt,
Sed duximandi ut erat clarissimus arte.
(Pollutingem multum quae accursine Phoebis.)
Regem adit, & Regi veniens protrudit animam.
Namque solutum, peribit se cumula, Dervorum
Sic arcaulis, longis aut mysteria fimmi.
Rex (hie) Antioche, & Regum fortissime Mundi.
Telluris soli dominator, & inquit principes
Nihicim imperiis, tanto quattuor, Dux
Mominem regnorum, simmo & dignatur honore:
Fama mea pridem celebris perenevit ad annos,
Cum Tyrias arces coelestis, & dotissima regna.
IAC. FALKENBURG.

Sidonia patriae, tuaque virtute attributam orbe
Gnata procie scissis de profunda fociello,
At quia non causis corrua, Apollinis artis
Nota fuisse, nec quae fuerit soluta.
Opposite secem, falsa te ludere Regens
Aggressi, ut versus ferre nequebant.
At ego commuta gnatas, iuuste siuris
Spe teneor (velit improbitas) cun tempore partis
Femina filioli sat, agens, diutius, solutis.
Ergo ade te venio, fortia pericula ponendo,
Emenfetig, utiam, necque quam arcente profundo.
Antepagina mea est, fatalia minima tellor,
Neptunum thronum, quod servendis in agro placet,
Tumodo se fraudi duntis, ibi verse canentes.
Qveste dissolucendae venit, secta acuta; verum
Si non in vita sidez, erit expeiranda Deorum
Auxilio, sanctus melius nunnine dexter Apollo.

Apollonius
solvit quaestionem.

Antilibro populo veberit Quis (quaeso nefandi
Artificem sceleris auctor et borsidas illre
Barbaros, & Scythicos lectus est accusator urit
Quin non crudeles edit in eternum tyrannos,
Quae fiuerent volsi marii immundissima nonsera,
Hippopotamus, Nili crocodilium, repuger hystrix?
CARne xam domuit maternas, sangine & ipso
Quod (feclis) essentio : genere, perpende sancta
Dolor adulterantium, cui etiam, minora
Aquae illata pater, quam si ignatae et atroci
Martyrio, illius despauentia vires data.
Ethelola hinc disseri et perpende gravissima damnis,
IACuram vitae, ac singult necromens prioris,
Non tibi visus adhuc somii quod frater in orbe,
Quis tali pecudis brutis se comparable amens?

Quis
APOLL. LIBER I.

Quis mores fere tuos tam defteandas aulae
Audeat esformare: dys qui excufis Olympi,
Temporibus, velut eòdium turpe cæditer apicis,
Exeufum pariter mortalibus obvius, et ille:
Villus inops animi leno, quum primi us ore
Perferatus at: in solis habito pugnator,
Nec deum endi te situ praelubur alter.
Rem sateor, generum mili te coniuget, amice,
Intemerata fides: tellor pia munima celi.
Aut te xenion te quam vicis fruere decere
Concurrent prófium, at te devellentur, oportet,
Ense Palethini: terram quum profus lúda
Subjacio solio nostro, sequiri, fuitius.
Ipse ergo mittam praebó sequar quasius acer,
Voxia dura ferent Solymæ inferiiffimam urbi.
Sic ait. at pe sit quò depredata amoris,
Virgine ejus pudicis, uti, vincere ferro,
Sine dolo genera regnis excluère furo
Viteribus, sini gentia, mox armis ageret,
Hos quæ Dacis Tyri fidei commititis adulter,
Sis animis, fie rens, ej bella acceribus heros,
Poffit in arma geniis pugnax tellare Syris fum.
Vastat oppenotis muris ferroque cruento,
Flamminio mæque facie, et subuerit regna tumulus.
Quod pilus ut lonathas, et Macchabæis in urbe
Anditerant Solymæ Simpœ coniferibatur ingens
Gentis lúda regnus exercitus: acres
Ejus virorum memorant, cum quis fera bella geret,
Pro patria patriæ, fociæ, atque tonantis.
Vī spaciun lonathas crudeli fortiter bollé
Præpriat, sonicante tuba, sonicante phalange,
Occupat Acolum subito: procedit ubique

B 4. 206

Antiochus
infrauctus.

Antiochus
invides
Apollonio.

Macchabæus
or hruns
exteinto cora
Antiochum
& Apollonio.
IAC. FALKENBURG.

Ordinibus saelis equo distamine turma
Magnanimum Heronis, sider virunus, & eint,
Cius ab aeterro praebens miseratis durat.
Rerorat ille Duces Salmo, cum sancta Sionis
Templa, quse cultus crexer, inuenesque senes.

Cominit us inaculis pugnatur ubique eruentis,
Previa continuante docuquit sierus ofte
Agruerat iterum, miseraque suit tirorum
Victor erat Ionathus: sigillantes bella Syriscos
Cedes ubique, potens trunctulent claudis, abhols.

Donec & Azatit saceratium limen, & aras
Dagonis multo turpam sanguine sedat,
Omnia subvertens gladi, rapidis, finitis.
Hinc pest Acaloene ingea, & terra sitis,
Signa repertando patriae viscracia gentis.
Alcaloens iniquiter plebes superat alta ruina
Nobilis Azatit, victorum prandibus utra
Obitus pacis, viridum, exceptis aliis.

Vnde igitur Ionathia bellica Marte subalta,
Regis Alexandri placato vite surore,
Accepit validum maxmum numeros Accaron ergo.
Addit Alexander precistus auro gemmis
Batlisica, quae regiae gens teletent, honorem
Regis amicitia & partum, cum facere jumento.

Coffit APOLLONIO sed non fabrica pulpso,
Vinditae, gratiae resursum mecuria cepide,
Venit ad Antiochum Epiphanem, divitones tenerat
Qui Syros, Atham, suis subiecere armis.
Nunclam aduentum se cognovisse Simonis,
Immeritis feriis temporis fulgere talentis,
Gaza, opibus, gemmis: quorum vis maxima Mundis
Dinatis par sola foret: quam saxae moleat,

Vix
APOLL. LIBER I.

Vix feraat aeris, vix fundamenta, Sionis,
Armpotentie manu modo Rex præocciper urbem,
Ina, seu, ut aeger præfetbus Episcoput accur
Lubere, quam metuent, tempus quid cedat Onias.
Rex igniur gac e cupidis, radiantis & auris,
Qua furent, siftis fiam max Heliiodorum
Praefetbus mutaet Solynam, qui cunctis superfic.
Vasa sacrificii tollis, sacrifice leibetes,
Ante ministerio quibus haud sic tuus arsfixx.
Vna etiam Tyrus Meliboles, acriter ensf
Pontificem miniant, nisi sferma proferat auris,
Producat dirum patriae quae traditor ore.

Qua sfrentem at sibiбр динum numinis ina
Perdurat: augor nans plaga nonissima seuit
Corpore, mille necis, & atrocis satae precantis,
Dummodo dura quies, & mortis violenta referret
In quemque locum, terrae, Eretrie patetem.
Ad domitore DÉO ciam sese victoribus angis
Scoffer moribus, quos pharmaca nulla per oras.
Athesium, Arabumtque ingis quos fratres suffert
Arius fulus precibus placatur Onias.

Iadem suae tur pecori, Onite pone
tificis.

B u hab

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IAC. FALKE N V R O .

Rutilus, patriis suis infenfissimus hostis.
Ethnica religio detestanda est, maligna
Haec idolorum cultus tantummodo cordi,
Fraus erat, ambitio, malus, subito, cura nescendi,
Nequitia imbuo ut Regum cielibilus auitis,
Et regno fraurem peplum, crudelis ad flles,
Pontifcem, pietae suis qui insistis, eras
Longa ministerium per tempora recerat alium.

Onias fuga.

Secessit profugus, mens nona periclis
Integer, et vitae pura studiosus Onias.
Applicuit Daphnem, quam curiis duitore claudens
Antiochum in part serva termina terrae condidit.
Fata vocavit, sed fata vire crudelis lethum
Hae peperit fuga. Quis enim fata altera voto
Mollis aut propius posis est aversa pestem?
Hic libertatis studio dum frexus asflos

Andronicus inter seceffit Onian.

Impius Antiochus, superat Nithias, jacentem,
Dives sub frigum genuina regina Remesis
Vexat, sumptum portas invasit, as cintra coronat.
Nubibus interea terris qui multo silenti,
Per quadrans in solea sunt visia relativa
Horrenda, et caesi aspremina bella tenebris.

Nam licet ipsa quius superat formidine mentes
Prodigios, et terrae animos caligine forma
Noltius in absurdo, magnum generat, timorem:
Antaeus fuit delius narrabile, quantus et horror,

Et
Et metus obiit. Insecitis iners mortalia corda,
Nubibus igneis citem promiscue cohortes,
Emicuit vere summum (morabile) caelo,
Terribili specie, signis canentibus aris,
Bratleas quos, cataractis in meorum, cinerat aris.
Omnibus his fulgent habitibus longa lucertis,
Flammae, cristas, et violens fulminantia telium.
His ex aduersa propepit, en, altera turma
Infidius (imitante nemus, stylias, profundas
Nubes cana) ad constant partier plagiis rotantur,
Lanceae, scuta, globi, aculei, babileus, pharetrae.
Admirandiss erat procerat, & ordo stupendus
Valutus cepitibus ferro qui mittit acuto,
Sydera flammanum longe praecelest aere.
Fulgebant inter vexilla comata satis.
Nebes, ac caeli radian, luna Phoebe
Spargit, inaccesiblos radus, fulgere nuncuit,
Inter & exuperat reliquis longe ordine flellis.
Sumis, intras telis iactum invenit etiquoque
Ordo virium, rupitis concussis est undeque stat.
Apparet, velut bellatrix turbare nudulio,
Caudide fortanimes feris inde viriliter baltas.
Alteras pars claspeo, obiectat, dariter armis
Aduersas feriens, rustisque recolligit enes.
Congemnas tela, recidinique corpora truncat.
Horrida telorum seges, impluvium fugitatis,
Arma, viros, equites, vexillas luxsa sugitares.
Exculte bene fons per fratalis, inscribimus haæta
Nubes retelli via: in medio cadit omnia tota.
It fragor obiutibus: crepitabant maculae Marsi.
Horridente nova, totius velut irratat avit,
Et tremesafa grani tellus facerembat Olympis.
Sic
IAC. FALKENBURG.

Sicut ubi miseròs homines insaniae belli
Sanguinenia vocat, certamina maxima, cladom,
Pulvis est, necesse generat malos hominibus cupidò
Militiae, et mentalis se Mars conturbat inani:
Preferit illicit quando excrusanda volupps
Efferet bellissipides, dominatur & orbe
Ambitus populis, ratio quos nulla gubernat.

Tempore quae longo postquam bellacula visi,
Buccina dum clangit, sonitus crepat atque subarmis
Obstupessit fuit plebes miseranda Sionis,
Clavis enim effugium repidis sonulis error, & horror.
Quisque precabatur coelitis numina supplix,
Alleluia casum ut vide, funeshaq, damna,
Pondere quae tanto preserere miserrima regna
Israelis genitis, subversa sanguinis urbe
Ignis dolo ferre, ut, vulneris, lucre, rapinis.

At DEVS omnipotens sicut non audijt illud,
Ob grane peccaminum populi, seeleraq, genus
Pragma Judaee. Quincuncadcente furrore
Zeligeros, grandem flamam suam ire per uram,
Rex coeli, Solyma ferro pereunte cruento,
Vrbem dum pusillo Melenos, vultat Iafon,
Indoxos egitur perpepsos grande perichus
Obruit hic granius. Quintaem ditione subactus
Audit ut Antiochus Solymas, et Iovis altu-

Antiochus valet Hircus toto elevymam

Antiochus totam cruciab Validate armis.
Opprimit incertos cines, Solymaeq, patiens
Relliquias gladii feritis, alta familia domorum
Mire operata rapit: nigrescit turbidus aether,
Dumruit in cinereis Mido praecella, Sionis
Fert tabulata Notus: Syry dominamus atroces
In truisius sempiternum vivere a culmine terras.
APOLLONIUS

APOLL:LIBER I.

Non habita gratia ratio, non vilia senetis,
Nulla munentia; permunar ubique locorum
Fama, vir,guer, bie dempto di scrimine, feriis
Luxuria, fur, aetate, anima, grata infans,
Virtus, et ejus amor, thalamo, iu, pudici
Agressi, teneros, infantes, matris in uno,
Participes, non licet mati, crepundus.

Tum miserranda fuit Solyme vi,atio, ville.
Tum gravis, offens, cum, lades ira, tonantis.
Millia caes foro sunt olloginta, crux, exio.
Sunt quadraginta, varia, divinita, gentis
Millia, qua, capita patria, petiere, perenne
Exilium, patriis, caefis, populo, cadente
Vulneribus totidem, quos, sedere, non, re, ducens.
Septe, gentium, castra, fernile, gребant
Millia, cum, demum, sero, vi, tore, coaeta

Perpeti, erumnes, usurum, serend, laborem.
Pondere sub, nimio, donec, defessa, saltem,
Et po, iure, animas, rapti, crudelibus, umbris.
Adde, quod, etern, depredate, si, sero
Cum, ipsetentia, atrox, encenia, barbara, templis
Antochius, celebres, dominum, ridebat, Olympi
Impetatis, fia, Quod, enim, blasphemae, scelesta,
Lingua, procax, nequit, Stygii, sive, colubris.

At ne, sic, potest, compo, sei, scena, tyranni
Ira, fioro, nocens, & amor, sceleariss, habenda.
Erat ut, gentem, totam, quae,clada, superstit,
Horribili, fuerat, squalore, sine, profando
Extremam, decens, vitam, sine, sine, gemendo:

Mettit APOLLONIVM REX, qui, implacabilis, ab
Tigris, & ses, veniens, feritate, lenes,
Millia, viginti, duas, barbarus, ille, tyranni

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HIC?

Hi
d
HIC?

Mori:

INAC. FALKENBURG.

Transfluit in Solyma, sanctam terramque, Sionis.

Finibus Hebraei imperii usque omnibus fraudis

Diffamulant placida Dux primis pace quietis,

Donec inexpleret violentiam multa suae

Conditam, atque ansa est fundenda oblatam crucis.

Israel gen. omnes vocat urbe dolosus

Sidonius, totum vulgus, saniss. Senatus

Patricios, gentis magni diplomata Regina

Antochie, seu dona pius, portius, solutem

Indias qui damnati prius ter maximae pass.

Convocati, ut breviter populares cum gentechis,

Publicolis, viris, diliturus incola Monarchis

Antochi; sed summa nuntia abdita corre.

Nam simul ut totis bellis aperit agmen

Porticus (rerum nonum suae vocet) acquis omnes

Horribili fide ingunantur ubique tumultua.

Difperere gravi cum iniurias discrimine veste,

Nil veritatis, nihil agmina divin, fatrones in,

Sucticiem rabidum immuni ille cruentam

Belli, bis tantem violentes exercitii omnes

Credita Iudaei ut fuerit gen. offis sub axem,

Tam saevis armis, trucidens et clade virorum,

Solus Olympiaci fugiens fugiendo secellum

Ipse Iouis, sine frena et Maccabaeus Iudae

Obcedit rem, sicut haec diuturnum

Accepsit mullum superando aube hohtie tenero.

Hucce nonnullis fraternal socium primus iudaeus,

Reliquias sola & gentes, quae posse sequi est

Urbe excedens, delectus, inferre per centes

Hinc, etsi dura fasces radicius are ross

Compendiosa sese tribulation proximae quando

Dumnit, et gravior tempestate orta malorum est.
APOLL. LIBERI.

Hae ea sanguii corporis fatuius faverat
Regis APOLLONI, sic se tali impiet armis,
Nefuemus haec caesio, miserae et errata abhoo
Nefesini ipsi sui, dam feriura sanguii placat
Ictoc, ut multa anseres atque aliqere,
Suppliciey, tribulum populi, gentemg, subaltam.

Sed dictum presse ne deleratis, srcum
Erf: Deus omnipotens popidis miserator ad alto
Hebraei, & Judaei praetores indiit armis,
Numine sicut proprius uso velut omnibus qui
Temporibus DEVS est miserator ubique suorum,
qui modo clementem vit in sua vostra vocarint.
Nam DEVS omnipotens non requiem in arciis
Auxilium, & est promptissimus omnibus horis.

Hicina ut auxilium fieri, num minit Inde
Insigne resedit auticius signa trophys.
Ipse est enim Simeone, qui cum fratres Isepho,
Est Jonatha, paruque manus, Nicanor arma
Considerat, Gorgias Syri, Pestomani ad urbem
Quos Inde minis saxis ditione promovat.

Bacchidis hunc etiam fape effet frigorer armis,
Atque Thunothius, decus princep bellicus
Cuius nomen atrox abborrit adere sanctus
Scriptor, ob immansus fatue cruenta faecis,
Indeis gressa vero infecit eororis
Intemere truci fana iam quando tyranno
Antiocho, qua ite nimirum, qui diva malorum
Fulmina non fseta, difterdere funditur urbem
Constituen Solymam, qui te non contia instet
Maior at Antiocho, recti rei armis
Obliviis irriqueta Dei, mitiens atroci
Horrida tela eum, que praeclaria tulere

Judas Mace
chab, de eum
erita Pro
Iomai R.
triunphia.

Antiochi
froca die
minibus de
geceuis.
Exitium vita crudelis quippe tyranni.
Nam fera vi frustra tentatos ere velquit
Pers太后 Persus, profugijs reduxit; paternum
In Nilus imperium cognosit fulmen Olympi
Pers coquine fum genetam, quam coningis initar
Arsit, & incellit genitor viciarum adulter,
Concebuit sibi cillum paliit Antipagenam.
Vermicularis igitur morbo correptus: atroces
Corporis corroso maioribus liquida morfis
Huic quia multiplicat, pнимium graecioente mephys
Obruit eis, furo versus impellitum humore,
Atque utrescentium membrorum pestilitate,
STG qui congererat fuisse sublimis Olympum,
Vermibus erosus occidit: cunia gloria rerum
Parta malè vis fuerat mala, sse desiderat in Orcum.
Hac vis APOLLONIVS vidit tiriflima quaque
Funera, nec poterat datali commoda forma
Nanesci, pressa iuventuis Antipagenae
Antoehi a gnato meritis cipendia posier.
Nan tremenda, uti domini numinis ina
Eis animus, sese atque viri, perpendit omnes
Quos sol consuet, qui, numine frato,
Israeligeni vel crimen vellere tentant.
Eis in conselius in tanta lachrymabilitate horum
Permeetis, quorum blephathia lips Olympus
Resc perme: Tacite tunc seimus consciit-aged
Cum pietae animus: quoniam calciavere molestum eis
Adversus stimurant, & lethale tonantis acumen.
Sic igitur dum cumila gravis meditatur oborta
Nothing APOLLONIVS cura: sse falla factur
Inopia; nec pietae rebus sisistrata secondi,
Quae tranquillarent animam, sed corpore multum,
APOLL. LIBER II.

Et varias pelagi iacuendam sepe periclis.

Namque impossibile est, ut quis profierit Olympe
Numina, contritione suo sit facinus, si tueri,
Quin fierat armonia vitat praestntis, ac
ter Mundu exercitione, duro quis tempore vera est
Experimunda fides, velus arat probandum in igni.

HISTORIAE DIVI
APOLLONII
LIBER II.

Nunc obier referam, quamnam tribulatio sancti
Maur APOLLONII fuerat; quis casus agat
Insigne pietate virum, cur triumeb ubicue
(see, Deprimat, & geminet miserae formos laborat.

Tu mihi, suo precibus clementem porrigit aures
Christifegum, ter sancte DEVS, quibus intimas vulte
Pelloris arca caleat, gratius, exhalat ad axem:
MAXIMILIANAEVM quem praesta virentibus aruis.
Edify coelestis habes, pietate quoddam ornes
Perpetua, quod nos lagenus ab Orbe reductum,
In tua regna DEVS, subveni cum summa periclis:

Adser opem, tenui dum gaudet arundine Aenea.

Antiochus junior, vir exdelphus Orbis,
Senior & feritate patriae, cern premia posse
Andij aitorum: tribus & dependa saatis
Deberi Heroum, Solymas qui clade tolerant
Indignatus erat gravior, Tyriam, praebens
Inflit APOLLONIVM, cern maiestatis uae
Lascivum, repetimus aratum dignum preti.

Inproba quiissetmoni Regia & digne maligna
Suspitione laborat: velut illi dolor

Ambivt Grac.Muth.
IAC. FALKENBURG.

Ambiret regale decus, turbamque Junopi.
Acrius hunc igitar Rex insitlabas & armis
Territat extorrem patria, Tyrius, profectum
Listoribus, valida que situm classe satget,
Per mare, per terras, per oppida florida ponti
Lappetica pelago Tarfie contra mina vafla.

Quam cum Rege foro, socio non sanguinis Heros
Eupaterem praenuntit aqua, terraeque morantem
Exult, & applicuit Tarfes carbas portu.
Vt tamen effingia miserram defendere vitam
Posset ab insulam cunus, usque coecling
Tutius in taurus & verinaculam poteret liitis
Imnumeris modiis secum velitique farris,
Imnumerisque cadis, humantis musisque cellis.
Sic igitur Cilicum quando bonus adstitit oris,
Exincta Taurum miratur inania longa
Saxa, sitem scopuli, ac telluris inobscura regna,
Limatum, Regi fuerat qui chartae armibus,
Charus & ante alios, composita solibus insit:

Optime, Seleusa & plebis proflantur Hert,
O' Limate mel & spea optatisifima vita,
Afflitit animis quia iam sententia porto
Surget: & excubibus quem poert fera fata laborem
Allata refer, cum me sauisima Regis
Ina premissa, vobis tot dura pericula sentent
Eripero innocent! Res est amplissima fane
Perdicta, dum per tot profugi necefique dieque,
Hen dubium tranfimus iter, Spea multa futilis
Prefcriptum penitem me rex præfunde, dixit:
Bella minatur atrox, & bella repeceis in bimis
Exuit interitum, quem cura, laboure prophanus

Turbure
APOLL. LIBER II.

54 Turbaeëre duæ, rapidim murmúrque profundi.
55 Quid facimus, nauim supérat vix traduce rem?
Qui tuit effingum bis animabim, & altera suffit?
Regna sequi, prorsus trepidis incognita manús?
Hunc trivîl placidus comes hæc dabo ore vicissim:
    Nata Dea Tyria, cui nobilitatis orìgo.
60 Semina fulminei clarißima ducit Olympî
    A Ýone, pacé metus, Spes tranquillissima prorsus
Signa dedi, fore te fulgam, tantumque furentie
Insidius domini, quì te truculent antiques
Expulsam patriam, cradelibus appetit armis;
Hac Siculum tellus, non sedera denegat uilâ
Hostias, modò sa Regis infelissimus illis,
Quis te proscriptum vire damnaret & aris.
Gens humana loci, Tarfenfes nomine dicit,
Felix Serenum hæc filo, coccœque rubentis,
Purpureo ducis succo, vicinâ miniîrant. Quem
maris, & nenia aptissima luno tateps.
Hanc in Spes, Regem Antiochum & fuit orta simulâtis,
Quae, nunc regna maris, terrestrâs & arma laborant,
Sunt inimicitiae tantâs dominatibus acris,
Imperium ac virtut, potens, bellôque domique.
Hic futurus agens, sine fulmine in profundo,
Et medietem aere virum diffundere terris.
Certus amicitiae velatiun non terminus extat,
Sic saeclâs brevili nubilum generare fœrem,
Quiam ratione caris, dilbas simul mente remota.
Confortare tigitur, nec uerî vacat anno tâmorâs,
Despuss âtso fratrum videaris inquâ.
Tabilib uî feminem sens consolatur, & alga
Candore salis grissinum circumstanti Herra
Indigenâ virum, qui se proficietur & urbî.
C.2. Indigenam.
IAC. FALKENBURG.

Indigetem, minimum nec Tarfidos urbe, ferentem
Iura suo populo, enolodem ar aer, Deorum.
Milichio nomen fuerat, cui principe lecito
Foemina digna, domi pensabat berile,
Hac Dyonidaes fuerat, clarissima stirpe
LICENII, primas qui tunc exercitiis orbis
Prefuit, & princeps in praetx deserat agmen.
Hunc vbi Milichium venientem littere vixit
Errantes videre vixit, mox salibus orsum
Diums APOLLONIVS, mentem dicti, serenat.

Malle vir ingenio, par manifestudine dices,
Siffle gradum, nec te veniendi differe causa
Te menteat. Fatu profugos simina coget
Litteris veftibus judacere velas voluntas.

Dux ego APOLLONIVS, Tyris celebratus in oris,
Antiochi regno pulsus tamen ipse, fortore,
Exilium non fipote pote Ptolomaides arui.
Sed quia Pentapolius in orbis capellere forte,
Conscius DEVS, cui summos fundera parent.
Hac, tenemus iter motis pietate Monarcha
Perile rus cella custos duximus antes
Tarfidos, & Regi menscula tradere vires.
Nam quis fames tulit virebatate priori
Propitiq. minus sola, penuria quam a
Publicis damnosa premar panteo, cibi:
Committerat, opem vecrius animum, & ingenue
Subsidium feror corporebus, cuno, aequo farina,
Quoq. tulit Tyris modo secundusimina tellus,
Veolis salutandis cura implorante carminis,
A dominoque roganda tuo, qua reluis ego
Adfperat auxilium, tuctum patiatur in illis
Quod latissime locie misitum, non exulius erquetum
Hafsotrim puflis pacemig, rogamus amici,
Non Etenim indecres regno sumus inde fuitur,
Principe militia ferrum trahere patri,
Quo Murs cumq vocat, carst qui elatibus orbem
Hanc oppere patri pravam, aniertere cupis.
Nec fiduinus genti, bini dabitam amici
Defore, Rex idem consinguniam propitiqun,
Cum sit hic Pentarcha loci, generigo, propago
Ipse nos, jussique volest inuiere regna
Me sua, fori fuerit notiva sinimica labori.
Hec monumenta sui, certi pugnatis; sautori,
Discedens patria dederat tellure benignus
Alectoratus, geloemen Ophirea intertextum
Sidone, fulgentes & iaspside (credere) pararetat.
Nec non fortanimo genitori ancilla donans
Amor, Threistium cupido superaddite arcm,
Frenae, bina, meus quce curiabus excitae arcm,
Fert tonitus, spacio celerans contingere meta,
Cvm veniant populii speculaca Olympiae latit.
Euge, iiger, portu dignatum, ipsoqi receptus,
Vt quoque tranquilla deneuor pace Monarcha
Ipse suum (quomniam potest annua) per pecte, pecte
Optime Tarfigium, nec tanti gloria fallis
Definiet, aut tant a fluctuex glorias landa,
Sic ets: ille maus pentsim, curisique granatum
Solatur, sumique voce memorando subinde,
Infaibites, simili inilato foris recenset
Magnanimos quosque Heroes, Regesque, Ducesque,
Quos seu foeda iuit folio fruiturae paterno
Ambitio, quibus aut inuexa imuria sceptr.
C. s. Neo
Nec monet aequitas tantum divinum: et ipsa
Integritas morum uenetiis in peitore flores
Multa monet, docet ete, virtus, quum maxima forma
Commodi virtutis sociavit dina creatrix.

Nuntiat hæc igiter Regis principalia ferens
Milichius reges Proquellae & indicat ore,
Aduersa virum, quos sors fortissimius armis
Consulit ense virum, Solyma ciam perderet urbes.
At saperest munis versum imperi et exenta
Corpore, atque animi moderantem cępta fercus.
Hofficio dignum generis praestantia Regi
Quem sociat, Tyri prophylatum fanguine Neeithel.
Hunc, patrociniio dignum, qui utere misertus,
Sublenat esurium frumento largior uoribus.

Regis Tar	
familis Ai-
fratii facili	
us in il. A.
poissonium.

Rex: incredibile est, quantum stupor facili in hæret
Nomine APOLLONII, nec quod dubitare licebat
Hunc, fore, qui patria matris virtute trophæum
De fano Antiocho, mens crudelissima cius
Tigride non feritate minor, rabiæque colubro.
Intra tella inbet duci, & venerarier elongo
Sidoniam inuenem : quam cium Rex ipse suare
Prosequitur facili : magis inclinatur amore
Egregii Heros conuus pulcherrima Regia.

Et quæ discifiiam profugas, metuens, gravatam
Mater APOLLONIVS curis, uaga velu datornum
Ad seipsum generum mira desperabat amore.
His etenim amhobis Dixim pater, atq, hominis Rex
Coniugio fobolem, thalamis fructibus, negarata.
Unica dant, atque foverat filiæ fóls.
Cui Lucina suis nonæ, qua & solis superfiles
Regni hæres totius orat, præterique situra.

Time admixendo cultum praedictus Indi
Margarida.
Quid, Lucina decus Charitum, Claritati cetera

Lauda piadignum Mentem nec Apollinis eius
Quid proximior fecereas Parnasiudum hymno?

Dauidit pariter quondam cecinere triumpho,

Nec mora, virgo paratas digitis meditari orsa
Angelicus melicum carmen, dam perfine sacrum
Pulsat ebur, quo non festinavit ulla Calypso

Protulit. Arcadiaeque per, vel Thraea Orpheo,
Sile abarita licet, nemus, & durissima saxa,

Carminibus monuit rigidos delphinas abyssis.
Immensus manu citharam Grynaeus Apollis
Delphorum posuit agris, cantante decoras
Virgine Luciae, formam comitante Diane,
Tam tenero salutis concinnat amabile Dina
Carmen, & audita consinae malct amicas:
Sic celes facit unguem chelim, salutis, retrallat
Police dulcissoas chordas theodosis Nympha.

Dun mirarentur fit quanta scienias Dina
Psalmographis, reliqui consinae, omnisque fuisse sunt
Attonitas fuisse pendit Sidonius artis,
Idem RexTyri. causam quasstam, amicis
Non voce, at signo respondit, honesta parenti
Prefatius simul atque chelim ferit ungue sonoram.
Et si quantum dedit pia carmina virgo,
Masis APOLLONII uita eli sonisse canentis
Dextertas rerum matutinam scientiam artis.
Hie primus violent us amor, Papiae pharetra
Sauciat ingenian cithararum edum corda duorum,
Ardet amans uenient Deusfrentissima Regina,
Virginis ardet amans Hecor pulcherrimus aline.
Par virgo animus nunc exordebat amore,
Quem tenem ingenios pudor & cantantium primam
Texit & incertiussit subserere rebus.
Cesset esse frequens mae tyrgis receptus amantium,
Vi sumens tuto portus, metuant & periculo
Infellante parium: cessit Sole serenus:
Iacrymatis somno perfusus aut grato:
Pulmonis plus meus solus touti, idere lapis.
At quia tanto potentia fuit vis certa fuerit,
Cenatque dicessimus Tyri presens internum
Se imulans, magno curarem subclitas elius.
Hunc amatus, hinc solus interempta somniae umbra
Nolit,
APOLL. LIBER.IL

246. Nolitis, & luic soli mens eli captiina, simque
Obruta tristis: nil preter ambie corpus,
Confecit, dulcisque manus, dulciemque loquatum
Optat amatoris qui cordi illapsus, & agran
Mancipat inimicentem & depoceitur alius.
Sic amor ipse lucet sit permixtus amante,
Es se intersitas proprio furiata cupido
Motus agitat sua, tamens & se fixcinit amens,
Alterius & putat committi crimina culpa.

250. Si non respondet, nec par in amore caelestis.
Infirmari igitur, malefano brachia motis
Disceere, incertam causari noile quietem,
Turbare incipiens vitie mutat malefana figuram,
Pectora Blenda sub criufallo candida ora.

255. Contunit, haud dubii monitans nocenentia favoris.
Rex inisperatum turbata mente doloris
Haeret & insignes medicorum consultis orbis,
Astrologumque tibibus, qui divina potest
Altra semper gentis: vel fœ veltaudone lapa,
Sit modus amisere referendi damnata fulus.
Dum sic indulgent latitu, summòque dolori,
Rex bonus, & Regina parentis manfuete necdam
Tam gravi ipse dolor medica vult arte puella.

260. Coniugis ipse parentes propere consulta facienda,
Hanc mememare ubiis causas mortis gravamen,
Debilitationis abest quando inde notabili index,
Tunc impune toro surgens miseranda puella,
Dolor in amplectu patria ruit, oruliga figens
Plurima, sic tandem & pulsas formidino sicut:
O' genitor, maxist, ac illustratio cordis
Sola mei, summi uenier quem leges Tonantis
Subdita: dimidium vitae es qui semper amata:

264. Rex turbato tur ob mor.

bunt ilia.

265. Lucinea. 1210.

270. Da
IAC. FALKENBURG.

Da veniam, precor, alme pater, si gnata pudore
Ipse, pudicitiam, posito, vitam, atque pudorem
Auxilia servare tuo statui, atque renasci.
Nam qua fata volunt, quae sunt meditata falsur et
Sat mihi nunc, fecisti, tuis contrarius ibis.
Ipse DEO, quse tanto dignatus honore est?
Hic animus certe peccavit. (libera culpula)
Nunc pater) si non veniunt hae numine sumus.
Sei, pater, ingeniam veluti, morumque pudicum
Semper amatrem gnatam hoc ex uerum omni
Tempore: nec quicquam fuerit magnus ore sionandum,
Prater numen, amans quad nos complectitur ultor,
Scis etiam insignes quam de cupiere pulchrum,
Et geniti summis atuis, & Regibus ortis
Orauer Duce, multis sua coifra sequitis,
Ille nostro specie, vultusque figura.
Nec aliam tamen veluti summorum, refixet
Horriditate procos, et adque exsula uigilias.
Id tibi, si nullae te prater, coniis absurde,
Nunc genialis amor (si non fatalis) atroci
Saucis, emilam pharetra: me vuln seizures mo
Corde dolor, simio Regis succensus amore.
Hunc pudor ipse licet prohibet me detere, cegis
Summus amor, casto succedens vice pudori,
Adere APOLLONIVM, quse flagrantem falsula
Corripit hanc animam crudelis, & obruit igni.
Hunc amas, quse cullis cem prero mente Monarchis,
Sit (si fata volunt crudelis) ob huius amorem
Vita mihi mort est, & invelit cibile sumus.
Te precor ergo pifs lechrymus, flexique profisa,
Sit tubi dulce mens sit, aut optabile quocquam,
Ab gentem miferorum tue: da dexter a dextran

Pecusat
APOLL. LIBER II.

210
Postea amore novo, nec me crinellibus aetiam
Diffidius, sensi patiare Cupidinis arc
Sic infelix et tua pectora, maxime Regum.
Si mihi connubium violato ture petendam
Virginitatis, et alerinus subjicere cubile
Invitat cogere: pater ah sei, quam malo mutis
Cessit, inquit quorum data nuppa cubili,
An quis emptus amor praeta fertis dolosi.
Nam multis annis amor, connubia sunt, sequecordet,
Unius et vero nexus gennatis duorum
Corpora defecerant ante primum concordia, ponat
Principio qui, firma bona vestigia pacis.
Hac mihi praestiteris genitor, certissima virtute
Immenues, sine salus, saluus.
Autesse si vestis, me tollat stimulis famulis.
Succedenda regi, vel sinequit igne crematis
Peloris ignis arces consumm prospere Ponti
Me tanta suscipiat, merui et auxilium et vendis.
Eac reponis ut tua Lucinam, da senem fuis
Debus dedicaret, solus tua pignora gentis.

230
Tuae genitor virsus delibas oscula gnate:
Parcem mens eis, ea, gravis frangis, dolore
Define. Di patria, quorum memoranda per Orbem
Sola viget pietas, tua nume incepta secundası
Numine prospere (precor) dulcisima proles.
Consgium semdem rerum id satale futurum,
Cum mihi foris fortuna canat, et cultique Penates,
Exterius generum regnis connubia gnosi.
Rite petituram, mihi qui succeder e regno
Debeat, et regere imperi dominatores urbes.

240
Iam tibi si perspexit factum, mens ulius, enge
(Si modo non vemoratus eterne profetio tardat
Susciplenda)
Susciienzae (salo) ceatam in federa dextre.
Is mihi gnati erit, vino me quique parente
Gaudet, et generis nostri spec minima surgat.
Huium notor tribunatus honor, cum rei sepulcit
Affra petam, mutatam suerique seu militia ad axem.

Nunc ignar (qua eum rel hic, et cepta gerantis)
Tumet cum alaquitor: sibi si contrarius visus
Ille repugnatur: fruista fuscandum amator
Concitat hic lucem procordia, amere catente.
As sed ut hic animo si par sententis velem
Vos equidem cattis soco lapliss alim.
Quad dixi me velle alim: Volo protinus illud
Inhibitatur opus, quod me senioq, granatum,
Et cupidum recurt praefita gente nepotem.

Dixit ut huc genitor studios celestibus, et locco
Cum tua amplexus ovgoris, gremiisque profusis
Gaudia, mutato prods velique susorem
Propitium insens Tyron gnaeac, pudice.

At fuit at stipi quando data copia Nymphi,
Oculus, freuenient, excidio cepta loquela,
Mille dabat: non illa ocular, faciemque decorum
Vertia ab al sehvi Tyron, sed, sunt in gemeno,
Exprimit nas tandem suspire pneumate voces.

Femina colloquij qua producat temet, amicis,
Alloquor, et quod te compello, voce suaveste,
Ne precior id studio vana, linguasque procaci
Attribuiisse vels: quoniam cattisima vitis,
Diffidet a viucijs, animis (mihi crede) nefundis.
Ne scie detestere meum, Duc inexitam, morum,
Femineae culpa ut transferat cuncta sereno
Cepta animo qua nunc tibi prologuar, au sa ignorant
Compellere virum, secretique pondera disti.

Quin
APOLL. LIBER II.

Quin mea dexteritas & bona intenis insita
Nostram tentare tui pepigit fides,
Ingeram, quia in te misi perspicissima nume est:
Addo, nostra quod bac se sanguine femel ab uno
Poterit, ut manu non emem est: propage nostri
Accedit ieta, quae te vada tuida potest
Tentarum, tuto cupis hic consilere portum,
Audacter quod te nonem, quia extraneus, exul,
Et relictus lacerae peregrino littera classem.
Dicit mihi, cur holos nostras accesseris orat
Virginibus qui nos Tyrus? Latonia cultas
An nemorum, famulæ, hujus gelida pharetra
Confuguere, sers fuisse clamore premensus?
Pana etiam nostras super perennis ad aures
Quamcelis agitis, quam si pharetrata Diana,
Curibus insignis vetus et praeteritis apris,
Dolce canum virides indagine cingere saltus.
Huic iterum placido Tyrus serehine subinfe
Dultur APOLLONIVS, pronas, amplexibus harena
Amplexus fonest, & demissa montis colo
Contrellat, plater et dans plura eba Nymphae.

Quam magis optato queat est beator ame,
O' Lucina, decus sepulcris praebuisse superni
Sydenus et ipsa poli, Tyrro, cui contigit uno
Tempore commodiore locis, purissima, eur alma
Virginis attestare manus, coram, videre
Visita, nati sola tui (mihi credes) petens
Cognitione manus, sanctum gemmam metatelo
Luxuriant, clasata in te nobilior fidesceus,
Causa subest Lacrymis, si caret tabile tempus
Enumerem, fatique vicem duro, si labores,
Qui profugem patria, sustani Regis ob irmam.
IAC. FALKE NBVRG.

Per mare, per terras, immittite clade fatigant.
Nam me naufragia bis dura periculo vitae.
Concomitantia mea pelagi fargensibus vuit.
Hic septem granum verum, partij, secuta eis.
Peccatas at mihi sem tempestatem terrae postquam,
Prosperiora vado me posse relinquere portis,
A patria statione mea devinadre classem
Impero, cegis hyemis, oris immica tyranno.
Aniatis, qui me duro certamine Martii
Vivò excedentem, monitos fatalibus, ira,
Ignem, regem pelago duris & terras armis.
Tunc Tyris fugiens terras, Sidonia linguo
Calix meis pululis, & propugnando periculo
Mea qua ratione questum: nec perfiles urbem
Deserit, mihi sed caustum formidine pene
Ipse propinquantis uis fugerem commercia blandis,
Quos quid Amisosiam commercent saltem
Fraus suerat nostram pretio, profisset talentis.
Tunc mihi solicite cunctantes, quae futurum
Hoc igitur ipsa seris cibus bruma approxime
Hec animal turris potior sententia usque eis.
Non loca sita potest tempus remige siti,
Absumine (sacens, mecum se rebar) APOLLO.
Bruma propinquau inbet reliquis deferte nautas
Flosums torrendi pelagi, su temet in undas
Abiecis, fentus, feribus, mendis in aquat
Porte etiam medias venien deslapsis in hostes,
Sibi Nepsissus fuerit contrarius undis.
Sic infereto meus perfecpe periculo.
Tunc collatius mecum, mihi saeit amicus
Mens mea pollicitis, fore non contrarius satio
Ceptapio, patriis fie gentis inuisero Regis,
Nempe
Nempe tu patrisqui me poscebat alumnas
Quamprive est genitor Menebheus sibi latus ab Orbe.
Namque liquet, velutis Syrophoenicis sanctumus atum
(Quia est nulatus Ceiuraej, e Abraheq, nepoetem)
Sit nostris, nunc gemina est eiturpe propagem.
Notiscata fuorano, cum nempo Philetemom
Cretus, & Albanor fueram pregnant Melfia.
Iamque Phileteades Menebheus, Alissimans atque
Ce columbia simul patrienam ura duorum: Sanguinsate mihi e pariter sic inuncta perenni,
Nam Syrophoenicis se sanguine scindit ab uno
Pollutatis, quae in me, se sola & sine quiescit.
Alteras causas subedit aduentus, floridus virgo.
Me quo, traxis amor (quem enim usus adoravam-
Vis commendata toisens inimica formam, (tum)
Atque suis uniusque spectare figuram.
Credem mihi, Esopus totes oparat penefiet
Aurea colchis baud, lucata, velleva latac,
Ni celebrata foret divina forma Medea.
Rarus (credem mihi) ad Troiam venisset Achaeus
Rex, nisi formam Helene vel concupisset in urbe,
Cernere ruhe semel capta cognoscer & illam.
Africa pro eius rapiat, atque Europa, laborant.
Forma pudicitia si non cognata fisset,
Luxuria (pro) non terba petisset amorem
Penelope, radio texentia pendula filas.
NEMO turpe colit, velutis nec turpis amat.
Forma occultis eternitum quadam fomenta ministrat,
Es transit ad jessensum praetamis imago
Virantium ac sanctis colligentis corpore frugor.
Ait ego quid dicam, purissima virgo, fuiere
Ingentis opus, qui non tantummodo vidi,
IAC. FALKENBURG.

Quae mei fama virit de te, verissima semper,
Omnia sed præsent hæc contemplatio vincit
Forma tibi vort eum præflantissima, certè
Virgine divina sensissima, pura salubrit,
Et nunca, et rosea omnem solennisima vultum.
Accedit forma speciosa amplissima dotis.
Copia, diversitatis, potent, et alumnus abundans
Que pieta, probitatis, mihi laudandus tenore
Virginitatis, pudor, studium, et meditatione bonis et
Simplicitatis, amor superrim, cultisque parentum?
Hoc mihi dulcis ades requies, et amica voluptas,
Cum collaudandis studiis, quo maxima mentem
Artis Apolloæque vegetans invenit stringit,
Vs te non dubtem vel Apollinis esse magisram.
Non nulceere chelum, melodie inimic non fisco
Crediderim Musas, Erato, Lydiam, cantantem
Melopoenem: tanta est tangenti gratia nuerunt
Dulce sonos, tanta est meliceis resonantia cantus.
O mihi tam sanctam factur sit tergisse puellam,
Interiori et artifici secus commune debus
Hoc studium citabat, quod non dissermen autem
Ipse volens, animam mihi faciens si saltem?
Da mihi te factem, tuae nominæ cede petenti,
Dimidium in anima nofere, tuque optima virgo.
Nam mihi cacus amor fudlatament pudorem
Excussit : at potius pudenda mentis adunget
Sine a virtutis, quam non pili candor, bonestas
Approbat, integrating mea hæc, qua ferret amicam,
Non mihi disparibus sociandam moribus unquam.
Caro praed leges testantur : proximus omnis
Ducat vt, obtante hand consangunitate propinquit,
Mos etiam Hebræus ille est, terrisque fecit
Hisce
APOLL. LIBER II.

Hic eae tuis patriis. tamen nulla propinquior usquam
Exstas amatorum qua me compellit opere,
Ni genus antiquum nostro remouetur amore.
Et nisi APOLLONIVS pretium pietas optimum,
Lucina in crementum facio veniente reponeat
Tota sepultas suas propter natus aportes.
Vi tacemus Regi Tyrio quod semita pudico
Fervere sthalamo : quamquam vos omnis abesse,
Tu mihi mada placere potest sine compitor existet
Altera margarida tuitum que corpus adornet.
Captus amore tuae scire escondesque puella,
Vi tuus hoc animus dominetur petitore tuo.
Tu mihi sola places, de te subiecta voluptas
Efi mihi : tu Sol, sol rarius felix coruscus,
Quam fuyet huc petus, quod te genialis ardens
Appetit, et Venus vehementer ignis Hesperius afigu.
Hec Dea dum tacito semitum rem corde voluntas,
Spemque simulac simulant, manifesta cedit amori,
Et Regi breviter cumulanti sula reddidit.
Fortunatus puer, Rex à clarem regni
Sidam, quae est formam Diva creatrix,
Propitiavit DEVS tantis esseflere rebus,
Imperio in sere suo, facundus ui iitas
Eloquia tantas rerum persequere causas
Occultas posse, animi indagare labores.
Nullius enim tuo sermo pronanis, s hic idem
Quin simul nosis sub petitore vorset, APOLLONI.
Nam velis ipse dies neque occultarit umbra
Adesse Deo : sic qui later est, hanc vnum
Petitore fixus amor, muner surgit, et ignea surgit
Sinea, nume animus studia consagrat amori,
Ni praefer quod possit petire, confessus & idem est.

Lucina ossi

culit amor,

ter manis

fret prodit

Apollonio.
IAC. FALKENBURG.

Te propter moris tradas: te propter acerba
Vimineae perpetuar, sii non miserebure praetius
Rex nostri, allevians tristissima corda dolore,
Sed ne quid tantas cogat diffidere cepit,
O' anima pars summam meae de penne imorem.
Sum patria unigena, & magnae taleeta suture,
Charini ille memam perfat (mihi crede) salutem
Thesaurum Lapithum, gemmis totius & Orbis.
Quaemus ille memam dat exaregere corpus
Tabulico igne, meo qui nunc caele offe, medulius
Virt. & abepta reque depacitur artus
Ille praus, suictus equalens, moratur oportet.
Es quia concepsa est libertas tota precorum
Agmina solitudo: mihi concepsa facultaes
Seligere optatum, vulgata leges maritus
Tu mihi rite places, de te concepsa voluptaet
Et mihi, tu Sol rosi, tu lucidus aee Planeta,
Irradians mente Lucina, ac corda serenans.
Annullus hic index nostri sit verus amor,
Pignoris atque loco certissima dextera, dextram
Que retinet, blandis permittis, basilabris
Cetera pelitus habet, qual te salutrat, sublens,
Es mihi compleni te rite precatur, APOLLO.
Unde istus, moesta riferens rispenso parenti
Consultus, sue genietam, non arte magistri,
Ant medici: ac suanum presentia reditdidt unus
Unius saltem cytharedi, & APOLLINIS almi
Auffricum, mentes bominum quae orae servet.

Regis Altis,
fratris genus
nun ob as
dependet gen
neum.
APOLL. LIBER II.

Conveliio Fenerem et virtutibus addit honorem,
Tunc cito decreta regali doce puellam
Consilis tuens mirando floreuenta,
Percelebrum: tunc templum petun a sacris, Deorum,
Ingens comitem poma, grandis paras.
Ad laus exessiis Rege, comitata solum
Regia progenies gestis gemmis fulgida, et urae
Emicat aec scandunt penetralia sunt facelli,
Arctores incluxuras rerum dum sacra Tenanti.
Sic nata virilium pelago ascensus in Olympum
Praeit auraram sonus Lucis ejusdem,
Ad lucis aurae folio Saturnia surgens,
Quando manu prescam spacio tramite dollat,
Cuncta mitit fulgere Dix gemma, argo metalli.
Sic vbi coniugium stabilit firmatque sacretas,
Regnum magnificum lux, regalis honorum
Exceptat turbam planes, in dieque venienti.
Dies urbis hominum consilis: suae precansur
Coniugi suo, nonis: non Bacchus pon Ceres alma
Discipuli menas: repetunt clamore Cytherum,
Nuptae suil thalamum ponunt dum suelis caprefsit.

HISTORIAE DIVI
APOLLONII
LIBER III

En male, soris misertas servit mortaebus Orbe
Quis fuerit eum visu, portae, splendidec, repetita tiss come miseria.
Prosperissa, praetentum, et servos fallat temperaria senserat.
Coniugibus fuerit stulc brevem tribinere quiatem
His, inimicis infelicit, et gaudia diffultat atas,
Dum Fortuna viam morosam faciat, et offerta
D. S. 

Fortunis est
Confiantia.
IAC. FALKENBURG.

Eil misera domine, intentans necum bona salutis.
Integer exilius fuerat quando annus, ab ipso
Tempore, quo Regalis Hymen sua cepta peregit,
Lumen APOLLONIO & Lucina tenerimacanson
Praebuit optatum tenebris: en tata mortuus
Lerna, malique Diu conspiceuere bonorum
Conjugium in occasum, Jumentum, damna salutis.

Nupta gravi secunda utero, cum proxima partu
Esset, ut interdum importabilis embrio ventre
Signa daret, lucis satagens non absurde longè
Tempus id ipsum suo natali forté dolore,
Obstetricianus fuit eturam, laborum:
Nilacius nunci, eccce, nunc fretat, anhelius
Nuntius, Antiochum referens cum vermine ejus
Listore Nilaci proceres liquere inceterem,
Antiochi exors nomen in, genuque, nefandum,
Nuntius ut pariter dominas Antipaginam
Extinctam; posse Tyrum hunc in regna Dynastim,
Supplicibus votis populis plebisque regas
Vnamini, nam di veniat; feret alter bonorum.

Apollonio
deficitur regnum At
gnus EGYPTI.

Vicit APOLLONIVM, sanae constantiae, ingens
Ambitio capi imperii, tribuens, Canopi.
Quo verum nuntius, eham cum coniugis amavit,
Implens, nubil illaminas perturbita famas,
Imperium formidat & acre, at pallida vultus
Lamentans lacrymis ha misceruit ore querelas,
O  infelicem, quin invenies Regem

Querelae
Lucina.

Regimae, Quam inm nune defensoris marito
Magnanimo facies? Quod (ipse) miserrima tempus
Exigerem, demt mihi te dolcissime commum
In te tam fuerat contius fideiis solo
Fixa puerperio miserae torquerer ilo
A P O L L. L I B . I I I .

Si antisses ualio semitibus gurgite pontis,
Non te tardastra durisima saxa Zacintii,
Syronisae ingem, consulfus, regna Zoeti,
Aut Stephades, quondam tenent quas dira Celeno.
Constituis tenen (ben) pregnantem linguere, fors an
Gaudia nec praerupta tibi contemnies? Abire
Si tamen urbe paras, secum me tolle per undas,
Obstrea, ne dicar thalamo viduata saeuli.
Aut quoque, quod reliquit, reliquum dulcisfima consue,
In te risj spi, nunc anffer sola relinguas
Fac misera, quos videam tristissima proles
Funa, veliquam, inas mecum ire sub umbras.
Non poteris regnis patriis contentus abire,
Non Syria sobala, praelata ac urbe Damasci,
Geoformuj, potens, firmum tibi condere regnum?
Vi fepera damnoju sui praesumptio fallax,
Virtutis, sui temeraria cura pericula

Huic bonus anterens mensem, vulsum, virile,
Reddit APOLLONIVS, rerum, et granitae subfert : non
Mes aliena tenet verum persue fio, coniunx
Inclyta, et ambitionesfer. Nunc exclusere tantium
Munus, et imperio trahas antemmemere, stana
Mentis erat regulum Nis me, singere nostrum
Si imitandum violari possis Tyranus
Iustis regnand a causa eur ponte reculam
Et decus et scepsim Taneos, magnas Crucipit
Quod si tanta tamen mariis cels tibi nata cupido,
Atque amor infans fuisse, metae, faurem
Praeceptum populi, Regnum qui ore saluts,
Ni praesens venias mecum manifesta triumpho
Cingere nume subito, simul Enris carbofa demus,
Obstrieis opem, chera nec defere alumnas,

D.s.  

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IAC. FALKENBURG.

Vt quaecumque opus esset præstò sit tempore partim.
Secum apparire mandatis classemis, rateque,
Premisse familia ideno qui remige poppes.
Implenatere causam, qui mox enare partum.
Certamin vario infuturi, Baccho, atque farina,
Tergo cornigerum, bumbri speciebus & Indi.
Exuviam magnas letibus, flestique parentum
Publicolis, py, victorimique bonorum
Ad mare veliferum Reginam ex urbe sequentium.
Hac partem dulcis lacrymanis complexa parentes,
Plurima fugiantem dedit imperfectaque verba,
Coloschus, manse vire: nec quid, nisi зрите videre.
Possim erat, & gemere, & tumultu laniare decorat.
Quemetiam cumili precumputnt littere cines,
Et pauser, dulcis gentiex, populamque frequenti
Qui precce fuisse arat maresque tumultuosa venent
Et domino, domino, ratia faciebant, profellum.

Navigatio
Regis.

Littere traduntur nauis: iter omne carinis
Nautologos praet fictum, & incohant undas
Remigio, suisque, fecat procumis aquar.
Tres adae noctesque dies iter omne patebat
Continent tacitum, nec quid remotarrum cunetes,
Ter vada solis maris: latius nimbofus Orion.
Etque Hyades, quare dextra est tumultuam narg.
Quarta sed Aestus ubi flatibus excita venis,
Successit pelago tempestas horrida, mendans
Tethys attractit totum surgerent procella
Terribilis, & rapidis ferum proprijs fideis fulguris.
Hei meh, quem subito cepit contraria noftris
Fata velulentam, penitusque procacibus avibus,
Mortales miseris ludis forinna per Orbem.
Haut abter quidm quis studio, summòque labore

Nuitur
APOLL. LIB. III.

Nititur excelsa consendere culmina rupis,
Atque illam in preceptum scripsi seriente tremendo,
Princesis error acti rapitque per invia saxa.
Dens stantur tenebrae piscis surgere calibus
Nubibus, & densa glomerationi turbine nimbis
Incipsum, resonante sole, Zephyroque teneiente.
Laenuntur pueri pelago; nunc sydera somni,
Nunc lecent septem contagere perdite Aeternam.

Dum parit, & vaso completur marmore pontus
Efferruens vado, sellusque tumultibus avis
Excita, tervisco pulsat clamore cisternae
Commotura solem, venitas si infelix Aspho.
Hei mihi, tum primum Rex costurbatur APOLLO,
Immensa luisti sitisique, miserrima, acri.
Terrarum palagique minus, insitaque onix
Prodigo tanti, medio cedit infixa partem
Coniugis in gremium, quam sic dolor inferatus
Opprimus examinem ut cuncti dexterae patronam.

Sic compressus erat miserae furies oris
Lucine, ut toto esseris corpore virtus
Es faucirandi, atque tenebrarum membora mensendo.
Non vigor arteris, non sensus pelloris ulius.
Salma tamen sobole, & gnata miserrima partus
Permisit, mater dixit succurrit esseris, aura
Indulgent quasi lethe, sed corde sopito.
Hic primum iuilius, faciesque miserrima rerum
Surgeat, & aequoris utilis suis suis libunt aet
Adassu, ac si abibi non sit mugitus, & horror.

Dum lacrymat, dum Rex Tyrius tributame flendeto
Tempora producit, faciam tonat ore magnificer
Nauigat, ibitque vados exanguis cadaver
Regina mergi: nec enim violentia corpus

238
IAC. FALKENBURG.

Examinat maris ipsa patri, prorata, teneri
Poffe nocens noni hoc, malus ipsum pergere salut.
Talia ver audariat mosfissimus autem maritus,
Mandatum violans nuntius: desinere veltemi,
Dilacerare genas, sibi est iure serosa summa
Celerata, dum ito cupiens se mergere plonto.

Hunc tamen arripit sociis, prosum agmine sistentes,
Hortantur, gentes parcit, sucique parenti
Ipsa sibi. Nec enim lucro data vita perenni
Numine fatius miseris mortalibus auge caducis.
Omnis nauta ruunt, & temporis autem fenescens
Curricula, senum viridis veteres fit ut aris:
Progeniei dominum patiri se fluxa recedit,
Sonnum nocturnum requiem, ombram, fugacem
Practenens, Zephyr valorisื viribus, et urbis.

Quid moror, urget auge vehemens volatia puppim,
Ruptat & interium est oper, quá mundi ponte
Esicit, alleluia, omnis imports habul,cum Rex
Tam desiderabat simulis, clarissima membra
Lyrae canapatagi committit consingis vade,
Addidit annata velles, numerosum moneta
Nilo sax, Antiocchii latinia symbola nomen,
Vox lucyrum, potens, quaad ibet ipsa fluentem
Prosequitur, donum confiitibus eritius Aquila,
Tergemnmque vele, salut eternumque profidit.

Tempestas dum sìc vehemens, urgeni, proceile,
Linter inaccessum lutes dum tangere terre,
Et nequit vius statione resiftere portum.
Fertur memens se pelago recidiique sapita
Optima adhuc ratione Dei, & laxes illi subspire
Tunc DEVS omnipotens, quinamam proruit huius
Se exignea simba, & fluentem rectit in vndis.

Efect.
APOLL. LIBER III.

Lucinorum corpus Epehisti defertur.

167

Efficit, ut fluitum Ephesina litore esset

Ab imeliciis Reginae corpus ab orinis

Nempe diebus quintus cum delucisset Eos.

Annusio sine forte die levis astra sive

Idem esset per se Epehisina presul in urbe,

Cui medicina suis, res iugmentaria cura,

Primus ait littus, primus dextrae carminam,

Et sacilem longe ducens harpago in viaum,

Scrutatur tenui corporisul fitonea tella.

Pepe, quanta homines capit admiratione tantae

Quanque inopinavei, locum sum tantis apertum,

Frigida membrana Dea palpans! Putrelle cadaver

Essentias: quid sapit maris contignit abysso.

Mortia fuminae cedant urae corpora nauta.

Atque carpe inter lecta (hermonitis alumnus)

(Num medicus id nomen fuerat) dum singula membra

Palpatis, extintam minime proclaims, at arcto

Sic confesso gelum, sempiterni marina

Horriditate manus, frigentia et ora dedisse.

Nec mora, Chermontem inbet experimenta magistri

Artis adire fave, fore quod ludistor ambo

Spiritus ipsi quos relaxi retinei pellicre Nymphae.

Apostil pharcopous miranda potius anna

Dexteritate genus medicaminis, aitque salubre

Vnguentum tepit ut tunc cen renoma ta sapore

Membra caelent, saltum refitit cor, et horruit agrum.

Mota supercilio hinc deducens lumen lento,

Guttura a dura resonant, laxata trachisque vento

Ingemit. et trallit fundis ustrilis fibras.

Comus adesse putans tristissima semina partu

Semianimi, Chermontia pium compellat amantes:

Tene mea corno, coniux dulcismissi, vita

Dum idum?
IAC. FALKENBURG.

Dimidium! Desite precor, desite querelas
Regiae progenes sum salus, ut secta dolore
Languici partus. Vultis mea candida proles?
Ab misera parentis si debet consilia tantum
Annè tua meruit, te exponi coniubus istis.
Et sic ferre tuae preciue pietatis iniquum?

Aedopo, hoc est, Cheron mon magis effert,
Consiliator Reginam.}

Condeles miser, quaecunque est corde puellae.

\[ et on tus his comm. non hic tuae candida proles \]
O' mulier. Nam te casibus quicumque fatigat,

Vt ouii, hic sunt, hic sunt, hic sunt, hic sunt.

\[ et hic suis quibus, secus tuae candida proles \]
O' mulier. Nam te casibus quicumque fatigat,

\[ et hic suis quibus, secus tuae candida proles \]
O' mulier. Nam te casibus quicumque fatigat,

\[ et hic suis quibus, secus tuae candida proles \]
O' mulier. Nam te casibus quicumque fatigat,

\[ et hic suis quibus, secus tuae candida proles \]
O' mulier. Nam te casibus quicumque fatigat,

\[ et hic suis quibus, secus tuae candida proles \]
O' mulier. Nam te casibus quicumque fatigat,
Pervada fusa frevis, terrae mox saltem inter mem\nExilio, generu, tum eae perdente profisse\nIntegritate mem., vita vix traduce tuidit\nSic mea vita DEO viatae et preciosa, Charybdem\nVs fugiens, ferum vallatisima saxa pelare\nIllus, in quem me propi desiderario viat\nRaptat, ob ingentes Syrtes hausus a malorum?\nEn accipenitis iam semifeptusis dolore\nFemina, sum Dei, modo qua ferapraia gessi.\nNauque quern ineque, sic mens inope/ali labarat\nImpete fulmumis montibus, sic pelitas anchelas.\nRumpere dolor tandem ter maxime, viseram nobis i\nCorpori, ardenti disumpe astra caeli\nSanctum lachrymae, quam per dabis ubere vene,\nTristitia erit tibiis toto conamine virum.\nPrincipum tanti quod sit lachrymabile lucis,\nO' DEVS, o terra immensa, celci, creator?
Non ego dulcis amor ciam me geminis obumbrat,\nDifferam gemitis, quae sit (mea sacra) parentes\r
Desersi, ut quamquam visura domies furo\nPatia ancillarum, qui luctuando fideles\nExportant calathis data herilia penita patrum?\r
Non ego te, mi vir, dealem, dulcissime APOLLO,\r
Naufragus undiusa qui (prob absurrites abysso,\r
Palus es in pradam monstrum per fuga marinis.\r
Si terrae incensa patria truculentum adortus\r
Barbarus, ense virum vigoque ingulafsit inermem,\r
Ipfa tamen mortem memet super ipsa dedisse\r
Fumera, subscito partier depertida ferro.\r
Attemus et tumulo coalescit graia membrum\r
Compositae notiram acc momenta etatis eadem\r
Spiritus virum, foret, pia satis sequendo.
IAC. FALKENBURG.

Ille perit per tot mille internallia locorum:
ipse iacentem, dum torrentium imber
Obruit hic lachryma, sublato fite querendi.
Non te falsirem, fabulas clarissimas nostras
Sanguine cui genitura data est, et lucis origo?
Eft tibi (si portum forsitan fortiter, falsirem)
Lucentus heu querulis peragende infanctia, dempta
Ae tibi matre tua, rigida proiecta nouere a,
Efto quod edeatam claris virtutibus, illa
Altera falsa parentes (raro ab quod consisset) omnis
Consecrat studior, pulchram depungat eburno
Peltine caesariem, thalamo uniarque jugali :
Attamen ipsa puto, si imina plurima certe
Ab fore vis, signanti, quae ornare temporae, utimus
Et rofeos lenis medicare in ungine, vera,
A' vera (ab) matre hac suxifi cuinis in ipso
Visere nativos intrinsecus ipsae liquores.
Quae aut sub hoc frater portavit corde recisam.
Sic ait, immenso turbans pia petitora laetu.
Dein modus lachrymis datis est dolor acutus parisper
Cessit sanitatem renolato carno et rerum,
Quo ferri quodnam miseranda putaret s esse domo.
Supplicata Chremonta perit, sic trahit alumam,
Regis us turgi genitam, Regis, mariti
Pedem legitimo unielam, patriaque celebrem,
Sed quod sponte negat patrioque genus, dolorem
Efto animi teitem, se nomina comitatis quo.
Corde rectis portat, patri si nauta magnus vixit
Disperit mox aneres ne sponte maris
Invidia, semetipque multo maiori us vixit
Implevit, adversa pestundata salmiana sortis.
Tunc vbi iopersteatataratis, locuibus, superflans,
Liternulae.
APOLL. LIBER III.

Littera legi, brevis compendia, quis patiēre
Eo serie terrarum, et quo calùs ea merèa profundum.
Hic tenor est scriptīs, insenita & sententia tali.
Tu, quicumque maris sublimior accola saeis,
Littera prōfodium tenes, piscaria fine
Te venet art or, caput hōc evangéle cadaver,
Stemmate regali cretum, sic funera ergò
Ritē sepulfurā manda, miseratm ut axis
Conditor iēs tu, benefica salūte rependant
Perpetua, quae te comitem ur in aéria calēs,
Addat et huius terrās uistiuro ingentia dona.
Hoc lacrymas nobūs multas, sumnumis dolorem,
Heu desiderium matrīque patrique reliquet.
Addendum miseris centuriam servītia, benehā
Ve quēt exanimum corpūs tumulari ut amās
At tibi servīl lūcri fēsīs quā nefandam
Gignet avaritiam, pisistratīm suprīmem ardo
Nēquitia faciō excūrē, malīgne, nec unqam
De tibi Parca locum, quō consumulere humāndus
Mōre sepulchrali, mortuīs nītūs, sfunt missetus,
Et tepido cumuluri humo regalē membris.
Hac tibi sollicitū Chermon perlegi, amici
Solūtur pāvidam dulcis, ac taliōbus infis.
Poffum ēquidem, Regina decens, mediāriēr virūs,
Amicī sollicitār quae cūrā molestēt, abyssā
Elapsam pelagi, tiriiōs, quanti mi amor
Ingruat, eximinis virūs, & exoptata parentum
Cūm tibi curā subit: nec ensim leue crediūs esse
Amīsē damnum patria, & confortiō amiciōm.
At fāera, meliorā DVS, tibi & aferet atās
Porſtum infī, maris nīmiti indignante procūtis,
Ter ratis exanimem (nam viīs, pūppibus altis,
Corpora

Forma com mendandī mortuōs in nauigātiōne.
IAC. FALKE NBVRG.
Corpora caeca nefas velare, nec vanda marina
Suilium) in partu, hosti commissis, & vanda.
Tu superior, meliora, D E F S, tibi & adferes atu.
Nam prae ipse sui coniux memor, & atus quando
Litora contigerit, profinit tua funera queret.
Per mare, per terras veniet max nutans, orbis
Qui veiletget eam, quia sua sumulata sepulchro,
Luistat in inferis coniux, charissimus umbras.
Non ego percunctor nomen, quis femina, Regis
Ne tibi succussu vel temporis, id eum genem
Exilium obviciatur, & hac fortuna maligna:
Ne tu regali vel flemmate creta, procum,
Machorumut dol rotunda etat, et per orbem,
Sed tibi certa datur, sanctissima semina per me
Optio, sem nostris animis tuus degere porrò est
Sedibus (si la misi sterils eum nupterit vxor)
Gratios adoptatam pietate suo cocentem.
Sin manus sancta consuere tempus in aula,
Et matronarum numero gaudere pudico,
Hic vbe Conobio veneranda sancta Diana
Pius Pelleciem siecum, Dineq, nimirum.
Te penes arborum est, & creditae regulae vitae.
O homini, Deum, regum (quit id) Quod unquam,
Innumerus eas, ob crimine frustra, & atroce
Immeros eas, ob crimine frustra, & atroce
Exiliis, nece eum quo infelix quae initiori
O suispiris nimirum, mea cura parente.
O convexit affulti eum, prob dira tenella
Fata me a sebole, Qua inincrementum sancti
Materni orbatem premet ubere, & ore parentem.
Esi auctor amoris patrem, diligent, parentem,
Blandidium sebolam, succussu lucis unique:
Quis
APOLL. LIBER III.

359
Quis memi itle dolor? que una charissima puniæ
Temporis amisit mespignora cunnedi Semeram
Opto necem, ò subest mihi ter memu virtus ani,
Qui nisi iante (equar) sitae hie tesfere tullam,
Et non posse mori, venies cum Paro pherecro.

360
As tue, fhere pater, qui manufcudinis ergo
Gratus adoptatam, vina dignata, & ade,
Te precor, è miere famula misere re parentum
Officium meum & meum, nec gratia, colo
Debita, beneby temet frutribusur unquam.

365
As quia sacrai memoriæ comorta occum
Sacra petam, templum, Deæ, licet ipsa libera
Numina nissa solo, fed maxima numina exiti,
A quibus aeternam memet, simul is controle
Corpora, quæ (ò vtnam) tumulo sijgente iacent.

370
Tuis es esor, sante dare nomina clas, scis,
Ordinibusque pur, pergerima litore terræ,
Quam nefère quibus mihi sunt commertia vitæ,
Suscipienda, quibus cum participandas amoris,
Conocius placit. quæm prosperat amor Olympi,
At vte muis mihi nec conforta sancta Dianæ,
Alterius Deæ fuerant usitanda per Oenom,
Hæ mihi promotu, necia incummap, marinò
Gurgite quod non merita fui, fine intere canata.
Hoc tibi, tue, pater, posse anchora & una salus
In summis lucire freta e dono metállum
Pondus & hoc auire te mala ledat ego illis.

375
Nam et interea, fereusq; miserrimus undit,
Sidonis atque Tyri princeps, patamæ, tenellam,
Quæ licet, arre sotæ, cumque involuit egens,
Pudet niter matris infeliciësimam matris
Lucem, insitatem gremio que bauiet agris.

380
Regim cum libran.

385
Non spero numero, voluntaria
navigato
nem exspect.

390
Pari

246
IAC. FALKE NBVRG.

Post varias tandem causas pelagis laborat,
Remigat ad portum proelio duxit soppe,
Dum lamentat ursum miserae fugendae
Contra, qui patam, querit virtute magnificam.
Quae educat, instituit Meneles monitum, insistent
Quae discipulis soluta informare inuentam,
Principis atque locis tenere natumque pellam.
Huc ignum prolata gentem mercede locabat,
Telesinus superos, se non tendere capillos
Velle suas, natam (qve Tarfa nomine dicta est)
Niprun ingenuo commixerit in se marito.
Se tamen interea magis vade cerula mundi
Quod sonat Oceanus, terram qui sollicitibus ambit,
Nileas nec se impeto, seeptris, tendet.
Oraitem Menelem, ne cum nutrice reliquis
Difiniere tenem sabbatorum pata eure.
Se (cum sua volent) redemere cuncta talentis
Est soluturarum superis modo pignus amoris
Tarfa, que ad patriae retulit cognomine nomen.
Rursus ad unditum pelagum vocat Euryx cuntred
Sidoniam, qui per vastissima fluminis velit
Non numerandorum populum vidit orbis orbiter,
Et quibus medes penitus in certa insula ponto,
Tebyos occidit, quibus, ubi fidibus, viado.

Debus ut Meneles teneram erudisse pellam,
Imbere atque boni sexennis moribus, huius
Filis ducibus cetera ante uncta tenela
Tarfa, umbarum et visis ingenio sa inuentis.
Filis sed quicquid Phialomacia, sepe colendo,
Scriptus ad prompto memoriam Tarfae morat.
Impeius illa, quem innixi in petore presens
Sei divina fuit sapientia clarior eis.

Sir,
APOLL. LIBER III.

Sic ut sollemni palleret pecore semper
Illa magis, quam disciplina imbuta magistris.
Hanc etiam currit laudare frequenter, & acre
Miravi ingenium, M. neque insigni status proterva.
Præceptamque, ut ille gnata male feminam laudem.
Advocaret ergo solum famulum qui viticos bortis
Discitis, & pecoris custos, rectores, peculi
Summis erat, mandans: Si vultis fe, coningis & omnes
(Municipe fuerat memor, & barbari) esse.
Incolumem gnatos, impletur Tariffs ferro;
Clam patre, clam familia, clam cimibus orbis tibi.
O menis, & doce vetula seclerata tyrannis,
Sanguinis & maladicta sitis, multa misera
Quae crudele, vocem, atrox, ferbum, puella.

Ducitur ad littus, verum infesta, virgo pericelli,
Ludicra curlela putans domine dicerum des.
Ait ubi nudare cernis, stringis, mackeram,
A tristi serra Polycleto, tuere, male t
Quae innocua, simul feculis, attingere corpus,
Induit subitum numinum, exterreta plorans
Vnum orat, patiatur ad uncia plaginae cali.

Demersisse precem, ac rem commendare Tonantis
Indicio, quia se innocuum refugitor aetrus.
Indulget precibus Polycleito amici cor, axi
Et confessum glans a dimitit in vultus
Dum spaciatur agros, dumque ultima temporali veste
Flebiliter reputat, DOMINO mandate, saltem,
Iamque, redere paras, angolus cornice datura
Supplicio, celisque tenus suspiravit acustis
In terea (E. O sium se diffusam) marino
Littero propecti piratae, arundine densis
Profuse, precorum, petunt, rapiendo puellam,

Tarfs datur ad occis

Tendum.
Tarfl a ple
ratis vendis
tur, & a Leo
none emis
tur.

IAC. FALKENBURG.

Qua fuerat morti iam iam tradenda cruenta,
Penet & ademptae erat tenera maclator alu
mne.

Diffregunt subis, pelagius super antiquo celos
Vindula fures, Machilientam proinvs urbem
Maescipioque pietis, mercatus expositur insa
es
Vebe qui ella nono, quae cum praeceleerit omnes
Expellas forma, precinque quaque venus ingenii,
Illius at cupitus tenor surpissimae, nars

Proflibinim causas qui fruixer at omnia soluis
Qua licet abador, ratis illam corpore qua YiH
Olim facturam, situra timenda metallis

Ex quod nullis eris, hac Veneri simulante canina;

Ducitur infelix sube at sine criminis virgo,

Plenior hinc postquam cum arma, accrescerat atat
In stelatarum meretricium compita, cantus

Qua ludis, sicut fideisima scorsa molossis
Affectis suis, foranibus undique machis
Impars Veneria subis; Bacchique lanitis,

Execrata procedes, virgo execrata cynedas

Eulat, et magnis tectitur voce per umbrae,

Non ego phis, sanitat secessans et pulvis
Mente pia, factus moriar lice error, et alius
Sis subter fugio, quae callo a corde requirat?

Dum lamentatur, sube nam capite ante debis cent
Ima solis, plagas capit, et sera turgia lena,

SeCommata multa, vident suiri, machinique, manips
Complicem adulterit urbem, pigros, cynedos

Sapibus oblatam multis dolor armata et era,
Nam serva mimitata necem, inscefe set adulter.
Policitiis tenere, et dono, dare verba puelle,

Lenonis in
prohibas,

Qua sibi vis (inquis leno violens) aroet

As ruina nece et, malefina puella. Nec illicad

Scis
437

APOLL. LIBER ...

Sci aptum immunem in litem sente,
Carminis qua pro miseria nulla felicella?
Indulge monitis, metuis mihi tene, fideis;
O' precor (illustri) te por sanctissima colis
Numina, per clementiam, munera & almas
Imperium, moderator adiue mitissimis iram,
Neque pudicitiam se profanis Norte decoras,
Florentemq; melius cogar, tibi nonis studis.
Consilium certe fuerit, pater optimus, lenis.
Da ciharam quem mihi vera scientia confiat.
Hae ego quotidie ditem, faciam & subinde
Aetis abundantes, donec mercede redemptam,
Virginias comites tur inops, emancipe leto.
Sic ait, ad nuceus lacrantes miseranda capillus,
Ac proiecta solo, supplex moderamina poscit.
Interpellit iudicis, principis ab eis
Nequitia, qui si suprema obtrudebat amantium.
Bellum cium precibus, tenera sum flore puella.
Mora, super cihara quem conquitat in urbe,
Et redact n operam domum, fer crimen atroci.
Cede rependendum, cum virginitate profusa.
Vt tamen hic lector, qua tua ratione puella
Libera salus, stias, parce, aduoete, doceto.

438

Diximus ante, Duce Tyriam, cium solutus urbe
Tarfas dicis, secum solum primus ante creandas.
Nutricemque freta, cui nata fiero a
Nomina Liggostae, tenebamus qui latet alumin.
Hanc simul infirmi pater urbe reliquit iope
Urbe abiet, cuin cium solutis supererit hora
Mortis, ad accipiam sic ore locuta puellam ess.

439

Hinc adest, & animae placitisima Tarfas nofira.
Me quis fata vocant durissima, morte præpunaq,

E. 2.
Tets tua seve velina (vis vero) meliora future.
Hunc Lybaon veri genitorem? Hinc esse parentem
Tune tuum reputas Medelen? Ne fallior omquam,
Non nutritores sunt veri, absit e moveri.
Regia tu soboles: tibi Regx patertilius ergo
Fumus hanc teneram, more pie tate juventam.
Regis APOLLONII gnatam verè esse memento
Temet quis Tyrius populus, Sidoni orae
Praefuit, Antiochi pulsus servate tyranni,
Hunc quaque pro merito, varia genteque; Duce
In medio posuisse foro (monumenta) columnas,
Sumptibus immenius celebèque minoria saca.
Dent tibi fata satis, precor, & multisima uita
Commoda; tempora dent prosperrima quae; suprema
Tertificata D E O S, tubi salis, Tarfia, linquo.

Tacitus lib.

Tarfia liber

ratio a lento

cinio.

Athanagoras

Rex.

Nomen APOLLONII, Tyria quae teneque velites,
Et Machilentanos celebrum totus urbis & orbem,
Trilla vexatam belli, Martium suarem.

Acceperunt eum: primus sparsit arma palteatra
Duilor Athenagorae, princeps, regionis & heres.
Audis APOLLONII nomen, quo Charon altar
Non erat in terris, vel sedere multior illis

Militis,
SSSI

APOLL. LIB. III.

Militiae, fabraps inbet esse, ac more putellam: At si quem petitus praesumptus iudere fallit,
Cerperit, et cupiert violator adeffe pudore.

Virgini secum ferat se, sua tela necessisuis.

Exitis, pro horae mercato sanguine stirpium.

Libera se fallax eis pulcherrima Tarfai turpi

Servitus coniunx, quam præcepit educet, huissu

Dumiam formavit mirata genesique piorum,

Sic fact, miserata, premi, cælique refervi.

Ergo ubi liberior modus eis concessis agendi

Quo libet, una sunt misera antiquissima cura

Pellore inoffenso, ut veneretur nunc Olympe,

Virgo pudicitiam chiusa tutata feuore.

Es fore confidis iuntandum tuigeri ini.

HISTORIAE DIVI

APOLLONII

LIBER III.

Oceani pelago Tyrrius defuntus, abyssum

Emensis, vulnus, quo collis antarticius axe,

Ignorum superius poterat se desque underi,

Pertosa maris inde fuit, tantutque laboria:

Filioque interea quartus signauerat annum,

Cum densis, viti et atrem, totidem ipse in halsso

E Xu AL P O L L O N I V S iranfeget, axis ob iram.

At (patris affictum quis enim moderetur?) unusam,

Dum superesse sibi geniis considebat,

Ipse met occusat se, qui liquerit orbam,

Auxiliis improbem, non vero dutius amore.

Quid igitur Oceani vallum percurrere marmor,

(Hei luxta meditator) atrox diuersum adire,

Es.

Apollonius
cogitat.
IAC. FALLENBURG.

Scyllam subi, Syrtis superare suntaret,
Si non parta sibi sunt sobolis sunt commodus tantis
Impeniss operum, currisque quern denique tacer?
Ergo suam reparat classem, magnanimum relinquens
Oceani pelagi, medium sedat arduus aquar,
Æg hydrogen quod gurgitit haeret abyssum,
Calpe, Aylantae; secus terras prunpit aperit,
Separat & triplex lymphi intuitus orbem.
Hic petit antiquam pelago proceelus toppe
Tarisam, atque suam nutricem ponte requirens.
Solatior in lacrymis Monet, Lyfias; scelellum,
Commoneant tumultum genite, arce, fidela aulmæ.
Vincit sacrilegi grauis atteiatatio patres
Hospites accommodas qui turbis altera vitæ
Teda Alollandio, sistems pharamacis Mortis
Terrisce, hanc sequantiam quando abrumpere vitæ.

Iamque iter emensus sita per vastissima ponti,
Causa, quae D. E. O. summum statuente Deorum,
Intrepido cura Machilenter allabitter oris,
Cognitis haud villis. Nemo quœ cedentis imagi,
Quones decorum erat vitalis, squallore pernimi
Contra ævere genus regis; navis, rigentes.
Non alius fuerat miseri nam villus, & ora
Rege A Pollloni, fuerat quam Nebuchadnæzi,
Quem DEVS iratus fiscus abtraherat altius.
Ille eisnim regnis folio, irabedique splendidus
Quando suam Babylon miris sub-Octavos effert
Laudibus, ac summam defraudab honore Tonantem,
De carlo subitus occulta horrende risicata.
Nebuchadneze, ibi carlo lacris pressis feruntur.
Te premet imperium candens, & ra Tonantis
Improbos, cum regno, gav, aequae superbus aures

Cor.
46
Cor sibi felicem vitam quod sponder & annos,
Duripère hominum convivibus almásque nutrituram
Tempora conficiens pecora inter inertiam palet.
Duripère domo patriae tibi gramine & herba
Pabula radicibus, soli, sibi turbidos undas
Gurges & inus & referent alimenta salutis
Sylvestres cornis, pinaster, dumas, & ilex.
Ut sibi sat consiectus, sanctissima cæli
Nummæ quod terrasque regas, regeris gubernans
Quod nec sit toto violeosque, vel maxillis
Vilium imperit tam formidabilis Orbe
Latiuago, quam non viæque fragore cingat
Fulmen, & aetherum & conterat undas, numen.
Contigerat pariter, R. exille miferiernae inter
Cunctas mortales, solis decorat suos auto.
Et furet agitatis aereis, sylvestris lutilatra
Vi colorat, feritate sies umbivitis alleges
Auis & Hypsana committere tegula blandum.
Graminis exactat durissima tela Ponie
Culmina, subit, dio recubans lambet ad herbis,
Egregiisque die forem, celestia melius.
Sicut ut herbisuit non ille recessit arnis,
Quauprima in morem cepitque Labyrintiur sevolis,
Tegmine fatoque bursiatore effe leonis.
Immo etiam longo praetra temporum, huius
(Tam grauis in Dei est) sic dirigere capilli
Crafitie, ut peenas aquarum uincere possint.
Vingulis articulis sic incrustationem activis,
Vagula cederet ut peccatum sanctissima fontis,
Et nimia (al) misero mortalibus, donec ab aspis
Hunc dignatus amore DEPS, DEPS ille Deorum
Maximus, et ualde clementus misericors de eo.
E.q. Altera
IAC. FALKENBURG.

Apollonius

nibis ignos
tus redit a
voluntario
cuius.

Alter causae fuit, cur non sit cognitum vi
ditor APOLLONIVS, quoad quin, ab invente viro meli
nominibus, fatis tam conscientiæ se poluti,
ditior Athenagoras cunctis orbatis suis alius,

Vincit Athenagora vina, rei nurat Orbem,

Trascipitur numero patrum, veterisque externus

Principus huic adhuc mater superabat alium

Tarfus cunctus est studiis, nutrita piaque

Inmensus DOMINICULCIQUE PÆPIQUE TIMORE.

Dum Machulentum fuit contingere solum

Conscripti, & portus validam subducere classem,

Tempus erat quando Dianae lata sumus

Concedebant naves, & fermo, & donatae tellunt

Serta, quod in digito qua nux fructibus umbra

Pendificent, et paula lata coronat,

Applicant sese Domino quando viros spinae,

Apostolo insegnum cultum, validissim, partem

Moltem Regis, per vigina littera veliti,

Ex pacem fecut se pessimi, & viros omnium

Axeulmmis ossis: Rex magnificens orbis

Sedex Athenagoras, Regis tranqüilla precatur

Fuit Domino, socii ubi bius inquirere terras,

Bia simule cœclabere manus, bis horruit arius.

Nunc validam classem dimissem, & auriis Martyrius

Instrumenta serè immitit, ratus excitabat viros

Presumpse Duce, quos singuln flagra colorat,

Miratur inquit, quan vir trunculentus & ore

It flet, at fœtora sancti, famulaque sequaces

Angelica familia forma, vetiamis figura

Rursum ignis suppex, pacem cum fudere postit,

At Rex magnanimum comünis fuderat APOLLO

Sanctus, & exquisitissimis cuilibus suis

Officiis.
A P O L L . L I B E R I I I .

Officijs, orbem speruit, menam, paratam
Laetius solis tenuim teris ocia laetis
Ob mortem gentis, et triumvira salva marite.
At famulis fluido visenda regna, locosqu,
Exilium prorsis, callis infigne capessit
Qua patet admirati iger, opiatique recessit.
Coronerant terrae motis celisque colosii
Viribus at interna, cum habebatur quoque aula
Nomen APOLLONII, quod Dux non neuerat urbis,
Vi cui nunc primum suis ipse parabat ephebo
Conciliare genis valsis, animusque viri
t.

Quando igitur princeps necesse nec blandicius
Se commoturam Herem speraverat ipsum,
Limnetet ut puppis commutatur in aula:
Omnia regalis, qui sunt pulcherrima mensa
Vasa grana tripodas, pillos donat, tapeter
Sidonio, ut pacus sumptas, frumentia: suberea
Cornigeros maltarem Bene, implere caronas
Tarres suis famulos, dum censea ilibitum hora.

Confedere Duces transfiris, mensaque rectis
Opposita dabibus vestiuntur, et ordione longo
Poculalibabant Proceres humanitas Baccho,
Dum gravis eloquus Tyrans pia nummec tis
Sollicitis precibus, visque satigras anhelibus.

Ne vero quicquam princeps clarissimus urbis
Hic intenta tum linguas: sibi aquis arce
Se comas ornat, gemmis, viridique flamagdo,
Auro Ophir egit, tenerrima Tarfia virgo,
Nec citi haro, si obita sas, jambio, cannum,
Leniant ut laetis, et tristia tempora plebri
Principis, accepta per egnum carmina pellentis.

Ductor APOLLONIVS Tyrannis, cum Musica oper-

Athenagens
Apollexib
larare, fed
frui promised.
IAC. FALKENBURG.

Cordi erat, hoc uno se vixisse credidis hora,
Luctus et resurrere fui, modulamne servus,
Luminenta suis et cupiunt moderata doloris.
Isfa chelima dignissi vagincta flante caelis
Dum fert, et musa libro album sedula tangit
Pellimbus, psalmum dulcis super adduct oris,
Carmine APOLLONIVM vixle solata sequenti.

Aude aliquid nautre, Rex indolenter Thalies,
Inclyte, Musicolam non dedignate pselam.

Pone superclium, dulciissima carmina dicam,
Et tibi dulcis non sonorabo carmina pleitra.

Te Deus exerit siis fædere ungar APOLLO,
Sinec APOLLINAM fasbida, hostes, alumnæ.
Si satis qui lucis animum presse malum,
Gaudia mille feret patre, Rex sanctus Olympi.

Me finis fortuna mala pulsas, procellis,
Cur arum hoc voluit tandem confierre portus.

Nuufragis sum virgo, sed virginitate retenta
Inviolata mecum decus, omneque pudorem.

Caela meus corpus, mundissima mebrae, sanctis
Ipse timor DOMINI recte, Clarissiæ, extera.
Per certes fidei sed non sum confusa fortis,
Sic volis, que fides ne sit violatior uitis.

Cernor at rapax gaudium ferentis ab illis:
Tradita lenonis non sum violata pudore.

Nunc igiter, quoniam dempta est medicina doloris,
Coffinens locuhyra, mentis si vulnera cossent.

Nec mihi ret melior potest contingere, charmm
Cernere quod poffem si sumus id ante parentem.

Vincere regam sumus sememate usurpata,
Cum violent pelago genitricem djuvatis Ausiliar.

Spero volente DEO, referet mihi gaudia tempus.

Psalmola
Tasia.

257
APOLL. LIBER III.

Si modo poni tantos tenebrosus pendenet APOLLO.
Tu quoque fac, lacrymae, fugiatque molestiae lucibus
Rex bonum, qui nos firae insitus poppibus aras.

Ne DEF Sile hominis recto plastinctor orbis
Me sine baud lacrymam cecino sine labe.
Tu quoque te fortem praesta, anguisfime Regum,
Et tua munere virtutis animi superando puella
Infracta vincat constantiam amore Tonantis.

Obstupis primo aspectus Sedanum Illeos,
Cantum imperatum dum mente profundissimis abdit
Sollicitae: hinc genitus ducens a pectoris imo
Protulit, et achrymam supplex plurima sibi,
Tunc Machiavellus se incipit ore Dynaite.

Fortis Athenagera (sicet ipsi ignotus amicus
Sim tibi, sed fueram notissimum ante parenti,
(vede tuo) bellique domi foris veneris unam
Qui fuerit frater tibi se factore in funtum in armis,
Hae tua si fuerint, que nunc canis ore puella.
(Si modo Thorizo nomen non deserit) Olympi
Numina telior, ea est mea filia, quam multis communi
Enixa est Lucina frate, turbante procella.

Hae propter lucibus tenet illa gravisisima jih Amanda
(Si modo fai) propter vexant insensum notit.
Hanc ego turrigera discedens exilis aeppe,
Commillum Lydia, Menelaque magna fuerat,
Pis disciplina, animum regat bonus filius.
Quo cum me genite vocas excepta capite,
Funerea populus tumultuarsttare sepultum.
Tunc ego Ioppe, lacrymam in litorum visiens
Consistat statum, et manes ter voces vocasti.
Si fuerit nomen (cum dixi) Tarsus verus
Filiam nostram hac est: da nec quid maximus vix quam

Not
IAC. FALKENBURG.

Nos amor improbitat vaptans, ne forte & amore
Comprehensam perimum. Nisi iam praestis fallunt,
Et successus amor geniet ael, cernissima vit a
Totius reo o qua a praetet quae.

O' decus, animi lux optatissima nostris
Tarsella, nostris simulachrum mentis, & alma
Vita mea, ac requies animae placentissima nostris.
Ergo erat in saepe, ut te mea clementia proles
Ante dem licet venerem crevera levis.
Salve terque quater, meum cor, & turpin animo,
Atque tua misera & verissima matris imago.
Ipse ego APOLLONIVS genitori tumus, quodque qui te
Suis optum medio partu genitrici perempta
Tradicam Lyfia, & d'praela, quod nova recta
Conjicio. Sed qua te munus ratione repulsas
Hic video pondere conhitat clarissima proles
Hic iterum lacrymas, consensisse pectora palma, 
Tarsanatis refert, ut hunc se supplece gaude
Consolatis pedibus de mittens exempla patris.

Apollinis genitor, Rex Qui inuenisse salus,
Præsidium a miser a gratia, et aerae vita
Atque huius, cui me D E P's officiāntis Olympi,
Hacemus inculpem, suas dignatus amore eis.
Nunc ego sum felix, pater hominum, virgo,
Dominus, tu misera genitrix mihi reddere vetam
Instituam, fucras que calvis vigore priorit.
Linquam (praecurs) genìtus, de te sublimis parvum
Suscipienda mihi, quando lacrymamdo tempus
Expelri nequiss arumini, multisque deleundo.
O' stinam chora licentius, anima parentis
Corpora contrefarre semel, ratione decent
Plebor unumiam chiam me corrosuro atas.
APOLL. LIBER IIII.

238 Aut mihi seire iste fac, qua regione via rum
Octuber, quae locum federem telloris adducev.
Os mihi mare facies gauda praebet amantis
Religiosam, misericordiam, exulati, parentis.
Ne tamen hic cesset noster vindicta pudoris,
Migenitor, tem per infirma, nonima supplice.
Nunc precor, nunce occide canem, qui hic ore rapta
Iuppiter, supr' gano decreverat omni:
Spiritus aequitas, cum praeceps obviandere mecum:
Dext at iure tua manu quadris humums urbe, 
Dulter Athenagorae, vindicta pone pudoris,
Quo mihi constringant, fatum, sulaque, miselle.

245 Surgit Athenagorae mentes regresses in urbe, 
Convocat tratus eius, terrae statum mox
Edoct, & tamquam delendas fundit urbes
Principe Sidonio, nisi sit damnatus atroci,
Supplieo leno, quem Tarfia, tradita rapta, 
Vix potui falsa ratione sene modo.

250 Erit deliriz magna est populo commotis fella,
Erit clamor tota, fabulis concursus in urbe,
Impetu evertitur vehement, tunc princeps insii
Flammant egressum lenos funditius edes,
Prosurgit ipse, fico, cum coniuge, et omni
Profibulo, fuerant quae clausi rapiter illis,
Qui impertinere fuerat Veneris monumenta nefanda,
Omnis adhiber fuerat numero, peccum aduersa
Tradit lenos, populo flatamente, decoro

260 Idola Tyrig, datis nomine fortiss.
Magnus Athenagorae penitus perpendere omne 
Quando statum, & cognitum verum, sit quanta potessit 
Siderno terra, quae nemo vis quidem estcita veret 
Tarfia sit, fregit eos divinos & corpora virgo.

Regum

260
Regem addit. Regio est placido, sic ore locutus:
Maxime Sidonius princeps, quem sita Deorum
Incolu mem terrae innexit ab aequore noster,
Tua seii, quam am meo fiducia in te parente
In ter tis suis quondam, quem dicit in armis
Fraterna temere semper redamis favere.

Jam quoque seii, verum et septantur plura signa,
Me deuce quod chara est tibi redita filia, taceo
Tempore quae hic, quae deplorata: parentum
Prefideo virgo quod mansit et illa meorum.
Te precor argo, mea hic qua se benefacta sequitur
Gratia, da habitis thalamo Concordia iungat
Coniugii gnatam et, tuam, meque, inclyte princeps.
Itaque si tuum samulum vita mea sofit dicam,
Ex tibi promerito grates pietate refundam.

Adda, quod a teneris simul hic accrescimus ambo
Unguiculis, erit facilli cominutilio, cum par
Et tua nostra modo siti, adultor ipse fed extern.

DI Superti (Tyrius Rex addit): Amice marum
Cura num extinxerit, poete in dominis illius
Consilium eligerere hoc ipso, quod te mehi charum
Ad seius generis, geniis societatis mariti
In tua sit: te sita sit hoc promissio dextra.
En socer ipse tua dicer, quemcumque laborem
Pata serem, quocunque loco fortunae locutis.
As primi ipse sem partes Hymenem Hymen quodam
Consecutis, et non sembium thalamo addat adeptis
Suis mea vota mehi prins et alentur facello,
Quod me summosum A Tyriis, Caddibus unda,
Angeli Oceano in medio perquirere inquit,
Extraiulum sacrum Ephestiovne Diane.
Hic ego vort DE O filium praecitius, trophos
Instituam.
APOLL. LIBER IIII.

Institutum Tyrig, quod me mirabitur olus
Posteritas, et me numen magis diligis alius,
Antsepeius cujus superata ceramna ponte
Horrisoni, tui fum uramis surgis monstra
Fixa mea locuta, sibi regna extrina pot orbis,
Oceano in magno quos sunt locutur profundo.
Illuc fociadem mihi clara, eft, professo vitae
Publica, quis terris, quis sim saltus in uinibus
Pulsus ad Antinoch : quae, ob tilata per Orbem
Dama mihi, chara, possum rea coningis olum.
Eugegitur, consendens temet gener optimo nostrum,
Atque unum consiem temet mens se in futura.
Tarra mors, sit nullus, visendam religionem
Propret, et, cibara relevatis gravis ob tadium abyssi.
Dant ignem liquidis fluissantibus carbas ventis
Sidem proceres, Machilanthanig, Quirtes,
Et cito contingent luitus famulatibus ansis.
Quod Truus specus, et venerabilis ara Diana.
Pontificum turbam primium veneranter honorant
Celtibus externis, animo et temploant Olympum,
Sculpsit sacrar, in religione Tonantis.
Hic illud dum collegia sacra frequentant
Munerar honoratis tribuent et plurima clausro
Virginem, callat matronam venerat, ceterum
Langue circumstant eet ordinine vesta puella
Angelis simul formis, quae inter eius
Vxor APOLLINIS, cum patris quae excellit oris
Dianae specto, culta celeberris, Diana.
Hic ignota uero, non noster illa maxima
Singula dura latrant, Panchus ad theatra Subgo
Miscuque succidentur, et fium templum vaporant;
Aduentus cum sem per ad ritus fasculator,
IAC. FALKENBURG.

Apollonius solvit volum.

Ex quae causa Duces tantis attraxerit armis.
An pacem iubebunt portent, bellumque Pelasgius.
Eis nefiis (memoria) Trium victorabilis fumum,
Viderent multos, et contempsit sanguine polles
Consolati hominem, quos Mars feros adhulit, armis.
Tunc Rex Sidonius pro culcis talibus edidit:
Preałi, & Archiereus magna celebrando Diana,
Sacrarium, potent, metuendi limina templi
Anfias conculcendis eum, non vano coegit
Ambitio, quas animis flexit tenebrosa cura,
Eis mihinam confisit, uti promissa fœtal
Namque assumpta fides ipso vult in igne vert
Lungere, quod cessit fontane, libera rursus
Spoñio fœtal DEO, mea quam præsentia admpleet.
Nam licet omne solum telluris, & unda marina,
Omne genus nemorum, superis, placetque profunda
Axis & ipse DEO parent; ac quoties antro
Ipse DEVS nostræ voces exaudiat altus,
(Quod mihi non dabitum fuerat) sed in fætus
Angelus, esse reus, fœmis inquirere templum.
Sic ignis vult: mihi ficit sueta voluinat
Vident templum Trinun fragrant, facellam,
Infiniti hunc scripsit me lingueri cuntis tabellis
Fallit mea, et geète at res angelus, aether transt.
Hec ignis certius annalibus inferre, sintque
Praetérstor, nec nostris series memoranda laboris.

DVX ego APOLLONIUS Moetlici qui fulus,
Vibe fatus Tyria, cium me fera facta infert
In terram lude, fuit antiquissima corrip.
Cur mei, sotam geniem posse tendere ferro:
Ignibus exuti tuorbes, campisque, nemis funte
Hebraum, Animobi suius exire pare fuerunt.
AID DEV omnipotens, rustili qui fidera cedis
condidit, haud voluit dentescere sanguine sse
Sidonium tuncem, qui tunc fera culta sequatur,
Sunt legam vixit, cadit, atque rapita.
Tunc mibi, corruere graniter, fors angelus inquit:
Hecas maledeélil DEI temptor violator, erat
Tu misericordia incommoda multis creation.
Accipies iterum di pendula milie tuorum
Regnorum, et vita nec, qui solvet, babebus.
Sic pater omnipotens, quem non terræruet, boram,
Mens mea, nonnmens inimis dabo ab ace periculis.
Naufragi bis passu eram, bis simpulsu, in altroc
Exilium, Antiochis vita infamante cruente.
Accessisti fugis litus Tarfeni carmis,
Cumque modum rebar futum posuisse fuvori
Duci Tarfeni Regis gnatas, quidcumque,
Et celebrem formam, quae facta fuerat in ponte,
Interim, pelagi concrédita Smyrne procellis,
De quae suscepis et arma silla Tarfus: at ille...
Confirme, ac fumus perquirere in Orbe nequiiu,
Demos omnis pertein fueram pelagi, atque laborum,
Hanc genitam viso, soceri atque Albiltrais eram
Prævei lìpse volent, Lucina coninge nostra
Ortoctus: nec enim dolor us suisse amice
Abfclitem suferre fœcrum, patris atque querelas.
Nunc visum, quis tamen mibi reddita silla soppert
Inclamabat gener, nunquam licet agminis ante
Gratia summa tibi, Rex et ser maxime mundis,
Diditur abs humilis famulo, miserere cliente.
Hec voti summa est, et nosi intento coralis,
Quam memori condas libro, duimus sinceritas,
Præaque labore iuro, si me hore regis talemus.
IAC. FALKENBURG.

Velutemitas amoris in Lucina.

Ili mihi quae succensa igni miserae virago,
Et stupeflecta suum Lucina ardente ardet
Impete compellare virum, metuat, videndot
Cunctatur subeunt dum cuncta incogita mentem.
Eritis condictus conatus, gnara thalasso
Quam peperit tam ignorantis fallis amorum.
Si cum vibi summis nemo contingere serum,
Nepoem explore digo, audiet, is ante calorem.

Lamp, recessurus Tyris cum Tarfus, et ipso
Principi Athenagora, cum celtica munera cunctis
Virginibus templo donatur, ea ipsa refectis
Corde magistris, rem tali proponit audax
Aggeratur remonti, igitur seme si mori.

Annulus illa aderat, colo suffusit eburno,
In mare proiecta, quem iones amabili virbe
Tradiderat patriae, in monumentum, et ignem amoris.

Hunc capiit occulte, post, extergit, matris
Et valescitur ad dextram ingressa incognita coniux.

Murator jubito regale munera princeps,
Et oxe conselito signo cognoscevit vox.

Pap, exi, quae tum veniebant gaudia cunctis,
Qua lacrima mitte, singuli et quantus ardet
Colloquii amplissimis dulcissima basia maxima
Qua data sunt genis, ase viro Qua fulus ex vos,
Arque parentis, sponde gener eodem, futurus
Non ego, si celo radiantium frater solle,

Vererofias, sibi notis ags fortuna septo
Germinae, pulvere aut numerarem corpora terra:
Gaudia, dulciolum sermones, scultus stultus,

Cor de domino: dulcis genitricis ab alma
Fidele, insequam primum cui nomen amicae

Matris,
APOLL. UBER HII. CMatru,atin fob turn mox du/cefccbat amore.
Altratur par iter dulct/fimaptgnora mater,
Difere Tarfiole Desa confuetudine nomen.
Consecrat ergo diem, solemm more sacerdos
Nomen Ephemerudas inter, refereniis, Calendas
Portis APOLLONII, memorieur vi mehytiu Ieros,
Ipsa quodâ valit doraueris orbita mundi.
Latitia exulit, cunti: si peruisa portus
Ciibus : hi magna fludio, planiusque fuenti
Accipiant fortem Tyrim, cui regia consimix
Ad aquis ingrediur, juxtaqv, inmerito virgo
Tarpha, cum fonsf, S Machilente príncipe terre.
Mult^{a} bonus crebrâ ducit consimia princeps
In longa mollet, Epheone munita & orbis
Patricios proceres, cœr, fortis$ Quirites
Dum generat gnatum nupus desponsis habedam.
Credibile haud cuiquam qua collaudatio, quanta
Delis daquam fuerint, quae solusque ubique
Processus tunc : duria qua qua nonata
Hic fit amicitia consimia inter & ipfas
Obferuata Duces, quos unit aurea Pallae.
Hisita trasfuidi, Machilentam protinus urbem
Nauigi repetunt : orisur communis ubique
Latitia, atque bolares perfundunt gaudia senus.
Hie ovidiam consimium fauis, atque superque, est,
Pentapolim repetunt: viulam tamen anti transcendunt
Indicio Minelenn, Ly tha cum coninge turpi.
Hinc repetunt Tarfam, quam Rex Alisfratus qua
Quamlibet implibus, tamen obtinuit, atque gubernat.
Nulla super misero spat est gnatque reiçte,
At minus hoc multo generi, pepiçs, decora.
F. 2. Impro-
Apollonius, redux foci
rum inuit.

Interpretem ade•ligur Sidonius Heros
Comuice cuncts cele•bri•genita, generosque factent.

Nuntius vs retulit Regi, vexillum niere
Puppibus undisquis, proflugas quae accederat altum
Fortis APOLLONIVS (di) quae lenitatem reliet
Probabilis senex, culto & diademate gaudens?
Consentat cels'a Rex fonce palacia turris,
Qua veterum posita flabunt simulacra Quritum,
Magnanimis Ducum, Regum qui nominavit destrict
Pompeii
e fiant, simulacris & virtutis honorem.
Ilius elato prope hunc cernere classens
Fortis APOLLONII dum datur illius vitræ
Symbola miratur placido trepidantia vento.
Cerue Hyperboræo deposita ordine gyphæ,
Remigie ut alato cataphractis semia virorum
Dificiant sessorem, & eorum violenter in aliar
Subsidiendo necente, nec quaeque bratóe servit
Dum crepitat, bruita, petant basilica præda.
Nostri APOLLONII velae ejfæ micantia, at omnis
Concilierat gentes in situ, quam credidit umbrae
Submersa, partum scriata cuncta cruento.
At ubi consilio generum, gnataniq
decoram, Cum viro neptem, stipuit sermonem remente,
Et vix vix tandem lacrymas cum voce profudit.
O mihi pre cumulis mortalibus unici Apollo
Gharis, & mea progenies Lucina, mea
Maxima pars animæ. Quæ te cum nepte, subaque
Cum generis pietas Dinum mihi retulit undis
Incolones iÆnæ hic pietas memore tur oportet.
Tunc pater, ut genitrix longa matura Sibylæ,
(Regia progenies Ptolomæi principis) anim.
Fortis APOLLONII, & Lucina amplissimis harem,
Neptis
HASOD'SOD'SIDSTS 5zdAPOLL. LIBER III.

Neptis et ingenuae, psalmum lacrymamque querendo
Commessis semet, donec sublata recessis
Tristitia, et veteris abolerunt gaudia curas.

Hinc breve post tempore versus vocatus urbitingens
Imperium in Egyptis Tyrius quod subiectis armis,
Ergens illos, qui se inuixo per arma.
Nihilacum pacato totum dominabimus arum,
Omnis portarum Dixn Antiochiam
Sidon, atque Tyris, in ilic et subdita Tarjis,
Poenapsitj suo domino qui semita requonannis
Pendere conuenerat veluti ante, triuina ferebat.
Infans ilic natus, patrio quem nomine gaudens
Dux Apollonium, statui Tarfique toparchum.
Coniugem Lucinam cum dulci absolverat annos
Odegnia senex, et quasor, banece lactero
Scriveret scriptor proprium cium maximus Heros
Orbis Apollonivs, Graio sermone reliquum,
Qua grande diffum fui, virtutis maxima inuidi
Temporarum, naufragium, errorem per interstitia regna
Scriptae Atlantis adv. demum tot gaudia partem
Imperium in Egyptis, socium geni iury, receptam,
Denique placuit sanctissima annuis etiam.

CONCLVSIQ HIS. APOLLON.

Latissimum est bonitatis, pater optime rerum
De bonitate tua dubitet quis pauper, egena
Conducente licet, praedam o fortes gaudium?

LAUS DEO.

Si patienti, virtutis amans honor vitrè sequiur:
Se fugientem ornem gloria manque verum.

Cicerone.

Historia est tellis temporum, lux veritatis, vix memort, magis vix, nunquam veritatis.
IN EANDEM DE VITA

D. APOLLONII MNE-

flinda, Regis Phoeniciae, Antiochi Syriae Regis Senitia
propugnat, historia singulari opera 24 sedulitate erigente,
partim ex fragmentorum, dubio fere more cum Graec
tum Latinâ ab ipso errante Apollonio ante annos 1444.
manuscriptorum, exemplari antiquato, ab Autorre, tempore
expeditionis Hungaricae Militae quiescenti, in arce Luca
verum Dalmatiam apud Sinum factum, honinem caus
dice lipidiorum & Scythia indiciorem, invento: & initia-
tione librorum Macchabeorum, cum quibus magnum
habere cognitiones videbat, paraphrasiam contentulal
in poëma hoc conieram: partim vero & portu.

Marte proprio efféntam, anque cum doctrinam
singularis, summam ad marginem nortaeum,
paratelas, in libros 4. Autore la. Falciens
burgio, LL. D. Comite Palatino, pess
regimantibus accommodatissim,
digiti."
EX

INCLYTA MAR-

vna Academia Franciscordiana ad Viadrum patria, ante annos IV. diem, familiariter, ad DN.

Philippum Melantoni. G. Sabini. item

Albinone Viennae, ad Vicecancell.

Iannum imperio, D. Seldinum, Cæsp.

Peucerus. & publice

Rector Academiae F. Valerius, quibus ha literae exhibitae fuerunt, cum ea familiaris satisfactione & officiis mentione, qua vi erga quos implicatumque desidero, S. D. De quibus causis institutum, ut testimonio publico literarum dentur notissimis. ex his ut id nobilibus huic inuenta Iacoboi Falsenburghi Neomarchiaco imperti, suae praecipue securi fere, qui quod nos rei manio itineris gnoita visisti, ut mores & studia tua, gubaret, ut nobis in Cæsp. Albinone Viennae, ad Vicecancell.

Educatum in studibus literarum sub opt. Magistris eum fundamenta hæc polius in maxis Balici nobili affinitibus regionibus posuit, & adeo ad partem in Academiis nostris haec mias, ca seculis antecedentes, quibus studia laudabiles doctissimi posset. Inopt. quibus disciplinis & artibus celebret progressiones fecit, legis & publicas, ac privatas Doctores, & Doctores versus, tamquam in his, ut fæc. ut si, ut si in amore humanitatis, & intentione, ut si in amore humanitatis, in amore humanitatis. 

Usulim, quibus excoleret, ut secolos in podis talent exhibit, ut quibusuis miraut in modum placere. Inde aggregatis studiis civilius, minime in dedicato haec ingeniis etsi & publicis, ac privatis Doctores versus, tanquam in his, ut fæc. ut si, ut si in amore humanitatis, & intentione, ut si in amore humanitatis.

Et eum, quod arate, placide & moderatè, eum visisse commperimus & probatis ac pudor sui laudem esse confectum, quan nos quidem praecipue esse arbitravimus, quam propriam sit in hominum neque temporibus vilia ex parte adiuvatur. In praedicatione interea laudis, quod et virtus est praemium, omare hunc alunnum & conterranum nostrum voluit, & debuit. Atque hoc modo simul in possessorum etiam quibus obligaret studia, & eorum quibus ad tentendum conficiendum, hunc curium vitæ & studiorum, & pars,
...
SOLLICITVDAVM,
A DHUMILITATEM,
pietatem veram, Dei cultum, viam ofendendam, libri singularis æglogae,
NOBILISSIMIS AC ILLUSTRIS,
illunibus, & Honoraiss.Heroibus & Dominiis,
Nicolaus BACONI, magno Anglia Cancellario.
Edwardo Comiti LINCOLNIE, Admireallo.
Thome Comiti SUSEXI, hsbiecix MA.R.
Henrico Comiti ARVDELIO, (Camerario.
Francisco Comiti BEDFORDIE,
Ambrosio Comiti VVARIICL.
Georgio Comiti SALOPIE.
Henrico Baroni de HUNSDON, Marchiarus orientalis verius Scotiam cultus, & villa Bar
necentia prefezdo.
Henrico SYDNEIO, Hibernici regni Deputato, & Coniici Regi in principatu Wallia præfato.
Francisco KNOLES, Rege hsbiecy Thesaurario.
Jacobr' CROFT, hsbiecy R. Contrarotulator.
Christophero HATTONO, Vicecamerario, &
Guarda Capitanes. &c.
Incrpsismi ordinis Perischesidius Equitibus, Adstit.
Britanii, eum Profapie, Potestia, tum Fortunie &
Prudctra Clarissimus, D.N. R. ELIZABETHAE
Principis intelligentis, Confituris secre-
titis confiiti aulici, &c.
Dominis suis eletentis. & coletenis, obseruan-
tes humilem & officiis caudis decetis.
AVTORE
Jacobro & Falkenburgc, Saxone Brandeburgo.
Vive Deo & laetus præfentibus veret fatis,
Hecrat in fato ipse tua fixa D E O.

Londinijs, anno Domini 1 5 7 8.
AD EOSDEM MAR:
Potenissime, Coff.

Sint licet exigua hec ullius metra valoris;
Vos et pro se ipsi que meditaretur, erant:
Attenent hunc visi veluti memoristisse, Senatus,
Nomine qui Regni, conficiuntur, Domini.
Illustres genere et quilibet inculsus altius,
Auxilio patria confiliatus, patre.
Quali in Anglia Mecenas claruit ans:
Tempore, quo celebris Musa Maronis erat:
Talem & in Angligenium regno se quique verendum
Exhibet, & dedit illius amore suae.
Gallicus, Hispanius, vel qui quern sermo Latinus,
Senatus fuit illa specie & quilibet inclytns aliis,
Auxilio patria consiliatus, patri.
Quali in Anglia Mecenas claruit ans:
Tempore, quo celebris Musa Maronis erat:
Talem & in Angligenium regno se quique verendum
Exhibet, & dedit illius amore suae.
Gallicus, Hispanius, vel qui quern sermo Latinus,
Senatus fuit illa specie & quilibet inclytns aliis,
Auxilio patria consiliatus, patri.

Talentum Angliae rex, etque verum
Exhibet, dedit illius amore suae.
Gallicus, Hispanius, vel qui quern sermo Latinus,
Senatus fuit illa specie & quilibet inclytns aliis,
Auxilio patria consiliatus, patri.

Quo duce coningit rex Anglia,
Exhibet, dedit illius amore suae.
Gallicus, Hispanius, vel qui quern sermo Latinus,
Senatus fuit illa specie & quilibet inclytns aliis,
Auxilio patria consiliatus, patri.

Cuiusque favore igitur dignus,
Exhibet, dedit illius amore suae.
Gallicus, Hispanius, vel qui quern sermo Latinus,
Senatus fuit illa specie & quilibet inclytns aliis,
Auxilio patria consiliatus, patri.

Nullus erit, qui vos non veneretur, amant.
Hii sunt, cum fuerint in carmina vates,
Refert super astram volat esse.

Celsudebr. & Amplitud. VV. addidit.
Is. Falckenburg, J. V. Doctor.
SOLlicit. AEGLOG. I
IONAS,
Tergeriemus postulat supernum
Numini vates, triduiam tenet
Prius: sed ursum venumii precantem
Numen IONAM.

DEV. IONAS. NASTROGVS.

In Rebell
onis statum
paraphrasis
historica.


In suis imperium quanunis ubi rege maligno
Regis lib.

cap. 13.


in fur. im perium quamuis sub rege maligno
Recbabea, enius quando intermitentis actis

Censurus minimi sustanissa infessent Adoram

Pendere publicolae populii buns furrifs periemit

Sed tio, uaxis compendorat undique corpus

Solicitudo tamen salut mihi tota rege

Compertas, seri seri fundando tota patefactas.

Ergo Israei Regem, fiat uis Monarcham

Ineboam, reliquam contraria fata sequetur

Quis populum regat, atque, nuncum fubi custodere regnum

Instantat, uide quod nomine dicier optat.

Iam quoque disperui per te qua regis, quos orbis

Municipes tenet Nebath, uixlricibus armis

Regis lib.
cap. 13.


Pulius : vi fines usiitato limite regni

Ocupes Hemathis campis, dissimis, marium.

Ocym, enge, uigur, su Caetheberane prophetam

Surge, sua lambos praceinge, profellio supera esf

Suscipienda tibi: Rex namque subaltissimus Hafael,

Surus, simplices populis, dum clarer ubique

Relligio nostris sanctissima nominis, siue

Timibus, bic tibi sit (volo) longa profellio cur.

Caibor, eti ibi genii est adeunda, venisita

Progenie magis Semnis pute et gaudeat, et olim

Affliriam Ninivem conselio marmore funde.

ilbus indigenis sermonem mentenio suero

G. 2.     Diceb

274
IAC. FALKENBURG.

Dicere fatis est tumum, vestigia tua,
Vestimentis eterne, vestigium sua
Flagitata in melius, statera, facies relinquunt.
Interium decas populi, grandem, ruinam
Totus urbis, aqua picea, flamma crepante
Sulphure, quod Sodomam vulnecrat, arq. Gomorrhia.
Ne repisicet spicium, tempusque, sulfure
Dogma creatoris, sed contritione renos
Incolam peragart versamentia tempora vix
ION. Mittere non' alnum poterat, qui talia currit?
Sunt mihi gentiles adeunda tramite tantilo
Assyriam petam, quam iam premit ultima ani
Terminus, & saepe non nefica, cana senitis?
Hoc pede concilio tumam, premit arida claudus
Alter ad Assyriam, abeam? non plurima tantos
Expugnanda forent tribula, vammissis agro.
Praterem, trivio, quod nunc conculo, misello
Nudipedi tendam, foret qua parte viarum,
Ignati penitus longinqua prorsus callist
Quo me convertam? nonque implacabile nomen
Vergit utque. Cedam potius, patriam, relinquam,
Difcedo profugus per aperta pericula rerum,
Qua per sequegent, sequege Zephyris, ulens,
Nec tamen atberoe Domino sua nisi facinum.
Mittat, qui mittendas itat: me proxima tellus
Gadibus accipias prins, aut tristis Thyle
Frugore. Num gentes dominum vertentur ad axis?
Quid fortis agas, quid Amor, Oesus? et angusti
Has cur non mittis, quorum robustior atatus?
Non eu: vel gado puerosque, orbis vestis.
Conticuius, placitis seu tanta rebello, lona,
Sue in faucitar, quid tum, Sinamina contra

Bella
Bella cruenta parest. Qua rati, quibus ista placabis
Conditio mala mancips. Tu proprius esto
Ipse subdominus, propri es qui invocioque,
Vos Saphanidas compello: solvere nautum
(Infinire libet quoniam, sum planche pavamus,
Ducete me quoscunque feret foris, fortunam
Prosequeor, ecco, voles me, nec me labor ipse exuabit,
'Kemigs praefesse ratis, (qua robore motto
Polleo), sej us validum pelago torquere vulgenterem.
Nauclerum valitici? Sumo pretios, fidere tete,
Ipse gubernacum, malo lentante carinam
Recita: me cogente inviris premet anchora fundum.
N A S. Iuppiter, absygni video noni ipse Charistem,
Tutoper quod officium quis? pondet ambule nauit.
Umbrarum in su dulorem, Hebræ, sercem
Accesseris dederi, quando certaminranis
Officent, tellando ratis lentare i in undi,
(Arbas vel refer pretendera aranesc alba
Nauicula, comperta foret qua corifice giudici.
I O N. Contemnuti silis mea munia? Linquito. verè
Non ego pollicitus fore: unum de siti.
Obliquere caput, porregta et sommata lingua
Deferre: hic requiem deis, sommum, capessam,
Securus quid venisti agari, quod proferas Antler.
N A S. Licemorarum adhuc operas, Charis improbo e-
Pendere velitere nautum, me, nisi qua procellis
(Tempeste) furias aruet, turbare et aquor
Emoionere metu, sentinam, arripere cymba.
Pro tuis viros, eadem fortissima corpora puppis
Sollicitas, in summa petas, sommum capessam.
I O N. Suniculofa quis iam nunc me ille fat, idquum
Vs facerem, quod nauta inbet. Vos fringeste remos,
G. S. Pup-
IAC. FALKENBURG.

Puppibus: bos artus recreet mibi femina, IONA.

N.A.S. O inconfultus, miseri qui verrimus aquam,
Syderibus, fervente fido, qui lusis puellam
Cerula praecepta rono fulcamus & undas,
Fortuna heu misero contra inquitante profundi,
Prosperer oblitus portus pronogetica tantae
Ab tempestatibus, qua precipit ab omni gno.

Mercenarius Marti, cerne, ut si in ipse proponimus
In flatione pari, pleno dum collocuit orbem
Luna vagabunda conflurgens nobis central
Prositium infelix: o lamentabile fideus.

Clausatur ecce niger celastius nubibus axis,
O soci, pronom am mune incommune remiss.
Pro se quique Deus, o ataque fata precetur
En potenti mero velatus inflamme fulitus
Surget astro, palum, kust, seterrris axis
Fulgerat, ac viso conquassat fulmine causae

Æquoreas, presmit unda vatam, pentus in, satysfis
Acceptis fulsum mare diramplente proceda.

Pro se quique virtus (monos) grave numen adores,
Dormit Al, Hebreos sequi mune somniadanna
Sacri lege, et sui quse sit violenta, cerne.

Surgio, mi sentire cupis clamamq, trinodem,
Aut triplicata gravi corio retinae carina;

Forsan fortis felix, ornansq, move re
Proferit soci: tascilla scribiste nomen

Quisque sumps, forsans latet insuffilitis error
Hae coniectura subtle, Que mecumque debis fori,
Morte cadat modo iam placenter numina calis
Relliquis, Tu carpe manu; tu deinde ulicae carina.

Tu modo signat am predestin, Hebreos, tabellam,
Improve quem merito nuncum sita fore flagellant,
LIBSOLLICITAELOG. I.

Cur tua fuscetur sic luttera, verbor? Divum
Cor tuum solum homine non reditum an si sileto,
Quin ratione tentare Thetinse violenter et ausi?
Quae tua condiut? Quibus hic procuris ab oris?
Vera causas, quae si tempus sit horti, laetum:
ION. Sitt metuo, tamen hic posito formidine dicam,
Sine anima Zephyri placanda: victima fine
Hem miseri e cadentes eras, iacere numbere pontos
Deferri scopulos, vel talia cunacumia dos si
Æquorei pulso, miue pelagique quiescent.
Sum fandum summi platis, qui sidera certa,
Quis mare, qui terris, qui cédisit omnia mundi
Cunetata, quae radius summo sole peletat ab orbe.
Nescio, me quicquam patrefe malignium, ilium
Quam (veluti par ejus) non sum venerate ad ungue.
NAS. Perside cur tantum peccabit ermine tanta
Irritate ausia celestia namque verum?
Quid facimus i turtcece Notus, Coruscis, profusis
Flatibus, Æolians disrupsums turbine fanos
Creduliterum, rapida quod nos prenat square clausos?
Quis tibi visit quisque melius vel botisst Dimus
Nam, si dur rerum te vult succumbere lère,
VT vobis: aut certe interium una culpa mereetur
Cum turalia, qui nos eas omnia in illos,
ION. Peccatis fatore, solius maximus error
Promeruit grandem panem, miserundam, fatum.
Innocui lehno me propter trademini omnes,
As cupitis salus sive, me prendite, prensis.
In medius pelagi morientem tradite fululum.
ION. Namque subito celis est populus omnes
Tradite sacris genti, socium subvertis anima.

G.4.  

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IAC. FALKENBURG.

Sic fatis eff. Perfer que metrisse faterie.
Supplicio, aggressu metuendus ludere nuncem.
O DEVS omnipotens, celoigit, eredoq, potestem
Quem monis tantis aeaecimis, atque fatemur,
Prodigii, potiri element miserere precamus.

O saci, saci (rogo) contemplamus, ut ingens
Abatet assinam scopulo cetus, maris alti
Turbar: praefens bellum sperate parati.
En, petit eciium, quem pane inulissima tangunt
Fata Dei, tibia, templum et arduus ilium
Sorbuit impudicat, fenem, Dirigis, graviterum.
Sit tibi proprius: rueti Rex magnus Olympi.

Qui tempel. atens valdo cum turbine presset.

IO. Ad ina syderet sanctissima immia templi,
Horribili spiritus, monstro, mariino,
Quo non aquae esse gravis tur nos uaddis.
Mito psal lacrymas, DEVS si ter maxime ventos
Conditor, eternum cuinis us vinida durat.
Optime celatum rector, tribulatio mortis
Praxia, ac accrescens anguilia summa coeigit
Fundere continuos ardentes voce, precatus.
Sum miser, et pelvis tumbe lacrymabile funsus,
Nec tamen hoc uita est mea funere pressa, iacent cum
Morte saporat, et quidem adiuu vitima fins.
Tu tamen exaudia (tribulati psynunis ingen
Indicium) fletus, vocem dum percipis agram,
Heu miserere pulsat, sub tardar adir turare.
Tu me precipitam spumatibus in aquaros undas,
Omne pater, zelo dederas, miseriump, premebas.
Fulldsonam gurges magnarium & abyssum aquarum
Nunc circumvallat animam: me turbos undas

Disco.
LIB. SOLlicit. AEGLOG. I.

Discolor atque sinus, Boreae cen flamme tranqui,
Nec tamen a facie cen protrabatis Olympi.
Languo totus adhibe: nec funere tereor illo.
Mercurit, ut abscedat fiducia nummis auo.
Nam licet hic violenter, inutilissimus horror
Mortis adeat, pateat mihi vanus tota barbarie:
Non licet incumbens me claudat vele tremendum
Pera tate telluris annus, centum, milorum,
Pelloris abijciam sum robur quasi Olympum.
Quod referat precibus, celosis, divini triumens.
Non licet immensa telluris opartu reconduut,
Incumbere potest, mea sinit habitacula pritis.
Viscere: terra, fretum, mihi sinit infesta, Diis.
Tartara, terribilis monstros dum torvoce extus,
Fecit delitare, pater sanctissime rervum.
Illicita etenim, per te, mea vita profundus.
Relat adhibe: sua sibi, sua, opertet, in eunum.
Hec anima hce, quam non inferior in lumine linque.
Tanta etenim pietas verer est tua, maxime mundis
Proferi ut extremo lumine funeris atri,
Spem dedere vita, quam nunce viilliora mortis
Eft; ratam insitis, fidei pia insita sectat am.
Mi Deus, extinxa sias, mitis fere zelo.
Incipies, fidei praebens decerne trophos:
Ilia sum, nomen redamina, modulasti, jimi
Pelloris igne atiens, & te vereuctam honorare
Perpetuo pangens memoriae curvam landis
Iubitaque tua, supera qua, dies, & axem.
Sunt mihi pandentes tu ni tidissima limina templi
Cordilis, supplex sum vasta salubris fundam,
Pot est redeponent si mundam vitaq, anmeh,
Quernter inferni sum deplorata subibis

Airin.
IAC. FALKENBURC.

Aeris sulphureae Distis fragmenta curas,
Inquit hic venias mihi collacione parentis
Æterni bonitas. Amen et pura maxima nostrae.
Una est longissima et dulcis salutis.
O DEVS: hic omnibus Miseri fiducia cecis
Impat. Tu squadem miserans miseria: miseria,
Aique inops miserator adhuc, cum graia cura.
Solatia est, stiposit, lucus meruisset: sicutur.
Si se opera enumerei meritoria certa salutis.
Perpetua est DOMINI miseria; gratia seclii
Libera, quae tribuit, quibus expedit, optima dona.
Gratuis: haud meruit probitas simulata sumorem.

DEVS. Piget orare: ibi fuerant data nunc, sequentem
Cete marium, virum nihil est tibi susus in se.

Ecce, te facie autem, potentissime

Tu preme intantem pontum, Neptunia regna.
O Zabalonitides Iona, qui Gathiphera vas.

Physa orundus, pelito ebudos, etumq; refuemque
Horribilia, finquas latitantia clasitres profundis.
Qua trando tenet aere, Deus qui spem fremit ipse.
Anisi, ab ululatis timuisit nummis ira.

I. Ninusitanon mancenas, Regem, Ducesque,
Publicolaque, simul eulis, desiderare cepro.
Incipiunt tandem seclerum molimine praeui.

Nispergent: summum tu numinis elia favorum:
Dic virum possum, indamus celestibus iri.
Prologus; consuetum, picea torrente, familia.

ION. O Deus, o numine columna perpetuus Æternæ
Famulatus, boni mihi in salutis morte prapinqua.
Te Charitatem numeri content, quo, celebrent,
Horridissimis a Satana sектis tarda, lonas
Eripiens miseram, vitam tribuent ej; beatam.

Ascen-
LIB. SOLLICIT. AEGLOG. I.

Ascendo, fugio monitis insatisbusque guidis,
Atque cadaverribus redolentia vestra eatis.
Hinc ego vicem digno, tenuissimum
Corpori, qui humanum genus absorbere apertis
Rictibus, et instituam famamco consultore et orbem.
Ne magis inuocare, DEV. Iam prontus ibo
Ad Numinas, quibus hie mandata ferenda,
Fides ego, soli praestes consimine, quicquid
Manus, et officiis tuitii, posentis, propheta.
Tu quaque sic, saltem certa, nisi quod dicis, ut orbis
Funditus enosfa, non spectatore, neuerter
Veridicus, verum dictani nullate penates,
Grande foret vicium fidei, sive redderet sse
Differtum mendacis populo atque parere velles.
Poli Numinario. Quaere mea sensa sequi
Funditus hunc, vere Nominis deperta ruina.
Ecce orbem ingredior Numinis clarissima quandae
Atria Ningeni Semini, quo eternus Eberus,
Vos populi Assyrii, tellor sublimia et celis
Numina, firmamenta poli, telluris orbem
Ni quadraginta fabiis fcelerati aeternas
Visa malos morer, ac detestabile crimen
Liquevit emendans amorum: telloris hicatus,
Tenant eis, chastes vos abs orbis abys.
Vos moueat Sodome, et miserandam ruina Gomorrhe.
Vos moueat cacatellum aeternum, qui funditus orbem
Fundibus, et colui consideraret omnia mundi
Regna cataractarum, perimenes animantium cunctis.
Vos patem atheeres non designatur amore,
Atque fruere sine, modo convertumini ad illam.
Criminis, et fcelerum non amplius sile requites
Indicis exaltam censuram, multa est omni
Tempore suppliantibus suarumque facultatis inuicem
imperio, suo mensis peregrinum mittere falcem
instituis, deni haud meum ludibria foris,
Tempus, ut emiges, credita minera summo
Numine subjici, vortate regas: puellae,
 Amplificare summ fuis moderumque reatum.
Vos cineres, repribe populiares, sella, tribus:
Patriciis procercis, pleris, teneris, victulis:
Vos, (inquit) vosque oportet hoc, convertite mentes
Nomen ad aethereum, quia nam crepat aequi Olympi,
Perdat ut hane Ninuan, mansisset perpetubus ignis.
Sulpheo sic in cunctis torrente, sanguine,
Sic et ab incenso sublata Gymnora, incensibus:
Circuit regis fuit aethere, & obtuta flammas.

DEVS. Quid Numinas tuos una cocta quoque,
O Iona? quid nunc faciunt an numina solita
Congenantes homines? metuant non maxima damnatio?

ION. Non metuant sicce rex horrendus, ife reliquit
Profiliens trabeam, decus omne, thronum parentis,
Alberget cinereis capitis & migrantium artus
Turbidum obnubilat regementis, nulla cubanti:
Matra, seges, suasubtrata delore specto,
Falsitatis istud idem regna, fuit, arque nepotes,
Qua miser as turbant illius & plangibis adeo.
Eiutat infelix per compita tristia matrum
Turbas, fiam sobolem, partissima ad ubera laetis
Rarissimis admitteris: tenuant omna bruita,
Eiusque homines pessimis, vis tabulis astra
Accendant metuunt, trepidant, sogo, tumultu,
Precipitans, ac si presens vacillatio adegis.
Vulgi solum quando populus in urbem\n
Irruit hostis, auroceum exercens, strage peremptum\n
Funere cingens necem, facies triumfima rerum est.\n
Nunc videas solum medio discurrere circo.\n
Namque incertis, pulsat, et farditi amictus,\n
Pannus, lacrima, cinere, fulmine terre.\n
Nec genere Assuriae esset maius incola terre.\n
Te metuunt, miseros tua insula seuera coartant.\n
Id faltum primum tantum sub nole, redemptor,\n
Quod sit, veniet cum quadragesimus aistro\n
Lucifer, et totus rerum munditius ordo?\n
Rex femum ino auro, variis distinctaque gemmis,\n
Africa damnatus conopea, regis et uxor.\n
Quinetiam pecori parvisima pabula prabit\n
Incola fictitiis telli, tabulique profani.\n
Forsitan ad remur, quod maxima tela Tenantis,\n
Necque quaedam sublatas, ruerit sine vulnere ciuis\n
Cuiusquam, modi si manfectione inde futura est\n
Mens, superata, Dei, precibus vortis, profusa,\n
Quae lucrumis, et miserae promine dolore.\n
Hec fuit erat series, mandatorum, tuarum\n
Consequia, haec studia vigilante peregris Iona.\n
Sola tua implorata pia miserationis orta.\n
Album autem, subvenies tua gratia, profus.\n
DEVS. Me solvem implorantis, me plebis desiderat umil\n
Nomine putas homines insuls hos esse, prophetam\n
Andrede Dei qui tam felicibus vit.\n
Amici ejus hos insuls esse necesse est.\n
Eus (quantum fuerat tantummodo gratia cura\n
Nostri) in eis portavisse manum suam sibi fideles.\n
Iona, veteris cefisse tyrannide zelam\n
Die Numismata: die numina nostra probare.
IAC.FALKE NEVRG.

Consritione fidem populi, manifesita sequuntur
Indicia irasum, quos votum lentis ardans.
Agnoscens porto facilem domtium, atque parentem
Placatum, nillo quem vit et tempore inguant.
Pennisur Trismem dicti, gravius, minarum.
Ne mutuat persi seuerum vindictas repente.

ION. Non ego perdenda multa vel vita, fur ore
Inflammati animo, tantis dem satia curis
Finitem huc anima, et mortem deposeit acerbam.
Hoc ipsum fierat, quod me primum sistis paterna
Detinet sequum, et serio tua in sua sequuntur.
Hoc ipsum fierat, cur vulta petenda chryseus
Ante forst, tant quod numinis esse ministram.

Nuncque ego cognomi penitus, utiut ante professis
Protestatus eram, quod si miseraber ab ego.
Langanimis, tibi, immissa bonitatis, et ipse
Fontis pietatis, animam facilis clementia ubique.
Sciunt, te Charitum, non defunctus amore
Uncejuss, pote patrem, qui munere speraret abundat.
Quo cumuleo reprobas, qui post tua gratia parta est.
Tolle ignem lucem inasfit, nec nejas, refulve,
O DEVs omnipotens, anima tune tantis atrocis
Consulit mortu, nec annum, et mortem possum

DEV. Tu viduas, si polli suae inferiores, ton.

ION. Ate ego petitalo hie, capis tragica, tumul-
Vibis et interitum spectaboneum in Orcum. (ius,
Non omnis forsan veret est consolit saeta,
Sincereque profecta animo: latee anguis in herba.
Qui modo terribilis somnis, fragor avibus, horror
O quis planus est tonitus cum frigida sonat
Fulmina: nimborum cium tempore nam et
Depluat imber aquas, seelito, atris, sub in

Sub-
LIB. SOLLICIT. AEGLO. I.

Sulpheus a libeat miracula tantae videre.
Nam quanta alius vide: nouitas me desinit illa.
Cur pastoralem myrtum frondosiq, corna
Non iacimus, patula viridi sub tegmine figur.
Hinc est in pinguis que (ponte cuncta) crecit.
Guam esto tellure: (malum) coloquentia mea est.
Mirer, qui quid fatia bona largita suifcent.

Parcior est horum pietae quid atra longe.
Si deliquissest tantum, quantum improba gens hae.
Pro malum cerfutum ferrem, pro carice frugum.
Tantus rei felix pietatis in etere summo est.
Sit uter: attamen hic animum fatibus malefique
Interitus sttherum, pecere modo barbaro tenu.

De nemorum. Quantum crevit coloquentia nostra
Per nollem quantum capitata pendula baccis.
Luxuriet certe hac subter spehibimus orbis.
Interimum, proprius modo sol confugiat ab ortu.
Quid factis Omnipotens: cur iam non depuit imbrem
Petoferam, medium dum sol conscendit ad axem.
Habem, paulum absieram, viridaria nostra teredo
Fodit: en velut aures: prob quantu ob alto
Crania nostra calor ferit, obnigravi: color et
Hic ego confessor, nec adhibe peritre nefandi
Affris, Moriar, DEVS ot ter maxime mundi.
Quad miserum torquent vel quis labor usque, labor est
DEVS. Perfer adhinc nonum quant opportuna relaxit
Funeris hora tua: ruci infertor auram,
Tunc ubi tempus erit, sucefitque vehendis ad astra,
Te descem rore, longo pro tegmine ueli.
Quod ubi sumnontis coloquentia praevis solumbri
104. Trauer meruit, merius succensae vermi,
Quo multis plantauam germea corusserat arvo.

DEVS.
IAC. FALKENBURG.

DEVS. Ecce, doles succo quod enis curabitur, morfa
    Aris exspect stops, qua sollem remota est?
Praterita, at hodie luccecent concidunt auras;
Non ego, mi lona, dolcami non trirsia pulsem
Pectora, si tanta atm discretam surribus urbem
Innumeris, penitus sub trishe Tartara flammis
Merito, tot populis qua munc habitata, remixit
Religionem pia, clarat informati, sacrificat.
Cede DEO, peregrè ac quereundi; tua tella requirens,
Difcito ab homine melius venerandum seiter Numen.

PECCATOR.

ARGIT. Christus gravior eto
Impium, diras minitans, et Orcum:
Rursus at conferent miferationum
Dona reganti.

ALASTOR. IESVS.

O DEVS, s hominum, rerum eterna potestas,
Causs in immenso maestis sa maxima cede,
Non modo perpetui voluit sibi condere regni
Imperium: at iuxta et nostrim fieri eum,
Gius Edentici quibus aribus subsumera pomina
Attulit, ob culpam peccantis turpiter. Ade:
Suscept, multiplicat quas vex mea fraula querelas,
Et gravius arumsa propis subserita mole, dolorem
Dum mihi felicium generant mals gaudia vitae.
Obruitis infans sederunt lumine vecors
Deprimor, et meritis lacrimas expendo graminem.
Te sua, conformis, bonitas auxilfa, tonanti:
CHRISTE, abercus eternissit genitrix in Orbec.
Auxilio facilem descendere: rursus ab Orco
Te reducem, a Mundo sublimia scandere ad astra.

Car
L.I.B. SOLlicit. AEGLOG. I.I.

Cur? Quoniam Mediator erat : temere beati
Te medium, quorum inaece infestissimus hostis.
Gurgit e Tanario, per te diecitus : at illi,
Te saeucente, tenent radiantis sydera cati.
Me tamen, hie misera, & mortali forte caducum,
Indigne circus, erat nocturna pericula vite.
Percultis inaudito gravis insipientia peclus,
Quaupgit exsitiae, nisi succurrere manis.
Rex, DEV'S atque mens : ut tempellatis obortae
Nim torbere pars portus & raisadores cymbam.
Deliquium posuer man mens onerosa nefandus
Pravitias Satana, quin nume exerce arroci
Disidio bim aumam & crudeli elate saeagit.
IES. Quis lacrymat, noftris fex, foret quis frangit ala-
Verbare ceffavit mihi am, mutafer arroci (isor)
Supplicio : examins nil robore bellum pollicet.
Docamuis, quemum uigilant, fecelephi ut irun
Sentiat eterei damierou, & illius arma.
Quis titus vixt Qua non fum sic impetis aurem,
Flagiofis retra,iams vite biben de gemis vult.
Senitium hic locus est, & non violabile numen
His habitas celi penetrabilis, eterei gundent.
Illeiae seculorum tu fardidas ats Djuum
Vit habitare potest Quinimme cede, nefandesa
Limine syderae, non audito, cede sub cerum,
Tarxurus obferebant ubi flammeae ubrorum omnes
Sulphureo, Satana uicerant qui colsa fequentis.
LEX. Eben, qui misera milia terg, quateris, Quod viderat
Infelix melius, qui deferat pernum
Proximam, extremam vit asem ponere cogerat
Tun me multiplicis depressum pondere damini
Sic meige, vota, atque preces fundentur inanes!
So

IAC. FALKENBURG.

Hen male defenders animum, cuntu, ZAchitophclus item, quibus tempia feedaeque diram "Accumulat Stjrgu amnt diffident ta peflem."

"ES. Quafcebss execrabilertdljtte fafitdta neb ir it."

"Progcncras? An adhuc famam captabis inanem?"

"Noui equtdem firepitu veluti terrere fno nan tis."

"Frondicula folto^icgntta crepitant is aquai:"

"lure D E O potes an tu decertare rfurent em."

"Teqi canem, cautfam cp, tuam, sitb atrocta Ditu:

"Tartara pracipitare potefttfitid obruere Oreo?"

"Adde^qubd horribilis patet obuia tanua foffe."

"Tranftut effe folet per quant manifeftus tdp atpam."

"Perfephonen, Furiat, Nemefisfiiram atg A/egeram."

"Huic tua vita, caput or detestabtle Tin is, Sen fits, &'tngcntum, debenture omnia fa st."

"Ham DEVS ffe refert: huius miferebor Otympe, Cuius in sttemum fuero bonitate mifertus."

"AE. Et tamen ipfe pater rurfum, placidiffime IESV, Fatidicis tribuens or acula sanfta Trophetit."

"Quamprimum dixit) toilet fitffiria peccant, Qsstmantfctta futfiudij peccata relinquet, Ipfe eg° confr ingam, p bar etra refonantefitgittat, Necquircqud t memorabo hunts non amplirss
qndm Offenfdm, qua nos prius irrttauit Oljrmpo."

"Idem ait: a ter num vclttt, & graue mateftatis Numen habetnoftra fua temporafiurat & <tno."

"Numper'um: nolo sicpeccatoris atroces , Supplier) infandspcenaalfirumtkgraMamen,"

"Nofier at htc animus factl'u defiderat vitro, Vt conucrat nr damniformidine, restnm"
LIBSOLLICITAELOGII.

Ecce Acollam adestr, qui sante, et prodigio aries:
Peccatrixe est adestr matronae, sedentur in omni
Se sedulce, et culpa praebuit tur criminis corde.
Nos tua nunc anima promission, gratiorem,
Pustilium pulsare nubes quod clausura, serire
Articulis, sarea patetam et tigna, domumque.
IESV. Duretes poesite forant, tibi mutior olim,
In te etiam fies moderata, nobis puris
Uus animi docilem se crerebret et altem.
Si fidei accenfo cordis que Pneumatis almis
Lumine, dat patri simul incremena favoris,
Quae DEVS omnipotens plerit, rigat, anget, et ornat.
Ergo capax nostrae fiesi se pelisore poffes
Rite volentes, tibi iam miseration nostra,
Et genialis amor conferrent maxima vere
Symbola initati, culpa perenium remati.
At video, grandis senem tempitae malorum,
Nequitias studiis quaudi, velut ipse lucerna
Arumerit vera fidei somenta monstruxit,
In influo alae, defecit lampade divus
Paladoi humor: aluat vac taliis amere micanem
Absumptae fraces, flammas trepidatibus ignem.
Crediti at ingenuo mentem saluare nonandam
Poffe taam, noftra te praesenti favore,
Pneumatis amisici, reparantia, sensa, vegorem
Salvo eris, fidei nam sufficietare solo
Assensu per quam DEVS omnia donat amicit.
AL. Silet gradum, & IESV. ter maxime, silet, proinde
Credo equidem tus, sim quamvis, & impiger iud
Constitat simul renovatus pneumatome corda.
Incipiant penitus mea sensa cultura medullas
Dum penetrans vigor, ecce, nona, nonae omnes inixa
H.S. Viseria,
IAC. FALKENBURG.

Vissera, precipitatem igne soluta potestas
Numinis abirei: nonas incipio esse, recensit.
At queror, et cordis dolet tenebrosa sensis,
Propenerare leves motus, silexi, genimen.
Quantulumque tanti fuerit, ne hanc define, Christe,
Ne, (rego) que quaestis est, per te fingitur, arando,
Nec linum extinctus, densis quod funigit umbros.
Si vis, hoc domine, en salubrit: doc modo verbum,
Mundus ero, suta peccati affergine recita.
Nee recede a me, clemente miserer, peiendo
Me Singis excitantiana cace, & laboribus hybris.
IES. Vino Christi ludum, sedes diiiffine phoenix,
Quis temet tantum suffit fierare suavevem
Numinis, ignescens: precundeni, lacefsera fatum?
Magna fides tua, magna potens, superbina fructus
Syderae, regit me acres propellerse rixae.
Te fes, te fidei, Christum genialis amor,
Possete inifi opem nostram. Cen credis, abunda
Dottibus abirei Domine, cape gaudia vitae
Gaudia, que cursum factorum perpetuo durant.
Quod reliquum vitae speraret, tribus omnipotenti
Sponte D E O, cuius vetitigia pronsi adorai.
Te extinxit sopophanta levis, non severa nefandum
Prælagis vocet ad studio, cultique Tonantis.
Dilige proximamore loco tibi singwine inebros,
Tota excrise legi, sertem, faecesens.
I decus, nostrum, præsentibus verse satiis,
Nec pceces, graviora times fieri ultima primis.
ALAST. Piet, et acerefci memorandi gratia fæcili.
Hinc egitur cedat cum nomine Adoraiis onne
Nunc anima vicium, genij dirum, grannum
Sanctificatus enim Soly, dilexit amico

Calicium.
LIB SOLLICITAELOGII.

Caelitum, decor qui iam sine crimen vite,
Nomine Milicho, nam sana est re horum.
Fermeo totus amore ut sanctissime IESV,
Policiti : totum cor flammingat igne sacrati
Pneuma : eff DE V in nobis, commeria in caelis,
Largia est deis humanae sponde creatis.

Eia agite, & mecum laudes celebrate Tonantis
Sydera, terra, sectum : ludent immannis eis
Corpora, penitere & volucres, anima terra
Consta DEV Miquo & quae pulsit variis origo,
Ante tamen summa deviniti non est IESV
Pellora Christiueum, grater, symposi getacens,
Vace tuba, et varia, tellurum, buccina & ipsa
Cardis miniplom coventibus opinia pannunt
Carmina, que cælos belarent, telluris & arum,
Sint tua sine pedibus nostris piissiis lucerna
Inflar mentensque que monstratum lumen calem,
Maxime cultum Re(CHRISTI) resellor & ami.

AS INVS.
Cerne praesum, Sion ad triumphum,
CHRISTV sinerum Satani, uelator,
Tet erit, in gentem damnas, sibi
Festinasfello.

BARTOLOVS. CRISPVS.

Crispo, sedem videmus sumus, qui traditur onagra
Arcadico, folide seclata pulvima plebi
Exhibit vanus frondentibus yndunc polum
Cortice que salicet, & odor imitantur aquis
Cintius is, crinem in secum temptat agitando
Ipse ego, cum similem munquam seclare triumphas
Contiguit, esse Mida, certe aut Apuleia dixi

H.t. Predigi.
IAC. FALKENBURG.

Prodigia: aut fabula prolapsa cadaver an Circes.
Reddiderat tertium illum sic insania vulgus,
Pars aseina ut vestes sublaboreret: altera vocem
Talenter, libricon velas & Carthaginum alta,
Litteribus mango cupidos committit onagros,
Quia clamore nenus complent ypsam, marinam.
Sunt homines juxta qui aderunt surae parati
Se baud generalis aseinos, galeis & surae dignos,
Nigrant imponant asein, sua pignora, aefellas.
C.K. Pontificum ludis folisum, impulsionem lavros,
Qui de more dum celebrandum constituerer,
Traditione patrum, recolitur ut orbe triumphus
Salusque CHRISTI, qui nos a morte redemit
Sanquum purpurum, Mundo cum ultima saltem
B.A.K. As mibis seminecis isum, movetis, cachinos
Ludibris portentos novi, feliare licebat
Arterialata virum inmena, dolataque praeda
Artificis fendo, qui ullos ficebant om voyeur,
Per loca subito fulisci trabere atque rotaerum,
Qua loca crupi ingenium fuerant sacrificam sepulchri.
Quamlibet hic alius eternum datar ile honor, annus
Vt causam impurus, & equi sine crimen cippos
Abgamt loco, et tumulata cadavera possum.
Plebii cumulata foro, Hebracum immitata cippos,
Ferme elephantigena, promiscua pandit, inosil,
Verbure pulsa via, & fereat dum calicatrus amens.
Nec sinit hic solus quem doximus, acer aestas,
Cunctos genitore fatis, consilista parentem
Filias ponomos eis, qua custodia redarguit index.
Aliis virisque regno animal, frementis, lupato,
Bartolo me, visum mihi verior, Hercule, obique
Est aseia, tantumque pecunia propter ens

Reddiderat.
Redde derat, spinis pasendum & carice acuta.  
Ille Ratis vino, Malos in Pansum.  
Visus & Alpinus burdonus uncere pande.  
Crassius sceptule, cuo nec cessisset amator.  
Arca aequa dulcis Erymanthus & bellus prati.  
Nam supera ad mentes hominum quid vertere fisco.  
Institut, probrosa putat spectacula vero.  
Nonne Deo fieri, quem sit, ratione sopita.  
Insanis stupidum tanto phantastica vulgul.  
Hae cafiuta tibi dabui ostentatis se vide.  
Barbarica exemplar versa pretius & huius.  
Processus, Solymam qui erae saluator urbebem?  
Nonne foret satius causar perpendere rerum.  
Infectamque animis rudibus detergere: crassius.  
Petitoris appti vicii removere veternum.  
Pondera quan pondus pecus aut oner are ferina?  
Vi non mundanus fuerat CHRISTI illre triumphant.  
Sic praeferatur non viu tal ratiobus illis.  
E quibus effluere cust larga infania manus.  
In rude vulgus, agrigur, ut pellegenis amore.  
Quis sub vento culti pinnacula splendida templi.  
Secundam plerique domum, mill prater aefella.  
Ipse aefum similes spectacula turpi aerem.  
Emulitatem sua longae, producere profinit.  
Sed melior ratio, compendia certa salvis.  
Quae ingenti studio qua ingenti quippe labore.  
Indagat, verum perpendit corde triumphant.  
Salutari domini, qui non mundanus, & illis.  
Affirmidus erat, qui Heraum turba subtilia.  
Habitus in patria urbe redire trophoeo.  
Casarius, quorum virtutibus orbita Mundi.  
Parum, imperium suum domatibus omne.
IAC. FALKENBURG.

Atque satellitis validis, sum cedere terrae
Perdomiis gentes luciis, campis iliacis, lucos,
Sanguineo torrente subito convoluere ponti
Æquora, septarum laxandem cium nomine virtus,
Et decreuit eos summos (de more) triumphos,
Immò hos barbaros solos tullis effe, deorum
Quae patriae priui, felle ferente truncata,
Regorum dignos qui templi sacrae reformant,
Notier ut luc velati, puiden, vii manuemus in urbem
Ad diros properet, crудelites atque tyrannos.
Flet misericordiae sumi contemplatur: igne
Imperium generati quae ducent origiois ortum,
Pleras in heresiam tantum crudeliter orbis
Praesum enertende dolori volenterios: urbis
Nempe sua, toties voluit quam munimine, furore
Praefudato patriis carlo inaniter armis,
Immo cuius opes, collegia, phanum, deorum
Progeniem, eis ac, gnatos, veneratis puelles
Sic tegere ingestis gallis puentera pullos
Centesim accipuum contra, seque exitus vitub
Remissionem, qui manuemus, te libido
Venerat in mundum, cens manuendo ergo
Tapinofia referens, cens manuendissimis aquis,
Cuius in ore dolis, nec erat deceptionis fallax.
Nescit dominus sit totius urbis, et ingens
Vendiet imperium sibi iam telluris, et Orc
Adiutus adiuit, portant exoptatissima pacis
Munera, coelestis patriis omnium dona, Deorum
Quae numerare chorus nequit, angelicaque, ceterum.

CRI.
LIB. SOLLICIT. AEGLOG. III.

C R I. Nee tu tot salutis pomposa afferis theatru,
Adeoque mihi, spectacula tanta, videre.

B A R. In rebus vanis oculatus si esse, & habeis
Tu choris, & morem sic aretendere falso,
Nomina audias, ut si tanta, quam sita, senescas.
Vox earum, ut si audieris quae nos venari esse solet,
De minimis quidem ratio redde: da Tantius
Voce, bona e causa, diuersa aut satis fessata.

Scandalisiam ignem si verba maligna, Quinqueclus
Impius, & detestanda necnonmen laudare.

Que ferme, & bruis denuos reddis honorem?
Hic animis opus eit, ad Christum peacetior equo
Eli natura humana ut quam, quam quid acillis
Obsequium praeli Christo, qui salus domus.

Nec potu te malum dominum praelare potenti
Seruatum te poe eae, quam si quid inga Christi
(Ex qua Redemptoris imago & immiserit illum)
Corporis, corde, animo, manibus, genitali, medulla.

C R I. Tum est, tale domino rationem subjiciis infamis
Stultus ego populi conscripsis reddi ingenii
Sufficiere ad se, celebrando encomia sacra,
Et praelare D E O gratias quae votibus afferis,
Poscit idem memoriae fidei simulare ministros.

Ergo mihi tecum fuerat certarum sola
Dum pecudis ferius, que pariete migrat, umbra.

B A R. Sed ne de bruis dom nos animantiibus ingens
Exsulte simul rami, praeceps, mornius
Primam, in Arcadis ainos mutemur, ad ipsam
Rem velis, et eque nos contendamus, amice.

Poscit enim facile alius praestare ministros,
Quam studio praelare palam rationis egentem
Basilium maior retribuit quam bellus, frono

Dans

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IAC. FALKENBURG.

Dum trahsit ipse anima gentem sancti filii suos omnes:
Nempe Prophetarum meditavi cantica corde,
Dixit (quod Zacharias ait) nunc vobis Sionis:
Filii familiae Sodoma, fatissima ubi praemis:
"Rex tuus ecce venit, Mundi dominator & Ordi.
Mittor in multo & manu exercit, imperii quam
Sirunt et nostrum subterranea militie portae,
Sanguine veclus curru, ferox Monarcha.
Libertas addit viindex, manuactus, atroces
Qui namens & Satanam, & citter dominatus acres
Tortare, eger, sua vincula serre granator.
Is genus humnum puri libammea flaret
Sanguinie, & terras fragantes sanguine vium
Imbucet, vs cunctos, quibus horrenda condit virtus
Principium tellus mortales eluat vitam
Prolusione sui piaceque rubente cruorria,
Quineram minus celerum regna fidelis
Virefere, Christum vota qui implorat IESVM.

Ille plus subit bess cui res incognita mentem,
Non merito est CHRISTI vita, quom conatus alme?
Non quicquid miserum fecerum iniquam fortis
Deferis captis in crucifixi vix власти CHRISTI?
Non in conatus, non totis virtutibus idem
Insigilare solet, neminem quasiter optet,
(Namine concomitante) DEVM captatis, societ.
Hospito, sider proponens fercula parea
Pacifica certe frondens pietate, virefens
Germine lapinositi sunt manus tuam adeo
Pondibus ornatus, palmaris CHRISTO obstus offeret,
Deq triumphata Satana vexilla repertat
Immortalis DEVM victorem voce sequatur,
Subita multiplicata, serlatum Hosanna canendo;

Latium
LIB. SOLLICIT. AEGLO. III.

Letum Hoshana, fatus benepliique germine David,
Quo celebratur adhuc, renouata mente porum.

TENTATIO.

Quem Satan tentat truculenter atrox
Vn necet captum, & laqueo revolat,
Vber hunc fons, & miferationum
Eripit author.

PHILOPATER. BERNHARDVS.

Quam gravis indicium summi, Bernhardo, Tonis.
Esse reor, qui nonnam veris mortalitatem corda (tis
Agminibus, tota vita, suparat malorum
A truculento etiam Satana tentatrix vitrè
Et sint, & simulai se ne in se sumam.
BERN. Nihil mihi tu pelagius curarum, frater, abyssum
Solelicitii affluit, tis, dum nominis bofem
Christifemur memoria, qui nos truculenter adoratis,
In mala praeciputs, mors &l pertraxit atrocem.
PHILO. Vt ego (crede mihi) magis horreo, cui quasi
Hoc certate atroce oculos infestas, & amés (presens
Cor quatis, horrenda cunctem tempus, & malorum.
Histioriam referam; quam non, nisi morte propinquo,
Suffert atque suum genus Franciscum amicos
lnter vulgari, ne velstallantia simam
Lederet, ait in se formidibus vulgi
Eruitare parvum, miseranda sorte subaltis.
Hunc celsius gratn caelitique subpile, numero,
Cim innumeris damnati, maturum finere, morbis,
Perfidias, truci quantumque opprissi amicus
Teint & extremumque insit confessioni mentis,
SI, DEVS, hunc partem cauj turbatis avocis.
Vix genitor tumulo charissimmis ignora condit:
IAC. FALKENBURG.

Vix et pauperie data sebhitare facultas:
Vix malis ssemmeces luxat fortunae aevem,
Promere quae morbo nequit augmentante dolorem,
Funditus ossus erat versus comburent seseptex,
Corruit in cinerem domus erat simulat aevem.
As (siut id prorsus mirabile) retici domorum
Contignam, et minima fuerat intellit solum,
Perfidas ubi quinque uersaret, avocibus quum
Hunc mors uel versum ualuesch chabibus sseit.
Altera loqui erant faciunt, vultusq; manusq,
Lamentii, sed et meas inexitimisia duuit,
Crelet uero, tantum voluit quem maximis ultim
Mundi regnum tribulari Domine seuo,
Incenerata domus iacuit, iactuq; corona,
Et mensu decus naturam, gnaueris ipse
Quos pater imbuerat documentis, CHRISTE, tue
Conspicium prior, suma vita pudica montem.
BERN. Emilius tanto, nondum mi ser ile, dolore,
Caritas luctuosa altius abrupse reti am.
PHIL. Quid ultius lacrymas ulice sapit acerbo?
Nelle cremata domus tota eis: cum luxet Olympus,
Afditi indigens nibulamum pulsare regnum.
Ipse sumum sumule, follem turgitique estelli
Reliquias: maioris DEVS mihi sustinuit, inquit.
Sic mansis, si uelis nocens sum munus ira,
Forstus obsequiu colui iustissimis non sit
Numinaria Dei. Quia, sed uundita avertentem
Me premis, originemos uerum siucta lati
Pellosi, et uemunum patiendo dolorem.
Sit modo mihi facile Mundi mediator (RSV),
Mingere et culpam patri sal celeste tribunal.
Qua Dominus dedesar, Domine sublati recedant,
Indignante

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LIB. SOLLICIT. LECLO. IIIL

Indignante mihi, Benedictum nomen in quum
Sit timenillius,qui me turatur ab alio,
Non scus,ac patria lobis pietae misertus.
BERN. Pertulit ut grandem certe patiendo dolore.
PHIL. Ne desiispsf sui damni,que durum agrum
Sors agitat ariox hoc incommotor ille
Perstitit armatis,se,non pia fata,molesiant,
Accusaniqreum,ac diguusmaiores viuis.
Hoc tantum fuerat nimirius minis visitis in uno,
Quod gnata occasiun se planxerat ille sepultus,
Qae Sophia exemplar fuerat,Charitumque parum.
BER. Moravit. Non impf patria tibi conquis agros
Affellus (pute) solicitus,qui tibet amorat,
Et de summorum granum iactura remordet.
PHIL. Immi fer ingenti (Quis eum tâ fortis ubi,
Quem ftagit non forte premat fortuna caducum,
Aut DEVS sips fideum non expectatur: aquas
Gurgecce long.Pauli terrestribus aruis)
Squalidius inceptis imita libellarum omni
Præsilio humana,uminum,cellante,retelli,
Nullo amici qui quondam sitator opimae,
Asselia nobis villas adeo,secephantus turpis.
Prospera felicitant homines,comites:se sequuntur
Luxure,Lapithis qui turpia cætera frequentant.
Asf tibi profugata ictus,malis contra,veluptus
Panopteris;sejunct sevium per facta per undas.
Nolle igitur quadam (res est verissima)offus
Dum carst Phoebus declinem pulsit Olympum,
(Dira multiverum,se faciet raptissima surgit,
Horres num referent,seruit memoratio saltu)
Auct,frustra sese tamato quals adora est.
Omnis felicitum numeris unus calculis auget.

Domus
IAC. FALKENBURG.

Damnata domus: rerum iam deplorata ruina
Triumphans generat, partis & falsitas cordis:
Ecce autem Tentator aedificata victoria
Fraudis, atrox, asinus, parans sic promptus orsus,
Consistit ante virum, facie teterrima atris,
Flammosa oculis: proximo velle coaduza.
Onguis barreus rapitism simulatasibus: unca
Pudet us visus promiscuus: flammens ore:
Onguis intentus thoracis patetam diris,
Omnia Lucifer simili quem teliger olum
Depulsit in tenesmas Michael Argehlius Orci.
Inquit inde vero: Quid nunc, Francisci, Deorum
Ludibrium, aeternitas non saepe, calidus, vitia
Anxius est? Latius iuris anticipabit, & umbras
Perpetua nulla sine aduentante malorum?
Regis posse Deum iam te servare futuro,
Defunctum morbus, cura, grauis, periculorum?
Fide nobis, facio si te sperem, sedem, silentem,
Te mihi praeposito signando, iram oculis allo,
Mundi ego sum praecepta: penitus defers talenta
Me dominum statuere suum, celsique patrem.
Quid lenius verbo? Affensa quid vult us vno quam
Effe quem cordis silva cicinnunus in arca,
Matris & curas, solium nuncementaque vitae
Res finga minutis te lux mirabitur, auro
Fulgentem, grani, thesauro illoque, (memento)
Quo tua poferitas, & quaesitus ab illa,
Vindicis rerum corne, gazaque, triumphant,
Quid lenius verbo? Affensa quid vult us vno quam?
Divinans hoc, Sat riders: Sat dux nuli injust per eum
Sit pater illius mea mens, solem sarrator bonum,
Quid lenius verbo? Mibi nec prae ipsa pararis

Antographum.
LIB. SOLlicit. AEGLO. IIII.

1340
1345
1350
1351

Autographum pretios quin cernas noltis in umbra
Venture cumulos auris, fulgir, metalli.

BERN. Nemo me tuum miror infaelis aetam
Aliusque memoria transtalla, sancta Iutis.
Cabius in tantis sed quia palacia lobus
Admit, cum non gratias quas estis, in umbra
Quam nos cum Satana sediglatamur atra.

An fuit affens scelevis Dicto opus,
Pollicito in specie quovis promisses aurum.
Ille Supernatus nund in sua voxt vocabul.

PHIL. Amenit fuerat plus ille sinmillimus Heres.
Palluit: extinctus gentis cubito lateri uirgint:
Ab esse ne voxt D E S, ardentiss quocumque.
Fundere, charue puer: Satana nos uergit apertis
Insidiis, animam manifestam fraude petendo?

Fundes preces solitatis, patriae, misere precatoris.
Curapio certe tua CHRISTO infanta, propter
Innocuam vitam, quam, tene tam, incipientes,
Proteget hum misericordia sunt discri mine libelle.
Sic ait, ingentes horrorem, propitius consernatus
Mente, dedi: trepidat thalamus, corpu lo virile.

In pueru fuerit maior nunc torre, an horror,
Sci DEVS, examinem ferme charissima mater
Mare toro relevans, definitium exclamai admirat.
Exulit tandem uile Herson animosia, et audax
Alloque Satana, quem hic dicit simulat vitium.
Mene petis? Tibi nolimus salutum, scelerate, no saltem
Impetor prcito, eu merx pohara, locenter
Tium anima bac CHRISTO quiescit, fange tune tollas,
Perfidie Christifagennis fraudator, et hostis S V,
Martyrio affedit proper teterrima Mundis

(Militas)

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Militat hae un Christo mens nostra, triumphum
Quis de te vestis, Satana assiduis, quondam.
Hinc opage, hum fecerat declara, referare Gebenna
Hinc furor causa, quae te religatus IESVS
Iste triumphator, caelo, Erebos, tremendus.
Plurima quid referat! Imperit, male causus, alas fen.
In sepultum vers fides, eun CHRISTVS aequus.
Et victa est Satana cruenta minente.
Persilus impostor, vesterator & improbus aura,
Se suis hinc cito, Zephyros, furentre procella.
Et certamen erat tanto cum Dæmones magnum.
BER. Ann habuis commune aliquid tentatius present
Cum salvatoris nostri bullamine, jussi
Quem Sathanas soviæ drus vexabat eremus.
PHIL. Omnis ut ad Christi per didoc evivo fraudis
A cane cepit fuit fugio; sic perdere quem nisi
Instituit Fortis agitata ea bestia fundis
Orcus, veræ viridis latet anguis in herba.
Quem primum fuit fortis tentans IESVM
Praestigatioris, qua se defenderet axe.
Filius eterni patris, & verissima imago,
Ut miser euripem peragat, darâque Penia?
Obiect ergo nigrae et aurifissae fragminaliuris,
Et inebriatus panes faciat, cernere liquato
Conspirator massa cumulus, qui celius ab igne
Utilior modo mundalia corpora paci.
Sed tafer hic Satanas aliud meditatus alas fer,
Illud agit, tanto ut desiderium pantry, & aëre.
Abest immensus IESVM à bonitate parentis
Syders, mente poenatæ, cupidine vitios.
Dixit enim: Sussus fatius eis Christo, Genitori,
En quam felliciti geritur suis pignora curat.
LIB. SOLLCIT. AEGLO. I II.

Te necat ille sine miseria: te numen Olympi.
Scilicet immensus curat, se dignis ornat.
Non posus multis servis est fere creatum?
Asa tibi veniet per manae columba polorum.
Scilicet aut ventilii curae te ui gutture pascent,
erculaduino veluti retulere prophete.

Die silicet suntur ut hic sublaminiam num
Informi. Lapidum quoniam commissio nulls.
Eis audita prins, vasta atque carentia victus,
Ecce vides, hominem festerius ut bosius eremo.

Salsifico Domino primum incultare nefandum.
Nisiur ingluiriens, sed avaritiae, profanae
Illecbras, jons est simul & quae vena malorum.
Nam ratus opulento somacho senius, gravato
Crapula, et cebreatate multis, quis erit modus ille?
Qui retrahet mentes ab cunctipotentis amore?

Tant subitae de epulis, Epicti dogmatis fecudis?
Hoc ignis studio ventris, cura et profana.
Luxuria, atque si i thoraur, perfida ille
Terrigenas quonc non truculenter muncipat bosius?

Cum videamus adhuc, velut alto cepite, selsum
Hoc genitum humanum luxur, atque cupidine numm.
Qui vitus animi somentum grande ministrat.
Et studiuit pariter talis fratrem, noster
Fallere Franciscum dum conditione puillia
(In specie) acceptius, siccato et subdulum abst.

BERN. Victoriae mura haec Academonis. Heimihi,
Peete premis nefiri, populii, miic teporti, amore,
qua curriculo, cui mi ilam gratiss orbe nefanda
Luxuria fecutus, quonc non finita malorum
et Agruma producit, totum infestantis Musulam.

Inclusio non in placeat perielve canina,
I 2. Quam
Quæ sit sedēns fulgūris sève serpens,
Nobis servat, ob iuda fessæ verba sibi
Eret tenui, sed laeque serpens, sive
Mundus, incontinentia mortuos effudit.
EVCHARISTIA.

Contulit CHRISTVS mediator Orbis
Symbolon sime & monimenta paello,
Cum sume corpus daret & eranem
Rite petendum.

CONFESSOR. DIACOVS.

Cum me sollicitudo gravis premit, atq; malorum
Tempestat care & insulitabile tempus;
Omne mentem studium, sive, anima, sive, facultas,
Torpet & congestion, quod me perduxit in auras:
Exitum vitæ, quo desflandus alator
Abstulit Dominus munus conselibus amator:
Ab quod me vertam! Quasque arce, suuffirmos annos
Inter mortales, quemadmodum exsermo numem?
Fata velut amarus viues, ausera scelero
Quae minaret multi Dies, mortem in necandam.
Ardet fallacia, et sum contrista in amore
Corporis affia mel: omne respiratio mensis
Cor vegetat fralillum, patiorne celestrem senes.
Hoc confirmatus violentia fulmine facta.
Vulnus est, foris obser, gladium, cruentus:
Flammas ferex aequas dolor intenso acerbat amor
Sanguine & luctume, quam desrefer et ignem
Pietate: sectem acer, desiffimus impetus Orci.
Novem ego peccati, Satana qui calles sequatur,
Ad vitam nonc contra CHRISTVM, sanctam, piorum
I.e. Progenem.
IA.C. FALCENBVG.

Progenitum, secerum domum semibala peitore gestit
Nam vexilla, mens que none exercitus visita
Exstiti imperium Virtutis, arma frequenter
Homo penitus semper patiente cum haeret
Morit: cum exercenda fames, Sita arti, frequenter
Religioforum, Blasphemia, Luxus, arma
Pellae, suffusa & Pietatis adorant: Tyranni,
Dux pror, Infirmus, Salutis, Sola, Inertia, Torpor.
Segner bis confus nec insan turgida vento
Ambitio cedat: non Ladus, & Alae complex
Ebractatia abest; fangem aut tentatoria fixis.
Considum Dux alter, & silet ab ile bello
Expexit, humanum fitem sens ferus ore cruentum.
Emeritum sed mo horrenda unde donas Aernm
Vestido Satanae, salis stipenda solenta
Digna mites, signatus crusiatus agmina monstra
Heli mitemus et misero pery, solamen agmen
Ni quam habes revusu, wie dominatibus aequo
Incolis, atque tuo data consensui certa potestas
Praefixo se feterum solens turbatque amm.
Te precor, & venerando pater, sem cultum ingens
Spiritum elogium facere est largitum, & arando,
Da sacros vident, da mens qua ermine fumenti,
Purificata humum munaret, sed inimica arma
Sullitix, peitor celsi quos culmen Olympi.
Sine nomine CHRISTI feror en successu IESV.
Suis per invirom mosos & sanctissima vero
Dogmatam, contentions, fore me pietatis, & alma
Virtutis studio; rigidos deponere hunc
Mens sube, eterna laesit compendia vitae.
Deummodo se fecerum et draconis coxaeque, & gubernam,
In munere visu rite norm eur da saeculis.

D1.
LIB SOLLICIT. AEGLOG. V.

D. I. O fectorum semen venia feredeflora, beli
Luxuriam suavist tam te tua capula pernix
Deferunt iam rapior atrox fcelerat a reponis
Armamentum Pietas quae te'terrorum altum,
Perpetua causas insit fugi are doloris?

Sed quae te cogit unum prestantia corda,
Cognitio sui, verum non esse Tonantis,
Et petit admens tam placamenta mali gen
Crinminus psis suae est quo tota infantia,
Confessus est virulit babes subsequi tundem.
Laxata potesties fortasse ligamina prami.

Num effare tamen, quae te molimine velris,
Dignus DEVS hoc animo, ut fceleat a reliquis,
Viribus aequaeru e calorem gandum cordus!

Suis elementa etiam vera pietatis? An unum nam
In mente me venere sub pia vulnus a CHRISTI?

CON. Prumisissis petis pietatis i insep tid atas
Prima sua. Duro nam syrocimis prater
Amilis inan didere, rara hic pietatis, sibi sig.
Laude aeto feraneum probati variis armis
Confipicor, pifs si probatis consuetia crebro

Dicere: terrarum crucifexi vulnus a CHRISTI
Commemorari ince; spondus quis exaudii iras
Sacramenta venies decies muliuna Tonantis,
Eis inco reportas multa temeraria bellis
Opina, forte, necis sentis et studium, sibi signa.
Notem amor bellum tua et mea summo voluptas
Exercere mensa, ac deest tibiile bellum.

Hic non prestantem, spicantem ac faciat DEVM
Phana terrorem: perimur domus rare calumn,
Obiessata suis vigerracula (terrirta tribes)
Cade patrie) meruernmis DEVM nominata fuerunt.

1.4. Tune
IAC. FALKENBURG.

Tunc suo facta viam resipsicendi, delecte
Fortis modum, seu vita sua teramanda peligro,
Innocua, obrecta mentem subita Mens horrida,
Induce, timor perehende quod sine dierum
Affore terribilis probus, sub index CHRISTO.
Ex illo cepit me tempore triste malorum
Supplicium terrere nimis: pereunte, videbem
Cum reprobos fane non tenem sulphuri, et igni
Damnandas, verum rigidas expendere poenas
Hoc etiam Mundo, Nemesis graffante fera
Innumeris, vidi miseris cessisse rapinas,
Sanguine partia suis pressis sese popelli.
Ergo ade te venio lacrymans: in solute ratus
Hum animam, ibi quandoquidem a satis facultas
Humanae iucundae meae suisolamina mentis,
Si tamen hae elementa forent, ac cognitione
Digna sunt, teneo exalti: Pater optimus, caelum
Qui colis, Angelicum non simul ore parergon.
Nunc etiam: Credo dominum, Deus, potens,
Sed et certa fides rerum, non consistet ubique.
DI. Prob fati omnipotens, tanta neglecter, alae tor,
Et sicur, agere bonae rem, tantum ponders us omnem
Te tribusante (seclus) visce ore satis adhuc ne,
Sicre precis, dominum choros quas Christiis alumnos
Elocuit: tue certa fides, et eniuis erum
Dictorumque, manet fex o scelerata malorum.
ON. Non ego sui merito venio accusandus ad aras
Hafce Dei, doctor sanctissime, verissima ilia
Quo vestubre ruDus lavos evolutore libros.
Hunc mea cura sui, pocium depelle vulnus,
Cum capulum quisquam friliu munus petuit.
Quid tamen esse fides poterit, sit, optimus, porròd

D I.
LIB. SOLLICIT. AEGLOG. VI.

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DI. Ponite supercilium asileum, frontemque, protervum,
Arque Fidem dilectus habitu, quae maxima virtus.
HANC sperandum quonam fidicca verum
Procretat, ipsi etiam confitans credimus illud,
Quod sensus omnis muniam ostingere possint,
Donee in hac vita mortalipelle grammatur.
Hinc, homines, interj. DEVS, dic esse placitum
Rite voluntatem, quam mens concludit illi,
Donec rei speranda, quam promissio praeedit,
Induce, qui minusam salutem quas esse, perindie
Coe DEVS esse neque suimes convertus ante.
Cuius ut ipse rei certa potes esse, sibilis
SACRAMENTA sive capitas cor, corpora, atque
Sanguinis progenies CHRISTI, qui regnat abaeo.

MVNDATIO.
Mandat hic lepra victum Redemtor
Inclytus, tabem medicatus atri,
Qui pluram mentes anima refundo
Crime purgat.

LEPROSUS, CHRISTVS.
S
Alue seita dicer, isque optimissimum salutis,
Clarificata tua a solle: viventium ars
Aspicio: vernunt pulcherrima salutis inimic
Libiam florigerante homine nunc omnium vernunt
Germinia, quinestim, dispillitosa gaudia promunt.
Ambrosiae, Domino famulatae praefiti odores,
Hac transe litius quis nunc de monte recedit.
Nunc vos exibirate, me, radicium, herba,
Nunc comite ornati radiantes margines vitri
Pollicelos, quibus in semen geriantur, et ipsi
Progenies vestra sertis, sibi atque neposiam.

Nam
Nunc melius vellro deducere gis vive carmen
Sylvicola volucre; & tu Jusidia, cante
Quae mibi visa gravis velicem lenire suavir.
Ecce creator adest, paucitas euntes ab auro
Durat, & ipsas statu manet incorrupta perenni.
Imempt omnis aeger divini flamina voris,
Vesarius descem Domini, qui sidera torquet
Imperio, & nostras qui immis numine terras:
Quo genus hoc omnium dignatus adire, reliquis
Seabrida ehereis, oraculis, pandere patria,
Dignate salutisque farso dium in orbis
Nunc cremer igne, naviga hic, et inennarrabilis arbor
Me rapit alloquy, decorabo virentibus herbis
Ergo caput, ne forte cutem lacerata superflex
Omnibus inuisam factat mortis illam
Qui constatitur, iter qui continentur, suavir.
Quaere jamnum sactis, & inespennabilis orco
Iustitia renuet sitis, imperfecta dieurn
Quaeritis, at iamnam sinceror arte futura,
Munificè & demum medicamine. Fac veniat rex
Calipum. nunc ora preces, cor vota profundant.
Per generat DEO, patria et celestis imagino,
Cuncta ad imperio tridus tremui oribus mundi,
Ab misericordia: mea mentis desiderat unum
Te dominum, ex Abrahæ qui femine creatum, Olympi
Monte agitans, reprimit terrestria corpore regna.
Me granum, cœlum & tenet incursibilis ævo
Asphargus, lepræ; istis: fugere inacens
Me miserum cumiis populares, sibi visor,
Fidelis, mei: dilapsa est perdita turba
Prorsus amicorum, qui gaudia nostris fecuti,
Luxuriam sum, subsum splendens ade metullum.
LIB. SOLlicit. AEGLOG. VI.

Te (roga) in antiquam patris omnipotentia chari,
Excite atque fautor virtutem proxime IESV,
Sancta renuntiis precibus molli ni qua voluntas.
Tu poter, aperi opem, me propiciare misello,
Quae sola: electus mundato tolle nuncemem.
Sic tibi complacent mea vita, lenata bea agno
Amore, sic quo tua magnificentia durit.
CHR. En, velut hic propriis manu dat dona salutis,
Eft operum ipii potern patriae, ac perfexit potius,
Si mundare, volo, fidei signacula tanta.
Sint mea verba tibi: virum me guppe coegis
Hac fidei, sanetis facilem siem atque fauentem,
Quis semper generat mea nostra potestas, promitii
Auxilij, mei fiducia, credula signis.
Ergo novas artis, ac priituna membra resumens,
Examinis puritatem scelestrum depone priorum,
Inititia feciendo viam, quis transire longum,
Ac simul angusto transfundit ad astra creli.
Surge, sacerdotum manus lutea ad aras,
Purificatus ab, veneratur & al retr precatus,
Ingyatam fructum miracula nostra recensens.
LEP. Te caetero aterno laudatio nostra tenere,
CHRISTE Deus, mea cui tributatio digna lenari
Vita suis: te dante) fideis solidatis, rigenti
Mundificata lute, renovatus spiritus viri,
Imb fala sui quoque corda capacia verbi.
I decimus nostrum, ser & incrementa salutis
Perpetua reliquis mortalibus, oris, Redemptor.
Nunc scio, quid sit amor IESV, nunu aureus, ante
Ceteralium, arte sylvis hume in pebois, salis
Mancipij fatoore me quae, perembris eius
Sermone, virtute nova, parto, vigore.

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IAC. FALKENBURC.

Nunc scio quanta Patrem teigit miseratio nostri,
Ad nos qui medicus tete, dulcis sine IESV.
Miser ab axe poliguo condita cumilla gubernat.
Eheu, Quis toto fui infelicior orbe

Incola frugisete telluris in parte ipsa
Corporeus accidit solum qui sequor, quam
Quae graniter corpus vicino erat undique partis?
Tarjet eieilis patris miserabilis orbis

Exul eram : putruere caput, lacera ut cruento

Vulvere membra mihi miser: fugere seditale

Et sic (ponit manex) sederat satis et turba

Morbitus us ingelerat veementem, defecerat aut

Ilestra, Colicos qui ad populum somnium atroces.

Craffor (en) duris quaque currissc solutur ater

Asparaguis, semine qui se frumentari, et alta

Arbore pax refinita fluit, mittitque medullam

Spissa feras, succum, lavum, conterminari.

Summa, miser fueram, atque primerimus incola mihi,

Cui fuit omnis homo deleo infelis acutum.

Sorditem, semem dete facilitur olearem.

Gratia non summa, nec cor me cominuuisse, uterno

Squalentem, grandique suis, lacryma, atque dolor et

Eius, vera Dei faboris, medicamente suisse

Redita membra mihi purissima, oculata salubrit.

Os saepe calent, pulmoni, perturber antec.

Vis renouata, sonat, non articulata ad amissum

Omnis verba, versus que tigurque cura requirit:

Da (precors) ingenium uxta decile, arg. modellum,

Quod tua dona canat, nomen quod laudes in annos


FINIS.
IN REGNI LAVIDEM,
R. MAIESTATIS HONOREM,
CONSILIARIORVM GRA-
im, Ministrjs commen-
dationem. F. datis,

APOLLONIO, ex OXONIENSI Anglia Acade-
demia, in aulas q. et Collegia 16. nominibus
fundatorum, extruccionibus, numeris scholarum, et
reditibus annuis atque proventib. nobilissima, distri-
buit, cum ibidem, procancellario D. Gulielmo Cole,
regente, a magni nominis Viris & Reuerendis in Chris-
sopatre, D. Jo. Elmore Antistite Londini, doctrina
et pietate praefatis. D.N. patrono & mei et Matari
honora additis, commendatam D. Laurent. HVMPRFR
DO, Theologia professori Regio, et per eundem in-
geriorum consorem acutiiss. D. Tob. Mattheo. D. Ad-
amo Squero. D. Mars. Collepeoro pro tempore Vice-
cancellario. & Dd. alios. familiarioris saeculis. tempore
Comitiorum ob Dd. & M. promotionem, dieb. 12.
14. Mensis Iulii solemniter peractis, aliquid divinis
heferam. humanis exceptus.

Deposcnt tuete et fertile carmen opes.

IDYLLIS vero, ex CANTABRIGIENSIS
Academia illustriss. ad Sigeberto Anglorum Regne
ante annos 94. excita, tandem amplis et magnis-
cis Collegis. 14. a principibus. & claris in Repub. viris
sum fundatis sum donatis perpetuus terrarum. & pas-
seotum proventi ad certos studentum numeros in
omnem iteratem omniendi. A. A. de denis,
edifica paulo minus splendida quia collegia, in qui-
bis clarorum virorum & locupletum filii privatis a-
mercium

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Commendationibus et literis, 
Bosniae et Herzegovinae, 
MATTHIÆ, Gubernatorum Belguë 
nobiliss. dom. litterarum. 

ADN. Regionis Angliae ELIZABETHAM, 
regnatis gloriae. 

Item excellentiss. Merchantrum Haneverenst Carob 
Thib. Creyi, Statuum Belgerorum in Britanniam 
bis Legati scholastici, 
Ad Legesfraria Comitum, utrum Rob. 
Frasc.
IN ANGLIAC COMEND.

Franciscus Walckerannus, E.R. Secretarium Regnum superiorum, nunc in infernum Germaniae Legatum, cumo recidium rebus concedendis, negotiis facilius efficii dixit, tempore prefertim hoc summarum ius
ractione & vanisus amnis extellitam: lux ad fer-
missimam prae principio Mattiae, Domino clementiss.
num sui, simulacra illiusfrif. Palatino Rivo Inanne
Casimiro, bellum Duce fereffladeq; omnibus pro
nudi & socii, nunmis diurno gloria, patriae, libertate
defensione & auro tiroe sunt. Tunc autem sui Tyrannicus
legitimi dominiis obviam felicis, atq; eptirum sese
effus presera, felactare, & opusimos, ex animo,
sele pin precornur & cipinum: Britannus verò jusfris
euxul: fomanteo omnis hemanisatis officia prefent
in pacem perpetuam doxisfimis optramus.

Prae.1. Falckenburgus, Imp. Rom. & Angliae,
ab anno 15. in praemunisque faminis,
S. C. patris octonii.

Poema hoc D. Isidori a Falckenburg, Apollonii,
delitina nomis virtutis & scientiss plenam famili co-
thicae ecclesiae contrarium non est: numus Romanus
procerbus vidiis ejus opusulis, secus vita infor,
fornam erecta. Similiter erit Hone Propheti betula
paraphrastica explicatur destruere \\ de felicissimis
bominum generis consolatibus diurnis, atq; medita-
tionibus in aduentur, & e-Legatio se cultiva in aduentur Equestri Falckenburgi, carmine elegante
falla, nobis cetera quod faceratis utrius ecclesi
vere Religionem contrarium hic: & in divinis & divinis,
sunt quae imperaturos & legantur.

Johnannes episcopus Londonii.
L. i. s. Tab.
Ad Deum indite advenient:
Petreum Colentum:
Opes amomente.
Qui fecus sacrum:
Denua vinam ereit.

In principiis Autoris patri Symbolonum.

V. D. M. I. æ.

Ommia praeter omnis hominum sequentia, Mandati,
Rerumque Carminum, Caesarisque profanum.
Serena D E I vinam, quae florescit ab aeterno,
Hic erat, illi erit: Cæteræ mortis erunt.
Dux, via, salus, index, lux, ille Magister,
Hunc capere, de seme digne, vinum, V A L E.
ARA ET FOCUS,

ECCLESIA, Causae, bona triumpho.

IN

Prosperimos & salutares Regiminis E L I Z A-
BETHS, eminentiss. auguiiss. in Angliæ, Fran-
cieæ & Hibernia Regimi, fidei perpetuo opt. max.
defensori, anno 21. (Christi) 1579, auctius, prudens & finis,
Maistrium ipsius illustriissimo Pallarino Rhedi Johanne
C A M I L I O, Duce Bauaria, Heroe & facti Rom. Imp.
Principe formá. indigentissim Anglorum ordinis P E R R O:
S C H E L I D I S Equit. suraræ, fratres, illæ ex heri Beda
et varia Caristi, in Britannia Metropolitam cum adestibus
colloquiis saepe, vorti vestigia fundiis cum aplaudis con-
gratulatio & lamenta publicæ, si præfatis R. Proceribus
& E Qg. regni nobilissimis, Annulibus Ecclesiarum reus
renditis, Anteecronibus Academiarum claris, Celestum
Maioribus, Senatoribus prudens, adeoq. omnibus ac
singulis gratusimo, acceptis, amicis, charitatis acce-
dens, & aliqueo VRGPAE Procerum Legatis de
rebus Christianiæs grauitatis consultatione
num nominis apud tandem praesentibus,
S Y C C E S S V S: Oblique, adroq. ab
editorum, lauro amicis, formarum
perpetua rei recordationis:
sui memoria ergo F.

A D

Inctis Viris Londiniæ M A I O R E M & Sena-
torium ordinis vorte E Q g. claris, honoriuis,
Literatorum patronos necnon antiquitatum
amatorum longe celeberrimos, Dominos
suos semper colendissimos,

Auctore

J acobu a Falckenburg, Germano.

L O N D I N I

DE EXPEDITIONE

Palæstinorum in Hebræos, breuissimæ continens
Heroicam D. Davidis cum Goliæ apprimæ actionis
modam, mediatisationemque ergo

F. ex libro Regni.

ARMA PHILISTIS IANAE AECCRIMA GENITI

Intulerant, anno doraminante placet.
Lanque Sochot a suis immunitate coles
Compleverunt, castra et loca lata sunt.

Roma, hominesque, exquis, ferro populosque et igne
Omnia, pro libris barbari bellis agunt.

Saulus autem patriis, fratribus, avibus arcest belli
Vidique coelum, cœlestem in armis vides.

Monte sub adverso sigillum terrae, vallis
Parma, congressus quo prohibebat, erat.

Instruunt, stabant aequae, quam magna parari,
Dant litis legum, cornua tam atque sonant.

Singularia sollicito praebitur præfedere Saulus,
Armati rapidi erga præmebat equi,

Dum monet vi DOMINI fortis incausiter harenem,
Et pro communi bella salus gerent:
Exe Philistis praegratae corpora castra;
Egregior uxoribus mole grandiæ gigas.

Monstrum horrendum ingenii, longo fearem amplius
Tornâ illi fater, luminâ, igne mutant
(volens,
Dixerunt Ecleados Sicula sub rage etiam,
Cyclopam aut Stygia se deus redde genus.)
Incessum horrendas, rigidis horrendas in armis,
Horribus vallis concerat ensi laeas.
Quid galo am memram, loricamque arc vigentem,
Peiliae baud sunti ponderis hastis suis.
Ave grant e demolitum geltabat remissis
Et come ante pedes armiger acer erat.
Corporis hic vesto confisa roborum, Divitum
Impius atque hominem pessimam ofer erat.
Ille Palatinas fulgentes arc phalanges,
Cùm vides, armatis pratae, pluma vives:
Concussi pedibus fremens pedire terram,
Terribus tales edubis ore sono.
Quis Deus est vester cui tot consertis bonores,
Vestis in hoc bello sollicitatis operis.
Quae vos etiam gladii nonam nonam vos frateris,
Ne sitis manum nata rapina mea!
En se opus et valido membrorum roborum nunc est,
Ignami regi tient ad suis capta Deum.
Ipse ego nonis consibus nomine pugnet,
Deuita mea Deus es utriusque tela Deum.
Qui mecum feret vestra concursa et hastas,
Hunc veniet vestro de grege fui quis defit.
Expessisse (die) quid possit visere virescent.
Num Deus hic vester, vel mea tela innovet.
Si quis e hac vestitionis tertius de corpore visant,
Unum aut vesto selui ab ensi adadam:
Nostri potestis, sunt subdita corpora vestra,
Aui grane feritum vos intoleris anu.
In nunc asceniam presens ad numminc poeco,
Erat et nostra DEVVS is minu.
Dixerat: ingenius eiusque concebisset fragore
Terrae tremitis, somnis haec, morte delit.
Tulla
Talia quidque scelerata voces fremebat, 
Probrax, mendaci discratis ore DEO. 
Arat uti trepidans castris, paenitebant omnes, 
Dictus fanguis, dirugere coma. 
Arma vix, piuditas, truces marantur, & armis, 
Auctis audite, memorem quisque remnis. 
Corripitque, fragam tempestis, quando reverto, 
Pfisus erat, fremitus undulans, truces. 
Prima suo castris missa praecoce formavit, 
Israelitei ferox suafa duces. 
Siqui in boc cetera, giel aperito vincere hoslem 
Morte quiel bene fruerent viiij, dolis, necem. 
Filia uxor regis promissa, ingenii, 
Hic nobis audaces usus ab ipso cadet. 
Additur & regem omnem pietas petivit, censibus 
Et sua stipiti duciibera leges fuerit. 
Nullus in populo, qui semper furerer armas 
Immanis monstrua congrueret fratres. 
Ipsi fruges alitos clarissima David, 
Pisseret ut fratres patre umbra sua, 
Mollisque dam tradit propello dam ruritis, 
Fulgenter multi hostes & ere viris. 
Prodi ingenii consilium robore Cyclop 
Eumini & somni prorsum verba dana. 
Non tulit Hebræa David comitia gentis 
Exalta, nec in summis soli in Deum. 
Flagrantis animo pueriilum conspi tamen, 
Impius & quisnam sit eum ille rogat, 
Assumpsit: O solidi vestrae secundae mortes 
Qua permist, vacuus qui timor ossa quasiit! 
Siccum vos soli Domno confidatis, an sic 
Pendet in boc una vendice vestra falsa?
Turpis bleffbnor mundazis, probra Cyclope,
In sumnum toties que cavit ille Demum.
Hec hausisse inquam totius decret abscondos aquis
Hoc tantum placido patore feres omni t
Tota virio inter praestantes robore & armis,
Nam non qui Dominum vindicet villas eris.
An impune feres tantum seclus ut aequi peribis
Profuisse Hebraorum gloria sancta Dei?
Objecsum patius capiat hoc inimico periclis,
Ipse Deus vireat auxilium, tabid.
Me curtude Leo laedit tantum tenebram apnum,
Atque alian fremens ab Habilis tenuit aequum.
Astantem hac dextra, Domini fed viribus ambos
Occidi, manibus praebi suere meus.
Vemis adlinc auclus qui me de fange leonis
Esquittis similium resistunt meus.
Histi praefidio manibus, salubri armis
Fretus, in hoc solus vindice suis ero.
Dixerat: ex templo venius et Regis aduersus.
Et ducibus referunt omnia verba suis.
Astituitque proximum, vocans pueribus armis,
Omnes coniunx posse Cyclopa negaveri.
Intrepida repetit Damocles singulis voces,
At populum veniens qua modo dedit decibus.
Addidit: hac dextra vanitatem mihi credere malum
Conteur, externus qui regis altum, Deus.
Anne Philistia necat mimi, fames leoem
Sed prorsus usque tenuit furor.
Quis credidit radium superabri posse leonem
At puers et concludit sues manu?
Nis esse divitiis, medic nec fincnuma regni
Exspecto, nec Regii fruimini spondus manu.
Arma sed aterni summam pro nomine Iouna,
Hac reget ille maenum hoc reget ille pedes.
Sanctus DEI coram fulgebis gloria, luco
Hac pro seclula praelia plebe geram.
Consuet adque ingenios pueros subito habere,
Ceelestis qualis gratae fede venit.
Apta inps ferri membris insensibus arma
Sanctus DEI horum manibus detulit ilia sua,
Dat galeam capitis, dat acuta cuspide basilam,
Falcato tenuron conigrum ense latius.
Paramus ante duces rigidus quam miles in armis,
Sepe viam macta tensai inter pedes.
Corpus at ara primum infestum, tam grane pondus
Nec poterat quae fuerit sullumisse laetis.
Siccece arma mensis quam pastoralia nerae
Aptum est manibus funda futura tua.
Sunt omnes postquam Damades viribus impetor,
Sic poetae membris, sequiit, are, soquii.
Indubiter a lude Scenorum multae, presente illud
Corpus mecum haesitat pro bonitate DEI.
Tua, vix lacrymae potenter cohabent, videntes,
Flatus ora regens optat, Sanctus ait.
O Genero puteu proter, Sanctissima Deus,
Credamus haec fere proficiunt DEO.
Vade bene amine, cumque nonis solus honorat
Affert, hie cepit amans viseque suis.
Vade rede felix, vix tergig, renesere, Sanctum
Et dolor & lacrymae ducere pluria vetens.
Latinus Hebraerum Damad tentoria linguari,
Hosmem dum a memone plemus adiut.
Et fundato merito vicino est surnome saxiae
In spiritu, bone valli tendi ad ora vini.
Ut pacem nostram Galliae rei publicae senatus, ad illum
Assuoni, tarda capitis opera gradum.
Haret in obitu baculis, funda tis, sursum tem
Max sii, annis petitis fluitus puellae coram!
Cede, vel aliisibus tradamus tua vestera cura,
Membranum, monticulos dilatata sedem.
Non fercus ne vermis pedibus quasique
Confringam mammas corpora satis metis.
Illis statim contra: Clipy us est celorum & armis,
Huc ades, baslia manus & tuis ensis habes.
Ali ego Zebedei pra nomen pedibus & infans
Hunc mecum mulier mi trying faero,
Hunc elephanta plebi male dicis, & audes
Superium bello sollicitare Deum.
Ille tuis bode viris contundes, ut aminis
Panis, et mammam prae data futura metis.
Habitudine tuum capitis dextrae reficam,
Truncus in tota valle inceptis in re.
Inde tui praeceps fugient, tunc multis coram,
Undique pharam in corpore ejsa solo.
Lacunam habis humas, mappa, creolor, rubescens,
Observa aeris ostris offum albus eris.
Scilicet ut vidies omnem mundum, nec callis,
Astra hominum numerum praha poffe geris.
Illis tue vires, penea tua vulnera sola sit.
Francis divina maxima quaeque manum.
Nec mortis librasam precium cum vultis exstantem,
Max fundam circum tempora bina multis.
Et panis cum viseret sursum corpora vires,
Ameri semper in actionis aerea vires.
Fronte feris terram, molens judicium super
Fulmine salta velut monstibus alia cadis.
San.
Sanctiunse sedetum facies, et moeris immensus.
Non pede pedem crebrae vertice tandis hanc.
Rogantes, dedit fumamini saeusa frementia.
Visa subi styx regna profusa luna.
Anxia properti latetur turbat palate.
Cum procul locu manifestum proculisse videat.
Contirem spolet lus datus laus in saeculis.
Quern vix vagante diripisse postes.
Voxibus & summis caput a circmce refcindente
Cum gladio Regis portas ad oras suis.
Exsirius planiter, totis & subita castris.
Iniqui Philisoea quisibet arma caput.
Terga dedere fuga timidi inter po xermpo.
Exsirius castris genti fcelerae suis.
Nec fuerit & popultrabes concepta quiescit.
Semma pugnandi daren superesse videat.
Obisca quaque necere predirur, & omnia vallat.
Pribus occiusio plebs superata lateat.
Indeas postquam victoria sparsa per dubes.
Ommiis Jacida bellum, notae ferment.
Cymbala, tabia sonans, frons, inarense, femelle.
Aeterno, carum subita grata DEO.
Fertur ad altas pos Daudes lusibus, basibus.
Hoc duce quod fuerint susc tura redempta mem.
Ergo sic superuii, perseverant enses, rebelles:
Non aestros, sequitur gloria sola probas.

Gaudium, & metor.

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I. Falckenburgio, nuper epoliaro.
Plutarchus de consiliis alii Apolloniem.
S.D.

Omnem non ad omniam lura naturam, Quamvis enim gaudeat, et movere, opus esse, ut ipsius adecur tur sententiae, Morore autem vita modum effet, tum cum tum cummodis prateria naturam esse affirmans, et prorsus absque mihi non opinione profecti. Restitui inventiur et cons were hominisi effe, neque nutrur ob eum quern quae videntur prosperae, et confianti animo decorum in adseriis taribus ferre. Et bonarationis interitis officium hoc est, aut prascuere malis ingentiis, aut acceptum corrigere et quern minimum tradigere, aut tolerantia fœceoecula, et genera instructeur. Quosque quippe modis Prudentia circa bonis veritatis, aut parans id, aut defervens, aut augens, aut recte virtutem, quae sunt cum prudentia, non reliquum virtutis regular acquis officia.

Eum, qui Lyceis leges posuit, sunt mandata chiusus, ut in luco vice veterem mulieres mulieres, significationes volenterem non cum mulierem, imbecillis et degeneris animalis esse Scum, neque consensisse vitiis moderati et liberati dioecibus in deis: et ad eam mulieres vitam, in barbari culcis, ac deterioris praeoccupationibus sunt propensiores, nec animadverrum sunt qui generosius sunt pleni spiritus, inaudet eloquentia.

Nec recta ratios rationum putantis est, solum aliquid in rebus inordinibus quae. Quin potius ut ipsa hono rum morialis sunt inig diem durantium corpora, et & forte intercptionem raduca, omnis in vita fluxa acque faciunt in durum muscula partem.

Philippus Macedonum rex, cum eodem tempore tres letos accepteret nuncios: Manibus ad caelum intension, O forunam, inquit, modico libat compensa damno, fictilem interrem solera et forunam omnia insignis insciere prosperitatis.

Ego quod nobis prae terpem opinionemique atque cul tiu cum cernam, nihil potest tamen mei solutam, nam interrem hic eum Anglorum & Arabum crumenam, fuso, ut, do lo & fraudae exeretam, & ilia petitorum operem, eadem ipso facto demonstrare que plerum, acceidera solent, inter legimus admoniti mensurimul et homines. Valg.
JACOBUS PULCHERBURY, GERMANUS.

CASMIRVS

Summa de conscientiis Elae et Balaistri, paraphrascis sacris.

PRO

Calmus fortis IEHOUAE, uini defensus &
idalolatria destruttio emendatus.

AD

Sermo sub angustiis & principem ac Dominum, D.N.
ELIZABETHAM Anglia, Francia &
Hiberna Regnum gloriosi sui defens-
sacrum opt. max. Dominum

IN

Secundus & proximus Regum suis 21. sacramento-
sumis Christi, 1579. auguste, Maiestatem omnes illas-
frisimos Palatino Rheni Johanne Casimiro
Duce Bavaria, feliciss. illa ex bello Belgici Castris
accidentis, & euntes Europa Procerum legatis de
rubris Christianissimis gratiosis Confessores
nomine apud eandem praelato
bus, succeivs,

Subietiones humillimae, ad eum effierunt, cum
miserationum ergo F. D. P.

LONDINI

Typis Richardi Graphei, 22. Januarii die

nuhi nigre & notabili, Anno,

CD. D. LXXIX.

329
CONTINENS ACER-

rimam D. Elie prophetae, in monte Carmelo,
cum sacrificiis BAALE COCITATIONEM, delirii
diffingere, nostri quoque seculi Religionis viros
quos maxime conscrivem, consolationis et laudis
ipsum et aliorum infernum patientium
causa P. P. ex R. Regis.

ELIAS, OBADAEVS, ACHABVS,
Baalista, Hebraei.

Q

 Vid quae? Inde petam sommi primordia
Opto ecretulum rector mundi, creator?

Gignere nonne quas tibi felicitas dixisti
Maximo uterum crucianti dolor, asse medullam
Quae vortat et linens miseras dephantem armis?

En prerni extinct, facile dixit ille mecum:
Mec crudelis, ater, ac munda sit tyrannus,
Tempore quod regnus, Samaritanorum senatus
Expulcit, hac censit se plebs habitare futurum,
Sola sanctifici Carthusiae vita superiles
Erit mea, qui referant obetionis frigidus parc.
Sua docendo fixis litem ofigentes Critis.

Is quoq, distingui, partem Iordan in alium
Adfinit agmen acque: partim secatum arenas
Vix poterat bibulas defendere solis ab astra,

Tot quod perivit substantia flave Carthusiis.
Torrido se astra, gravisque permiter aquas
Eft modo ne gustam vi pluvia producere Auster.

Quamvis non sines, non exaudita priores
Progenie, sors am nume nascentibus orbam

Strings
Hæ animæ hic Obadæus ego ipsæ frequentibus opto
Apostolis vermin. Quæ non quæsuerunt
Jam permagunt adæsant esse crediturum
ELI. Apostulis am? His fœcem, quibus aeger in
Delicæ, quæ me deserts minime infestrum, (cæter
Hæmæa prohibeat, tenet, commercia lingua.
Sedicit psalmi nostri in Psalma Corui
Vegibus, aeth & ruftr regionem dilisent
Nec tuæ Elias, nec vereret ille propheta.
Ocyus, enge, sed, fìc carcer, apophata, sòlòr,
Vist aédása Achabæi (sæcucro doctos in orbé)
Ad redisse refer, nulli, velut, impia comœx.
Ille meh vos pact modi a fronte capitum?
Elian dicat Achabæ redisse forentis.
OBAD. Parce animæ miseræ, vási clarissi. Theo.
Nang, ego si hunc aker, nec veni munita sáma
Confitero penitens, Rege adhucemt, meorum
Verborum induco, (velut et furiosus) ad unguem
Tudebì miseram faciant vosfer, corpus.
Non regna in terræ villa est, quam uixf Tyræni,
Supplicium de te poferenti, non pòserère,
Aut ubi vel fálicem ut placòs pofer, egésias
Dom terrædemem fatoventus se sancti bus armis
Germanæ propagator, velut præs audita inferre.
Te fìnœma DEI (velut ancæas saepius füd
Consistet) absperet, quid aédása miseræ mıhi refles.
Quam tormenta præsunt uæsum commune falli?
ELI. Tu redère. Eliau Rega redisse refero.
Tellor vixang, caput nec non al fuér inuicta
Adferet vix anguéor, argueræ propædeum.
Perest modo, Eliau verberes redisse refero. (redex
UP. AD. Eliau) D. quæm speciosa omnille.
Ob excessatum dominum, colamens, piorem,
Quos ego fulciisse precessit formae saxi
Nutrit, fecundus rebus largere Prophetae.
Quem tamen tamen, Rex augusissime, mundum
Iuvenem ELIAN, salutis et tuae pedum videre
Ora redux mi vis ito subter frondente resedem.
Non ille e furiem passus nec velutis unica
Sic pallore riget terram, ut arbitrer illum
Fugae ad his peregrin, paenam me cucceas,
Causas
ACH. Tune canis redemis teream? Non proximus
Attractere, aut placitis solis nec deducere verbi t
Die vbi liquisit? Quid se subdixerat ite?
En venit a regium sae femet esse Monarcham,
Cuma ab imperii fugis regnum, reliquit
Perfidis, furtum cuum seuis adeste malignam.
Hem profuge. Ecce aderat ille servus audes
Israeliscam, turbas sedere gentem
Adversus Deos amare, Balam, potenter!
ELI. Non ego progenitor Abraham de semine quin-
Turbae: Tus progenies, fugis, ordina supera (quum
Defenso) littera turbas gentem, reducit
Hebræum, imperat esse eras, natura calenda,
Cunctipotere DEO, cultu illius aequi rebibli.
Vatum agi certamus ferois, facturu, superna
Rite seculum sus a saeculo alatu esquere
Hec est Carmel, peragentur vertice cepsa.
Tu Baal sors (agt) illamnes (empti) saevioras,
Asque superflavos turbam coepit recens
Concilium, est lucos, fulmina templis, Sabao
Ture corporas in uena confecer atque.
Cunctus horum magna es hic; attamen se
Auctela sectus furi ad munus alti,
Caricabim domino tuo rum malleo, secuti.

Hunc idem faciat quemnum cadat bellis dextra,
Sacrifici Baala: simule facito quo ordine.
Malleam pecuam, dispersum faciat cernus.
Abst et incesse, ac holocautia omnis vitrumeque
Ignea vis, sibici, fumes tellus oris omnium.

Sanque, DEVS, rustis placatis ab asritis,
Auspicio operum cepit, pietis ammet, igne
Dejecri, signum, facies, stabulatrix alto.

Propitius nomen, DEVS elto monstrum in anima.
So Baala sunt eis virtus, responserat armas.
Miseri, ut eleuth eratur huic somna,
Malleam pecuam, omnis altaria adnere.

Usque etsi hoc animo iubeat merum amit peregis.
Sum vero a Zebam, tellaberis aether flammea
Ignopatentem tuum numen, signum carus.

Hanc sic malleas, exspedi terrae ad singulara,
Sic perimam, ut percat cum gente scientia cultus.

HEB. Non petit aurum, Rex auglissime, quicum.
Non trucidans facinas, usum religionis prius
Territoriam, preteritam ignorare, Tumantia.
Numina quanta sunt, terrae omnium rege orbem?

Polluto in tantum factum mysteria cultus:
Cuncta sacrificium quantum omnium error.
Vi muli custent, quod non fallax, in nocem.

S: probet ad normam diuini regulam varia.

ACH. Vos igni Dium cuncti indicite honorem,
Publico ala per me licite: non spes vetabo.

Sacra Baal metum solus conuictum.
Extra sum nunc pennis, quia DEVS ipse,
Cunctorum ac domum: dominum, ferreis urbe,
Numinis ad summum illustratum maestatem.

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Inclitum taceo satum, Pharamis & auro
Supplicium sulcit Zephyrus quem turbidus irs,
Horrendum in pelagus sum tempestaté sonora:
Ierotham cunctis subeas, quam nonna falsa
Mentibus Danas populo excellént Beithae.
Quam misère ille Solomos (propheticus augur,
Assoliuri Amoni, non in saeculam Olympi
Quam misère perdit deperditum esse Barae. (cept
HEB. Hac eadem nostra est cura, possiti Prima
Inquarumvis bunc quem Moes, nostra vestiitas
Sanctorum & venerata parentem, sanctissimus Armin
Et Patriarcharum eum, Dauidus fidelis.
Terribiles quando fuas & fortissimas axis
Vulnerati domus, qui tot maranda per arbor
Pradojius operatus erat terrae marīdj;
Calumni se dedera Moes sigillante perénni
Arctico tabulam, Legi venerabilem donum,
Idque perpetuo dominandum legibus orbem
Instituit, formani regnum sanctum, Sinam.
Hacia simulachra mihle prater complexion quam
Areas, et excollit cælis formatus aequum
Nam Baal us pofuit fulcere emiuis torment
Inferius ad indomitos sollem pericare Tyrannos
Rex in indomitos pueros Dauidis ad arma,
Et fundam, Alaliae, Golgoa residente (aperto &
Te fera sita prement, Rex, misericordi honor;
Religionis restantis & estiàta cultum
Firmae. Est ingenii feclus structure Tonantem
Accedas, et corpus Dacum, qui memma tenet: Erego nunc mandato aeg,
Rex: impenere morem
Ndm sus his cepitis, te erigis, quateris, regemus,
Ne nos perpetuo sancti ignavatis cultum

Lect. Sec.
Ludhicert, Dixitem qua cognitione Laborat. Ceptis
BAAL, Audax, ut nostros, Achab de claris; pro-
Egeris, acq. procax; vocas in certamina Dinos.
Thebians, apprension quem non louda Sabella
Theocratus, centum singulando prophetae.
Qui Baale nostro contradixer e sceletus?
Vemman, atque tua suff: parere velentes,
Hanc primit expectioni, lice confringemas & artus,
Carminicant, voces substiuti, membra securi
Confecemus adhes pluscentes: rite er numorem
Incensus Baale, sert qui taba mandas.
ACH: Pareste, rudeles, conservare sanguine comm
Altam triumfl, signi certeur virtute.
Si formas, atque procast vocas in certamina multos
Thebians vives: habebis & si temerarii anfas
Prima digna: habis meritis prapsimptio peccati.
As si vives vincent, fuerit quos dedecus ingenii?
Quis, fere populi? sem vos perpandere, amici.
Barbarae sae magna fere, crux atque tyranni,
Vprenere iniquitatem, sem fere suffraga vasa
Immac pietas, conflans sumela Dei.

Nunc unum accipio vos tantae nostre caritas
Seduisens, & hac nonitas vide oratorum
ELIAN vocat sithabors: fecundis turbas
Ipse quam mancam tradebas rectus alter.
(Sphinxes
ELI. Dinemorums, ven ex quo in hac certamina
Centaviri, Satyri, quo vasta mole Gigantes?
Collegis vnde precor, fereb nubes fide Cyclopi,
Quos Baale restitus, altae ferei, prophaneum?

Nec ille ego nunc Lachrymem non trivis funde, vobis
Commodicer, fereum domitor, mundi; quem creatoris
Dum tua conficto fan. Styx, summa templum nefando

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Mere prescari, quae iam suspiissima sit.
Juste adorato Rex confecrare Sanavit.
Quos vide? Qua forma viritium variata color
Vestis et immemoria differunt legibus orat.
Nec capillorum ratis, vel forte cynaden
Astitit in misera damnas aurea forma.
Quid bevide mira quid pendula? quae est? excussat
Quod radians fulgere nunc crebris coronat
Candida insignius syderis rubriss. gaderi?
Ocidi, Elisha nonnullas et aegme tante.
Accedam propius, cepi vocem ultima font.
Semper honorum nullis sit conspectus, et alma
Integritas tanis euis. Ate formosa cupidae.
BAAL. Delos et nebulo; sanguis coeleste primit.
ACH. Fac simili isto recepta locum sic mea requiris.
Cum Natare parvis; regem nuseq. tribunal.
Prax, adeo subito taccionem silentia plebi.
Sic perstare quies, ac percepte aret sancta
Quae canes Elisha vestra est responso tandem.
ELI. O execratus populus, Sabaæae, manuit,
Inflabiles animo. Quae demunt into meius
Impusis et Sanna cum federe tempesti aisti?
Vos simul esse fugitua quique procede,
Quam rotae os geris Zephyri violentiara aura.
Nec multum adsimiles soleo: quomodi illius aquaram
Arbor deciduerum per saxa latera ponte
Prepisti ac requiro negat irregueta charbida.
Si Balacem DEVs eff, Baala ferme beneigno
Si dominius mundi DEVs eff, formosam poteris
Regna ad orbis: Nume immortalis futuro
Ducere fie nomen, sacris violare profanum.
Vos Baal et Herou cepelle, sacris prophetae.
Eximius & virtute parvis : altaria vestra

Aedificare DEO, super aegro tempore teneas
Rite sacras, viridi dedicatis gramine campi,
Adlaxumque frumenti cum sacro oblatis : lignum
Adscire orae, nullas tamen addisse flammas.

Ardua lerna sent, sicut pingua visceras tauri.
Ipse ego fisc pariter faceram, atq, piacula duceam,
Marmor de solido faceris altaria, us tumet
Cerise, nulla aderis profusus feminilla caloris.
Cas DEVS his flammas partis stet absit or off.

Proclamem, celebris tandem sacris illa triumpho.
Exa incensibus, aequa raudo fiscate paratis.

BAAL: Sig. pecus ubi e camum uicta alit, tellus fera
Visceras quadrapedia superaddide : solite voces
O facis clamare poli uram antur aperite.

Salve, nostra salus Basalam, sanctissime Deus,
Salam et aequi potens et amans voce, aequo precario,
Saudis tibi quem solo refomamus ad aras.

Id metuei pie tuis quamvis miranda per orbem,
Inflrue atque visum seruorum, carmina nomen
Quo celebrare sumam muniam eflamvis, ab alto
Alae quse in seram nostram, quad effe relucent.
Tu flamman largi re tuis. Nunc soli sereno
Incantans, due, eum misis prece et aether.

Hec audiat! Nunc praest tibi quern tibi nostros et
Toq pecudes tuis fructum umtis, et hostia templi
Quem summus eflamvis. Quod ? Corpora desine cale
Cruelis fica profugidet Fundere stes
Sanguinos tussi rimaret effringere dente
Stridore immersis soli flangeri tulens adeformal

ELI, & triumphum societis, munera si ne
Fellis tum ame Basalem, dominis, inerci,

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Nil fæcit, nisi parcis, ut nefas aures voce
Plures aperit Superos, nec habet salutis landem.
Elis Deus: Sine placuit eam sine virtute, vixit,
Vox mea, cum tenebras, grauis interuenit, ut reiciat. vales,
Impetu terrarum, delubra, indicat Olympias.
Namque habet Baalas Varumsc, & mostabile pellam.
Solatim sunt deus, celeste Penates,
Ant radio terras pingis, fratres & undas
Ocean: ant dormit: recreat vel sermoss aequum
Curfite: vel crevit undas: faciuntur in aere.
Facit formosum adsum, elemns est, utque benignus.
Qua ratione ignar non audiat illa vocatis? reflex
BAAL. Nil nostris mihi gaudet Rex maximus?
Sint mihi, si nostros agent, process, secretis, et nomen
Sancti Carminis damnorum tota saga tua?
Nam si nos, ut, ut inaudita improba, ignoram
Exant capit: ut, ut, ut crudeliter autur.
Quis tibi confidat, Dominus terris firmam Assarum,
De te si milium supercil fulgam un orbis?
ACH, Quia fasicis Etat Tribui satis unum, satis,
Efficuis secentur quae tre passas prehensor,
Intrataque operum quae tessis, humerit, facellit
Solvi et, tandem, formae lacessere turbae
Olim gentem omne, quaque gentem, vocante
Assuus in hanc tempore transposito Paulo Eram!
ELIV in formulis grantem ipsam multo dactite fulce,
Repsi eis, inuenisse pyramum, et esse inopem
Consectis liberas: amictibus faciuntur
Tollite sem unam, concolle superque terram,
Subhospitis, sociis imponente, sitiunt fæcies
Con folet impom pamum de more cetifio
sit fates, iniuste reades sem jucundus aperam.
Cogncfcerpt etiam caah, podferutu ego ipfe
fie-ttc cunEla hac fe
meadenteperegi.
Nanc.DEKS crmepoterv,nMdj, <$- nnferere precearie
{0) Fueri: d/gnrrr ettam comtctere tanti
Cor pepub, ptprodigijt hac rapt doctndat.
HEB.En fe:trmi frechttr.e: rural ifenEVtjfime vote/,
TraeEior
340
Protellus nefer, Deus Israélis, adsita.
In decus, Eta postrum: tu sancta repubes
Numnuma, tu vita sacrarum domus repetas.
Protellus nefer Deus est, Deus ipse Deorum
Extra bene nulla salus, nulla est salutaris plebis
Israelitae dominus Deus ipse Deorum est.
ELIS: Plundata filios, Deum suum quisquis in armis
Optimis apprensus Salus confingens et ahena
Torque, solo domum visibilis hac ducit. Cydrom
Leto ubi Terebus Jordani in arma paladat
Preceptatus abit, nondum ingignatus in aquar
Asphalis horrendum mergi, Dominantes ob iram,
Sulphure quod rigidus crassus, bisunxem flagnet.
Hie seder usque meo Baale pecus altius aptos.
Propicatores Baale hic maalabo fuerunt
Corpora sacrificium: carnes urunt ipsorum
Sibibat, ad partem levisella misitas in urbem.

HESIODVS.
Adulator damnum ipse fidei qui intentati alii,
Confidens, malum Auctori fieri maxima damnas.
FINIT

His pro tempore breviis, religius cum ceteris
copiosius ad integrum tractatum referuntis,
Auctor, non animo diuagandi non furore et
ronone non furarum more nec celere, sed
spe opt. mir. uterobiterque, obit C. S. fra-
tris desiderio, Christiani nominis nomine,
philosophiz fler.Butof fuditu, Honora, confid-
texi.que, sui amore, inconfiantia, vi & iniuria
temporum huc & in terram pace Religion-
egni associatis, pulvis,

I. Fulchenburg.
APPENDIX II

OTHER LATIN TEXTS
Appendix II: Other Latin Texts


In iter Gallicum
Praestantissimi viri et militis,
D. IACOBI MILICHII, DOMINI & amici
colendi, boni ominis ergo scriptum à
Iohanne Tostio Vratislaviense,
Poëta coronato.

Si qua viatores fuit unquam fama secuta, 1
Si laus, si decus & gloria, si quis honos:
Te merito JACOBE sequi dignissime debent,
   Ob graue, quod sponte es saepe profectus, iter,
Nec te tristis hyems aut nix absterruit vila, 5
   Non nebulae, aut pluuiae, non calor, aut tonitrus:
Sed quaecunque fuit tempestas, quis status, ibas,
   Ne tua labascat gratia militiae,
Et promissa fides verbis, stipulataque dextra:
   Magna datam virtus est retinere fidem. 10
Aurato cingi merito diademate debent,
   Extera quos virtus non sinit esse domi.
Nunc Galli mediteris iter cum rursus in oras,
   MILICHI, qui de milite nomen habes:
Vt tua succrescat maior laus, gloria maior, 15
   Vtque tua existat notior orbe fides:
Nos prece te sequimur, quos post tua terga relinquis,
Atque tibi ex animo dulce precamur iter.
Vt redeas grauis aere domum, gratissimus hospes,
Vxorique tuae munera grata feras.
Felices Galli, qui possunt aurea ferre
Oua, quibus vulpes, militis arte, fugant.

Witebergae
Ex typographia Simonis Gronenbergii.
M.D.LXXXIII.
ARGUMENTVM.

Auper in exilio, rerumque miserrimum omnium
Cui parit horrorem fors inimica necis,
Nōmine gratus centem sentit cessare pro-
cellam,
Arripiens domini commiserantius operam?
Sic miser in solem duci se sentit apicun
Carceri, qui dedit hac carmina, digna Deo.
Pharmacis quinteiam captata certissima virtus,
Hunc quia preterit misu ab axe Deus,
Quo veluti semper bonus est, sic passus et uliuis
Notitiam pluribus gentibus esse sui.

PARAPHRASIS.

Vmne factor rerum, trisi modera-
tor or orbis,
Qui miserit placida precipis au-
re precem:
Te moueat mosis orate fusa qu relics,
Percipe clamorem vociferantis age.
Non tua sit facies aufera, inimicaque preso,
Qui suspirans pectoris vasa faciet.
Nunc quonia tribular vehemens, mente benigna,
Prescira venturi conc-grade corda boni.
Anciantate mea, trisiima verba profusa,
Numine immensa concupiens manus.

A uj
Auxilii velocis enim sunt tempora lucet
Indica, & exitii est flexibilis ora mei.
Quid leuiss fumo, celeri qui transittur Auster?
Quid leuiss stipula, quam rapit aura Nostris?
At mea disperitiam vita, citatior omnino
Re, leuitate sua que properanter abit.
Aspice torrentii sonantia flumina, suus
Imbribus, ac veluti murmura rauca cies.
Sic tamen exorito nihilatus adurit eflum
Ripaque post silicis, quae fluunt vasta, tener:
Arunt & mea sive fulvo preciosis auro,
Ingeniis virtutis, & suum umbra fugax.
Purpureo veluti cum flore virentia tempe
Luxuriant, decus his fulci iminica rapit:
Sic meus a rapido flus est preclitus atro,
Proh, erurnnaram, prflitiaaque grauis.
Noslra fuit dapibus guila qua suffartu culine,
Inspide Cereris mandere farra necuit.
Tantus abit geminus miserando corpore fusus,
Hareat ut iam vis torrida ab of& cutu.
Non ista Onocrates macredine torruit unquam:
Non sic Nuctiorax tristia voce sonat:
Non sive folicitiis perpectores plena doloris,
Semiruinoso gramine, pauper, agens.
Asque ego, dum suita me tempore fatigante,
Et dolor, & gemitus, maror, & altra quiets.
Quid faciam Scythica plus quam feritate tyranni
Insignis: tangunt num mea damna truces?
Hoc mihi iurato fuerant qui sedere inutili
Si faciunt, quid non hostis apertus aget?
Nocte dieque mihi insultant cladibus; illos
Sic Satanas furiat Deterreque truces.
Si cui perniciem, nociturque fata, precantur:
Multiplicant misero tali praest irae.
Hem tibi tor pestes animae, tor fulmina mittant
Indigentes, caesus, vulnera, tela, facies,
Quod canis impetiere caput qui languidus agro
Corporis (cum merius) pesima damnra luet.
Nam cinerem videre focis corpuscula nostra
Pascere, cum panis copia nulla forset.
Miscebam lacrymas mea pectora sapere profusis,
Atque sitim fitus praeueniebat aquir.
Sic facies tua nos indignabunda premebat,
Ve nihil horridius dicer orbe quaeat.
Altius elatum sic colligere lacerti,
Credite, si me communiique furor,
Ve lacteum patrida tegula, vasique soluto
Sic simulacrum, caesus gratia tota peris.
Vmbra velut sequitur simulatrix, sole sereno,
Sic sequitur corpus mors trunculenta mecum.
Palmas ut arces, de flirpe refection opima,
Sic mea vis, express vehementi, abie.
At Deus, eternas moderator ut incolis arcet,
Sic manet imperium fortis sine fine tuum.
Cogita prima tibi moritura gentis origo,
Vteima et eel mundi nota beneficia tibi.
Esigilando tamen miserebere, maxime, nostri,
O Deus, et presso dextera dina teget.

Tota die ex prohibe mis-

Qua cineret ticaqua pars-

A facie ise-

Dira mei sic-

Tu autet do-

Tu exurgas.
Templa Sionae, te restaurante, picturatur
Rupserit domini gloria magna Dei.
Tempus enim misericordiae eis iam proximatur
Lucem etiam trudit lux renovata dieum.
Arget id Dario atque Cyro concessa potestas
Imperii, quae te contribuente seruere.
Arribus illorum tua magnificentia surgere,
Cum per vos ad maxima gloria volere.
Hac tua cuncta licet miracula certa Monarche
Per sicere incipien, te revocante tuis,
Quos premite exilium Babylonis: attamen omnu
In tua proieéta est funera, Christo, salus.
Tu populum diem Satana salutavit ab Orco,
Eumenides quem nunc vincula ferre iubent.
Et timebunt gentes.

Teque timor in gentes ferre, veneratio cultus.
Atque tua sola religione potens.
Gloria principibus tua notificabitur orbis,
Quos Oriens, metuunt Occiduiique lacus.
Te quoniam te reuocavit Ecclesia, tollet
Splendorem, radios numinis atque tua.
Quis non dedit quoque te predicter ore, Redemptor,
Fac tua, reducentur corpora merita Stygi.
En tua perceive divina attentionis votum,
Quod lacrymis sibi te vox misericordiae patrium.
Non foret, preces humiles placabili auret
Numinis, aequo quad miserentia fatae.

Serbante har.
Scribitis grandionis hic in ea gloria, poëta
Versebusa vates, Euphorcos iubis
Discur: te eloquio reticer e cæspada immersus.
Virgineus candor, femina, virque paer,
Quanta pis primò quam maxima munera presulet.
Gratuiù felicis, qui rexit astra, Deus.
Omnis lingua Deum soniter populi e tribusque,
Promit et inuitat barbaras turbas melos.
Concelebrent Dominum, quæ firmamenta, supra florum,
Maxima telluris concinat ac gravitas.
Iubila dent, venti, nubes, nitro, granda procéllæ,
Arty montes, Oceanique taudum.
Vidit enim reverans sanctuarit, caelestis, Deum Rex,
Quis fuerit brevis, quis geminique patrum,
Vestibulis Erebì qui tot iam fecula clausi,
Oprabant tua voces Siluis opern.
Horum amor asthenus miseratus, traxit ab Orce,
Crudele amor, T'amariumque iugum.
Erut: is geritos Lethe mercede suímet
Sanuinis, vel factus per preciosa piús est.
Namque refuserunt sumulata cædavera pridem,
Et sanctam reduces introiér sion.
Hic cum cæs huma miracula gesta alère,
Gesta Dei, Leche quem dabit ante sibor.
Admonuere ducis plebem et primiariam in urbe
Sicliet et fpretis turpis, asa colans.
Hunc metuant solum, qui maiefla et refugiter,
Contemit ac valida maxima quæque manus.
Vt numero dicas, mihi iam faudixia curfus
Venerat immo reliqui; fessus erantque nimis.
Læsiones duplicare sint simul aeris capte,
Cum refrigerium prosulcit iam Fides.
Ergo gemens dixi, vix vix hiscense labello: Mi Deus, hand rapias me, tenuante sinum, Dimido nunc me spacio minute, atque dierum Curiculo, mea dum languida facta salus. Sentiat ista tuum generati cert footage favorem, Quo genus humanum vis reparare nocens. Copula nos consors Charitatem congregin te vitrro, Sitque ratum praei fuedus amoris, age. Tu qua fundasti terras ut capit omnis Principium bonitas, manat Q capital al saurus. Divrigit asira, Deus, valido tua sola potesfias, Rectoremque suum sidera cuncta tremunt. Barbara distretat fact turba, manebis Olympo Tu stabilis, terram desistitsque Strynem. Et omnes veterae cent. Cælica pannos saguli vetera set ad inflar Machina, perpetuo gloria summis tuae. Omnia mutabits, veluti co Operata vetustas Alterata atque frequens sui in ade terris. Annus at ille tuus primus, qui proximus est Perpetuo, numeros ac sine fine legis. Credimus siccoro, quoque nos tua castra secutos, Quod capien tet regna beatae Dei.
APPENDIX III

WOODCUTS IN THE WORKS
 OF FALCKENBURG
APPENDIX III

WOODCUTS IN THE WORKS

OF FALCKENBURG

On the following four pages are copies of the woodcut impressions found in the Collected Works of Jacob of Falckenburg. I list below the source of the illustration beside the figure number. On the fifth page (Figure 7) I offer a 16th c. woodcut of Jacob Milich of Freiburg provided to me by Dr. Wolfram Kaiser of Wittenberg.

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Figure 1.
Figure 2.

Figure 3.
Jakob Milich
Professor der Medizin in Wittenberg, Humanist.

Figure 7.
APPENDIX IV

THE APOLLONIUS ROMANCE

IN RENAISSANCE WOODCUTS
A. The Medieval Predecessor

The widespread manuscript tradition of the Latin Apollonius of Tyre romance is in itself a dramatic illustration of the popularity of the tale throughout the medieval period in Europe. It is no wonder, given the numerous versions and copies of the story, that the romance also attracted the interest of illustrators to combine their art with the romance's narrative. There is a unique example of this in a Latin version of the Apollonius romance which is accompanied by a rapid sequence of depictions of the tale, illustrated in a manner which approaches the modern comic strip. This Latin text is found in two fragments of a tenth century manuscript now at the Nemzeti Museum in Budapest, but recently on display in the Metropolitan Museum of Art in New York (1977). Described by Kurt Weitzmann (but seen by him only in photographs) in his Ancient Book Illumination text (pp.102-103), the complete manuscript is likely to have offered some 200 pictures. The pace of the narrative was closely followed by the pictures, which probably numbered four per chapter, based on the existing fragments.
This example of an illustrated manuscript of the Apollonius romance is favourably compared by Weitzmann with the dramatic illustrations of the Terence manuscripts — a provocative idea when one considers the stage popularity of the Apollonius theme early in the modern era. The Apollonius of Tyre romance is the type of story which is captured well in an illustrator's snap-shots simply because the narrative itself is a series of dramatic events strung together to form a fast-paced saga. This fact was not lost on the translators and printers of the Renaissance who recognised the story for the rapidly moving adventure that it is. The result of the romance's compatibility with simple illustrations was the inclusion of woodcuts in a number of the printed translations of the Latin romance in English, Spanish, Italian and German during the fifteenth and sixteenth centuries. While the woodcuts themselves vary from the charming to the uninspired, it should be borne in mind that Falckenburg himself viewed the romance as the sort of entertaining story to be read on one's travels. It is therefore enticing to speculate that he, along with his sixteenth century contemporaries, may have carried or seen a copy of Zimmerman's 1552 German edition (discussed in Chapter 4) with woodcuts on his way to Western Europe. What is equally enticing is the unquestionable relationship between certain of the Zimmerman edition woodcuts and those found in a Spanish incunable printed in Zaragoza in 1488, as revealed below.

B. Renaissance Illustrations in Printed Texts

With the advent of printing in the fifteenth century it does not come as a surprise that those stories which attracted illustrators to supplement narrative with pictorial representations in the medieval period continued to draw attention in the new era. Less than twenty years after
the first printed edition of the Latin Apollonius we find a Spanish incunable, La Vida e hystoria del Rey Apolonio, printed in Zaragoza in 1488 which includes thirty-five woodcuts depicting the events of the prose romance. The woodcuts span the entire range of events in the story from Antiochus bursting into his daughter's room to the reward of the fisherman for his kindness to Apollonius many years before. The woodcuts exhibit the artist's misunderstanding of perspective and the illustrator's knack for compression of the event depicted into a concise visual representation. In several instances, the woodcut used for one illustration is reused, e.g. the recognition of Tarsia by her father Apollonius (Chapter 45) and again the voyage of Apollonius, daughter, and son-in-law to Ephesus (Chapter 48).

While the appearance of the woodcuts in a Spanish translation of the Latin Apollonius goes some way towards providing an example of the romance's popular appeal, there could be some argument for questioning the relevance of such a discovery in our current study, were it not for the uncanny resemblance of these same woodcuts in the German Volksbuch Ain Hübsche Hystori von dem Künig Appolonius published by Hans Zimmerman at Augsburg in 1552. In this German booklet we find at least three different artistic styles presented. Two of the woodcuts have been identified by Jorg Schäfer (Zurich) as being those of Hans Schaufelein. Of the others, (excluding the title page woodcut of Alexander the Great) I note the following:

No woodcuts in the 1552 German translation are identical to the Spanish translation; however, the similarity between the two groups of illustrations is so great that it is likely that certain of the German woodcuts were modelled after the Spanish booklet, or that some common
source was employed. Of these remarkably similar prints, (Spanish: S1-S35; German: G1-G10) it is fascinating to note not only the mirror image reproduction of the woodcuts, but also the attention to detail shared by the two artists whose styles are so similar.

For example, an examination of No. S2 and No. G1 show King Antiochus leaving his daughter's room after the rape. S2 is mirrored by G1: the gestures, positioning of the characters, the bed, room, windows and door remind one of the other woodcut. But in G1, Antiochus has his back to the viewer, in S, he is facing the viewer. The shading, border and expressions are different. Again in No. S7 and No. G2 the illustration of Apollonius' arrival at Tarsus is virtually mirrored in certain respects. Apollonius and a second character face a crowd of seven (S7) and five (G2), who are honouring Apollonius with clasped hands. In the foreground is the sea, a ship with four bags of grain and a sea wall (crenellated in S7 only), in the background are the buildings of Tarsus. And yet they are not the same buildings, though the structure on the centre-left of S7 has both the same aspect and door as the building on the centre-left of G2. But differences in the windows and roofing are at once noted.

Among the most striking of the similarities, however, is the woodcut of Apollonius' salvation after the shipwreck thanks to the aid of a plank. Again mirroring S10, G4 has two fewer drowning members of Apollonius' crew, but much of the rest of the picture is the same: the storm blasts from one corner while a rocky crag emerges from another, toward which Apollonius is driven on his board of wood. The ship's stern, one bag of grain and one box/book are seen sinking into the sea, while one of the sailors futilely throws his arms up as the sail and mast become
submerged. Of the remaining woodcuts in the 1552 German edition, little need be said here, for the illustrations themselves plainly reveal differences in approach, perspective, attire and attention to detail (I provide here only ten "mirror" woodcuts from the German 1552 edition).

With the 1601 Hamburg edition of the German translation, woodcuts of a modern, Renaissance character may be found. The clothing and furniture are contemporary in fashion; the ships are grander, more realistic vessels. In so presenting the tale, a degree of the fairy-tale nature of the story is lost in the modernisation.

The woodcuts found in Wynkyn de Worde's printing of Copland's translation (1510) into English are generally of the character found in the Spanish and earlier German books. I provide here only one such woodcut: Archystrates (as Archistrates is known in Copland's translation) and Apollonius engaged in the 'sword-fight' exercise which replaced the pila game in the traditional romance. Smyth identified an Italian edition of the romance Historia d'Apollonio de Tiro nuovamento Ristampata from Florence (1580) as being "adorned with woodcuts". Also noted in his discussion of Italian versions of the romance, Smyth (pp.38-39) states that a fourteen century ms. (Biblioteca Nazionale, Turin: Codex N.V.6 [Pasini, cci. 1.I.97]) has thirty-five miniatures which illustrate the manuscript. The story is that edited by Carlo Salvioni (see Bibliography, III.A.) My examination of various other Italian versions and the Hungarian, French and Greek versions of the romance in this period have not revealed further illustrations.
Included in this Appendix are the woodcuts from the Spanish incunable, with the appropriate Latin text from Riese and chapter number, as well as ten "mirror" woodcuts from the German (1552) text with page references, and the single example of the English woodcut from Copland's translation.
inrumpit cubiculum filiae suae, famulos longe excedere iussit. Ch. I
subito nutrix eius introiuit cubiculum.

Ch. II
qui autem non invenerit, decollabitur.

Ch. III
Apollonius salutavit 'ave, domine rex Antioche!'

Ch. IV
S 5.

ad patrim suam Tyrum.

Ch. V
Ipse quoque Apollonius cum paucis fidelissimis seruis nauem occulte ascendit. Ch. VI
Dabo itaque ciuitati uestrae centum milia frumenti modiorum, si fugam meam celaueritis.

Ch. IX
S B. Ascendens Apollonius tribunal in foro cunctis ciuibus. Ch. X

G 3. p. C iii
Ch. XI

S9. vale dicens hominibus
ascendit ratem.

Ch. XI
S 10.
Apollonius vero unius tabulae beneficio in Pentapolitarum est litore pulsus.
Ch. XII

G 4. p. C ivv

379
(Piscator) scindit eum in duas partes æqualiter et dedit unam iuueni.

Ch. XII
S 12.

Et haec dicens per

demonstratam sibi viam

iter carpens ingreditur

portam ciiuitatis.

Ch. XIII
§ 13.

Deinde docta manu ceroma fricavit regem tanta lenitate ut de sene iuuenem redderet.

Ch. XIII
Statim rex iussit eum dignis vestibus indui et ad cenam ingredi.

Ch. XIV
Puella uero iussit
sibi afferri lyram.

Ch. XVI
Rex iussit ad se iuuenem uocari.

Ch. XVIII
Apollonius hoc audito
docet puellam, sicuti
et ipse didicerat.

Ch. XVIII
Scitote filiam meam
velle nubere Tyrio
Apollonio. Ch. XXIII
S 19. Plante uento certum
iter nauigant.

Ch. XXV
Iussit loculum mitti in mare cum amarissimo fletu. Ch. XXVI
S 21. Tollite hunc loculum cum omni diligentia et ad villam afferte! Ch. XXVI

G 7. p. F iiiV
Apollonius petivit domum Stranquillonis et Dionysiadis. Ch. XXVIII
Dionysias cum filia sua
nomine Philomusia et
Tharsia puella transibat
per publicam.

Ch. XXXI
S 24. Omnes dicebant 'felix pater, cuius filia est Tharsia, illa uero, quae adhaeret lateri eius, multum turpis est atque dedecus. Ch. XXXI
S 25. Piratae applicantes ad litus tulerunt virginem.

Ch. XXXII
S 26. Aduenerunt in ciuitatem Mytilenam. Ch. XXXIII
Aliorum coeperunt expectare exitum.

Ch. XXXV
Huius domini in luctu moratur et iacet intus in subsannio nauis in tenebris.

Ch. XXXIX
His carminibus coepit
modulata uoce canere.

Ch. XLI
Tu es filia mea Tharsia.

Ch. XLV
Tradidit filiam suam Athenagorae principi.

Ch. XLVII
S 32.
Et exinde cum suis
omnibus et cum genero
atque filia nauigavit.

Ch. XLVIII
Ego sum coniunx tua
Archistratis regis filia!
Ch. XLIX
S 34.

Apollonius cum marito et filia et genero nauem nauigans. Ch. XLIX-L
Apollonius donuit ei (piscatoris) ducenta sestertia auri. Ch. LII
Copland, p. 24.