

# Danish Diplomacy and the Dedication of *Giardino novo II* (1606) to King James I<sup>\*</sup>

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The dedication is a common fixture of Renaissance music prints, but one whose artistic currency is often underrated. Already in the years 1538-40 – when they first began to appear in large numbers in Italian music prints – dedicatory texts observed recognised formulas, rhetorical tropes, and strategies of persuasion that only rarely departed from conventional parlance.<sup>1</sup> Contemporary manuals or ‘how-to books’ even circulated these devices in the form of advice, samples, and guidelines for better letter writing.<sup>2</sup> But despite their perceived status as commonplace appendages, contemporaries regarded early-modern book dedications as tools of cultural power, commodities of exchange that served the needs of both authors and their patrons. Composers used dedications to honour a current employer or flatter a future one, to supplement their income, to pay homage to a teacher, or to gain entry into a prestigious circle of musicians.<sup>3</sup> By the same token, merchants, lesser nobility, and monarchs capitalised on the potential role dedications could play in advertising their fame and legitimating their status.

<sup>\*</sup> This article is based on papers delivered at the *13th Nordic Musicological Congress* (Aarhus 2000) and the *Medieval and Renaissance Music Conference* (Oxford 2000). I would like to thank Carolyn Abbate, Jane A. Bernstein, Anthony Grafton, and Wendy Heller for their many suggestions.

<sup>1</sup> Jane A. Bernstein, “Printing and Patronage in Sixteenth-Century Italy”, *Revista de Musicologia* 16/5 (Actas del XV Congreso de la Sociedad Internacional de Musicología) (1993) p. 2605. My summary is based on Bernstein (1993) pp. 2603-13 and Jane A. Bernstein, *Music Printing in Renaissance Venice: The Scotto Press 1539-1572*, New York 1998, pp. 145-48.

<sup>2</sup> For a famous northern example, see Justus Lipsius, *Principles of Letter-Writing: A Bilingual Text of Justi Lipsi Epistolica Institutio* (1591), eds./transl. R.V. Young and M.T. Hester, Carbondale 1996. For Italian examples, see Amedeo Quondam, *Le ‘carte messaggiere’. Retorica e modelli di comunicazione epistolare: per un indice dei libri di lettere del Cinquecento*, Rome 1981.

<sup>3</sup> The dedications of Hans Nielsen’s *Il primo libro de madrigali a cinque voci* (Venice 1606) and Mogens Pederson’s *Madrigali a cinque voci Libro primo* (Venice 1608), for instance, pay homage both to their employer, Christian IV, and their teacher, Giovanni Gabrieli. There is a wealth of literature on patronage during this period: Claudio Annibaldi, “Towards a Theory of Musical Patronage in the Renaissance and Baroque: The Perspective from Anthropology and Semiotics”, *Recercare* 10 (1998) pp. 173-82; Claudio Annibaldi, “Introduzione”, Claudio Annibaldi (ed.), *La musica e il mondo: Meccenatismo e committenza musicale in Italia tra Quattro e Settecento*, Bologna 1993, pp. 9-45; F.W. Kent and Patricia Simons (eds.), *Patronage, Art and Society in Renaissance Italy*, Oxford 1987, especially Kent and Simons, Chapter 1, “Renaissance Patronage: An Introductory Essay”, pp. 1-21; Guy Fitch Lytle and Stephen Orgel (eds.), *Patronage in the Renaissance*, Princeton 1981; and Eleanor Rosenberg, *Leicester: Patron of Letters*, New York 1955.

As a public, written discourse, dedicatory texts offered a verbal framework for the musical discourse they preceded. In this sense these documents can serve as ‘cultural informants’, shedding light on the function and intended audience of the print. The dedication of *Giardino novo* [. . .] *il secondo libro* (1606) to James I of England is a notable example of this.<sup>4</sup> The dedication is reproduced on pp. 12-13.

Printed in Copenhagen by Heinrich Waldkirch, the volume is the second of a two-part series of anthologies of Italian madrigals compiled by Melchior Borchgrevinck (c. 1570-1632), a Netherlander employed as court organist and later chapel master to Christian IV.<sup>5</sup> Borchgrevinck dedicated the first volume (not surprisingly) to his employer, the Danish king, who had financed Borchgrevinck’s recent Venetian studies with Giovanni Gabrieli.<sup>6</sup> The address is in Italian and in it we find all the recurring tropes and conventional bows to a patron that formed part of the early-modern prefatory apparatus.<sup>7</sup> That Borchgrevinck did not dedicate the second volume to Christian IV – choosing instead the king’s brother-in-law James I – is striking. The vast majority of music issued in Copenhagen was dedicated to Christian IV and the king’s reputation as a patron of the arts extended beyond the Danish borders as well.<sup>8</sup> Why is *Giardino novo II* an exception? The choice of language for the text – French – is also puzzling, considering the language did not relate to the musical content of the print and was not spoken at the Danish court.

<sup>4</sup> CANTO | GIARDINO NO- | VO BELLISSIMO | DI VARI | FIORI MVSICALI SCIELTISSIMI | *il Secondo libro de* | MADRIGALI A CINQVE VOCI | *Raccolti per* | Melchior Borchgrevinck Organista del | SERENISSIMO RE DI | DANEMARCKA. | *Nouamente Stampato* | NELLA CITTA REGIA | COPENHAVEN | *Appresso Henrico Waltkirch* | *lanno. del.* | M. DC. VI. Complete sets of part-books for the first volume survive at D-GhK and GB-Lbl; the second anthology is complete only at GB-Lbl. A tenor part-book containing both collections survives at D-W and three part-books (Tenore, Basso, Quinto) from the first volume survive at D-Rp. Two part-books at D-GhK (Canto, Alto) contain both *Giardino novo I* (with a title-page dated 1606) and *Giardino novo II* (for the abbreviations of library sigla, see *The New Grove Dictionary of Music and Musicians* 1 (1980) p. xxxvi-lii). For modern editions, see Jens Peter Jacobsen (ed.), *Madrigaler fra Christian IV’s tid* (Dania sonans 3), Egtved 1967; and Henrik Glahn (ed.), *20 Italienske Madrigaler fra Melchior Borchgrevinck ‘Giardino Novo I-II’, København 1605-06*, Copenhagen 1983.

<sup>5</sup> Biographical information on Borchgrevinck may be found in Angul Hammerich, *Musiken ved Christian den Fjerdes Hof*, Copenhagen 1892, especially pp. 94-101; and John Bergsagel, “Borchgrevinck, Melchior”, *The New Grove Dictionary of Music and Musicians* 2 (1980) p. 42. On Heinrich Waldkirch, see Harald Ilsøe, *Bogtrykkerne i København og deres virksomhed ca. 1600-1810: en bibliografisk håndbog med bidrag til bogproduktionens historie*, Copenhagen 1992, pp. 39-42. For a list of music books printed by Waldkirch, see Åke Davidsson, *Danskt musiktryck intill 1700-talets mitt* (Studia musicologica Upsaliensia 7), Uppsala 1962, pp. 83-86.

<sup>6</sup> Details of these visits may be found in Hammerich (1892) pp. 34-36. The trips are summarised in Niels Krabbe, *Trek af Musiklivet i Danmark på Christian IV’s Tid*, Copenhagen 1988, p. 43.

<sup>7</sup> On the notion of a prefatory apparatus, see Robert S. Westman, “Proof, Poetics, and Patronage: Copernicus’s Preface to ‘De revolutionibus’”, David C. Lindberg and Robert S. Westman (eds.), *Reappraisals of the Scientific Revolution*, Cambridge 1990, p. 167.

<sup>8</sup> The following music prints all bear dedications to Christian IV: Alessandro Orologio, *Intradae*, Helmstadt 1597; Orazio Vecchi, *Le veglie di Siena*, Venice 1604; Melchior Borchgrevinck (compl.), *Giardino novo I*, Copenhagen 1605; Giovanni Fonteiio Danese [Hans Nielsen], *Il primo libro de madrigali a cinque voci*, Venice 1606; Magno Petreo Dano [Mogens Pederson], *Madrigali a*

So far, the peculiarities of this dedication – the presence of a new dedicatee, a new language, and a new audience (the English court) – have not attracted scholarly attention. But though the text may not reveal all that we would like to know about the gestation, production, and function of these anthologies, the dedication can offer a new ‘interpretive space’ – a new approach to examining the printed reception of the madrigal in Denmark.<sup>9</sup> In what follows, I take a closer look at the dedication of *Giardino novo II* and suggest that it forms part of a larger political and artistic programme directed at strengthening Denmark’s ties with its northern neighbour. By proposing that madrigal prints could be instruments of political expediency, I give a function or ‘use’ to Italy abroad, one that allows for a more active Danish reception of the Italian madrigal. I draw this concept of the ‘use’ of Italy outside Italy from Peter Burke, whose work emphasises the importance of local circumstances and traditions in the study of the reception of foreign cultural models in the Renaissance.<sup>10</sup>

Perhaps the first question to address is what was the socio-political context for the dedication to James I? What was the relationship between Denmark and England and their respective rulers at the turn of the seventeenth century? The strongest link between the two royal houses was, of course, one of marriage; the countries were joined by the union of Christian IV’s sister, Princess Anne of Denmark (1574-1619), and James VI of Scotland (1566-1625, the future James I of England). The couple’s wedding of 1589 – which occasioned several months of festivities – intensified what was already a close relationship between the two northern powers.<sup>11</sup> For Denmark, promoting contacts with Great Britain formed

*cinque voci Libro primo*, Venice 1608; Theodorico Sistino [Truid Aagesen], *Cantiones trivm vocvm*, Hamburg 1608; and Giovanni [Hans] Brachrogge, *Madrigaletti a III voci*, Copenhagen 1619. The Danish king was also the recipient of a handwritten dedication accompanying Michael Praetorius’s *Musarum Sioniarum motecta et psalmi latini* (1607) and four parts of the *Musae Sioniae* (1605-7).

<sup>9</sup> My approach is indebted to recent discussions of Renaissance prefaces: Westman (1990) pp. 167-205; Mary Thomas Crane, *Framing Authority: Sayings, Self, and Society in Sixteenth-Century England*, Princeton 1992; Roger Chartier, “Princely Patronage and the Economy of Dedication”, *Forms and Meanings: Texts, Performances and Audiences from Codex to Computer*, Philadelphia 1995, pp. 25-42, 102-6; and Gerard Genette, *Paratexts: Thresholds of Interpretation*, transl. Jane E. Lewin, Cambridge 1997.

<sup>10</sup> See, especially, Peter Burke, “The Uses of Italy”, Roy Porter and Mikuláš Teich (eds.), *The Renaissance in National Context*, Cambridge 1992, pp. 6-20; Peter Burke, *The Fortunes of the ‘Courtier’: The European Reception of Castiglione’s ‘Cortegiano’*, Oxford 1995; and Peter Burke, *The European Renaissance: Centres and Peripheries*, Oxford 1998.

<sup>11</sup> The marriage was celebrated by proxy in Copenhagen on 29 August 1589. Elaborate festivities followed in Elsinore in January 1590. For descriptions, see David Stevenson, *Scotland’s Last Royal Wedding: The Marriage of James VI to Anne of Denmark*, Edinburgh 1997. See also Thomas Riis, *Should Auld Acquaintance Be Forgot: Scottish-Danish Relations c. 1450-1707*, 2 vols., Odense 1988; Harald Ilsoe, “Gesandtskaber som kulturformidlende faktor: Forbindelser mellem Danmark og England-Skotland o. 1580-1607”, *Historisk tidsskrift* 11 ser., vol. 6 (1960) pp. 574-600; Walther Kirchner, “England and Denmark, 1558-1588”, *The Journal of Modern History* 17 (1945) pp. 1-15; and Henny Glarbo, “Om den Dansk-Engelske Forbindelse i Christian IV.s og Jacob I.s Tid”, *Fra Arkiv og Museum* 2nd. ser., vol. 2 (1943) pp. 49-80.

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*The dedication of Melchior Borchgrevinck (compl.), Giardino novo [...] il secondo libro, Heinrich Waldkirch, Copenhagen 1606, Canto fols. 1<sup>v</sup>-2<sup>r</sup>. Reproduced with the permission of the British Library (shelfmark K.4.e.2).*

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part of a multifaceted programme of geo-political and religious integration with its non-Scandinavian neighbours. This programme was motivated by the increased confessionalisation of Europe in the decades around 1600; Jesuit influence and the Counter-Reformation posed serious threats to northern Protestantisms.<sup>12</sup> The growing tensions between Denmark and Sweden were also cause for concern. Denmark's response was rooted in the strengthening of dynastic alliances, the exercise of control over the north-German Duchies, and the promotion of visits and exchanges of personnel, which included the formation of a loose network of musicians active at courts in the region.<sup>13</sup> With the ascension of James to the English throne in 1603, relations with England assumed a more prominent position in Denmark's political agenda. Diplomatic missions between the two countries were frequent in the decade after his coronation, culminating in the summer of 1606 with the official visit of Christian IV to England.<sup>14</sup>

The printing of *Giardino novo II* – with its dedication to James I – coincided with the year of this royal visit. The Danish king's stay in England occasioned a formal exchange of gifts between the two courts that included books, small curiosities, and perhaps the Danish madrigal anthologies as well.<sup>15</sup> Much cultural

<sup>12</sup> See Oskar Garstein, *Rome and the Counter-Reformation in Scandinavia*, 4 vols., Oslo 1963-92, especially vol. 2 (1583-1622).

<sup>13</sup> See Mara R. Wade, *Triumphus Nuptialis Danicus. German Court Culture and Denmark: The 'Great Wedding' of 1634*, Wiesbaden 1996; Ole Kongsted, "Christian IV. und seine europäische Musikerschaft", Robert Bohn (ed.), *Europa in Scandinavia: Kulturelle und soziale Dialoge in der frühen Neuzeit*, Frankfurt 1994, pp. 115-26; and John Bergsagel, "Foreign Music and Musicians in Denmark During the Reign of Christian IV", Anne Ørbæk Jensen and Ole Kongsted (eds.), *Heinrich Schütz und die Musik in Dänemark zur Zeit Christians IV. Bericht über die wissenschaftliche Konferenz in Kopenhagen 10.-14. November 1985*, Copenhagen 1989, pp. 19-24.

<sup>14</sup> The King's arrival, stay, and farewell were highly publicised in the London presses and even attracted international attention from as far away as Italy. The visit is mentioned by the Venetian ambassador in London, Zorzi Giustinian, in his report of 2 August 1606 to the Venetian senate and doge (*Calendar of State Papers Venetian 1603-1607*, cited in Bryan Bevan, *King James VI of Scotland & I of England*, London 1996, p. 109). Published accounts include John Davies, *Bien Venn. Greate Brittaines Welcome to Hir Greate Friendes, and Deere Brethren the Danes*, London 1606; Henry Roberts, *The Most royall and Honourable entertainment of the famous and renowned King Christian the fourth*, London 1606; Henry Roberts, *Englands farewell to Christian the fourth*, London 1606; and Conrad Kunrath, *Relatio oder Erzehlung, wie der grossmechtigste Herr Christianus Quartus, zu Dennemarck*, Hamburg 1607. Further published accounts are given in Edward Arber (ed.), *A Transcript of the Registers of the Company of Stationers of London, 1554-1640*, London 1876, vol. 3, p. 142. Thanks are due to Peter Hauge for pointing this source out to me.

<sup>15</sup> The precise dynamics of how James I acquired the print are not clear. One can assume he would have owned a copy, considering the anthology was dedicated to him. But the copy currently housed at the British Library was not catalogued there until 8 October 1861 (Jacobsen (1967) pp. xiii-xiv). The collection does not appear in the official lists of presents for the English royal couple, though it is possible that it was a private gift presented to James I. No separate payment survives in the Danish Rentemester-Regnskaber to confirm whether Borchgrevinck himself was in attendance in England. The gift exchange is discussed in Glarbo (1943) p. 65. See also the Gift Book of the University Library (Rigsarkivet, Københavns Universitets Arkiv, 16.04.01).

power was attached to the giving and receiving of gifts in Renaissance Europe, and a gift could also be used to express the closeness (desired or real) of an alliance.<sup>16</sup> That both volumes of *Giardino novo* survive with elaborate, copper-engraved title pages further suggests their suitability for formal display.<sup>17</sup>

The dedication of *Giardino novo II* matched the anthology's visual rhetoric with a verbal one. Many passages are replete with formulaic tropes that were a recognised part of the discourse of sixteenth-century letters and epistolary texts. Despite their overuse and almost cliché status, these formulae provided a functional, literary backdrop for promoting relations between the Danish and English kings. The dedicatory address begins, for instance, with a standard salutation and 'territorial mapping':

<p>A TRESHAVT ET TRESPVISSANT PRINCE ET SEIGNEVR JAQVES ROY DE LA GRANDE BRETAIGNE, FRANCE, ET IRLANDE, DEFEN- SEVR DE LA FOY, SALVT ET FELICITE PERPETVELLE.</p>	<p>To the most high and mighty Prince and Lord James, King of Great Britain, France, and Ireland, Defender of the Faith. Greetings and perpetual happiness.<sup>18</sup></p>
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This is followed by a 'cultural mapping' praising James I as patron of the arts:

<p>LES Vertueux ont accoustumé (non sans tresapprouuees raisons) de dedier en signe de recognois- sance leurs traueux &amp; oeuvres aux Princes &amp; grands Seigneurs, pour tesmoigner l'honneur &amp; la grati- tude deuë à iceux, comme Vrais Peres &amp; Protecteurs des Vertus &amp; sciences; [...]. Car il est certain que sans l'entretènement &amp; soing employé par eux à maintenir la vigueur &amp; course de ces excellens Dons de Dieu, on les verroit bien tost exterminiez &amp; precipitez au centre de quelque barbare abysme.</p>	<p>The Virtues have become accusto- med (not without good reason) to dedicating as a sign of acknowlege- ment of their labours and works to the Princes and Great Lords, as testimony to their honour and gratitude to them, as True Fathers and Protectors of the Virtues and sciences; [...]. Because it is certain that without the maintenance and care given by those to uphold the vigour and course of those excellent gifts of God, one would see them all exterminated and pushed to the core of such a barbarous abyss.</p>
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The dedication proceeds with what might be termed a 'dynastic mapping', reaffirming the bonds of kinship and brotherhood that linked the two nations.

<sup>16</sup> On the language of gift-giving, see Natalie Zemon Davis, "Beyond the Market: Books as Gifts in Sixteenth-Century France", *Transactions of the Royal History Society* 33 (1983) pp. 69-88.

<sup>17</sup> Both collections survive at D-GhK with less elaborate title pages dating from 1606. The decorative title page of *Giardino novo II* survives only at D-W; cf. footnote 4. It is possible that simpler, cheaper title pages were printed for commercialised distribution.

<sup>18</sup> I would like to thank Pamela Lipson for her assistance with the translation of the dedication.

In what follows, however, there is a break from the conventional dedicatory strategy adopted so far, as the political message becomes more forceful. At this point, one expects an expression of the signee's devotion to the dedicatee, who was often his patron (or would-be future patron). But Borchgrevinck does not offer his own personal servitude to James I: he was neither employed at the English court nor seeking employment there.<sup>19</sup> Instead, he at once affirms his allegiance to Christian IV and symbolically unites the royal houses of Denmark and England:

[...] que de cela i'ay pris courage à  
poursuyure le reste de mon des-  
seing, & y adioustant ceste Seconde  
Partie, l'embellir & enrichir du nom  
Royal de V.<sup>re</sup> Ma.<sup>te</sup> A ceste penseé  
ma conduit la treshumble deuotion  
que ie porte à ceste Royale Maison  
de Danemarc, souche principale  
de ces hauts reiettons, ausquels V.<sup>re</sup>  
Ma.<sup>te</sup> tient le rang tant signalé,  
comme à tout le monde est notoire.

[...] with courage to follow the rest  
of my plan, and altering this Second  
Part, to embellish and enrich it with  
the Royal name of Your Majesty. I  
am encouraged in the idea by the  
very humble devotion I bear towards  
this, the Royal House of Denmark,  
the main family line of these most  
high scions, to which Your Majesty  
holds the distinguished rank, as is  
common knowledge to everyone.

The notion that Borchgrevinck adjusted his plan, 'altering this Second Part', may suggest he initially felt a certain obligation to dedicate the collection to Christian IV, to whom Danish court music is for the most part addressed.<sup>20</sup> If this were the case, it would then be tempting to propose that Christian IV himself intervened requesting a dedication to his brother-in-law, James I. Yet regardless of the lineage of the choice of dedicatee, the political impetus of the text cannot be denied. Borchgrevinck, in effect, became Christian IV's envoy, strengthening the bonds between the two courts. His political message is reinforced, moreover, by the trope of Platonic harmony among nations that follows:

A raison de quoy Platon escrit,  
Que les Estats se viennent à ruiner,  
quand leur harmonie default.

For this reason Plato wrote, the  
States would come to ruin, when  
their harmony failed.

But what are we to make of the fact that the dedication is written in French? Expressing Denmark's political alliance with England is to be expected. But the choice of French as the language to convey this sentiment is unusual. There is no extant correspondence between the monarchs in French; Latin was their regular language of written exchange.<sup>21</sup> All printed accounts of Christian IV's

<sup>19</sup> The dedication may, however, have helped pave the way for the later service of Danish court musicians, cf. John Bergsagel, "Danish Musicians in England 1611-14: Newly-Discovered Instrumental Music", *Dansk Årbog for Musikforskning* 7 (1973-76) pp. 9-20.

<sup>20</sup> Cf. footnote 8.

<sup>21</sup> Cf. Rigsarkivet, Tyske Kancellis Udenrigske Afdeling, England, Special Part, A I. Correspondence between the Royal Houses, 1435-1770; and C.F. Bricka and J.A. Fridericia (eds.), *Kong Christian den Ejerdets egenhændige Breve*, 8 vols., Copenhagen 1887-1947/repr. 1969-70.



visit to England were published in English, Latin, or German.<sup>22</sup> And there are few traces of French linguistic influence in Denmark before the 1620s: formal study was not available until the opening of Sorø Academy in 1624 and French language manuals were not printed in Denmark until 1625, decades after the *Giardini novi*.<sup>23</sup>

The key to the use of French, then, must lie with the receivers of the dedication: James I and his court. Though not a language of the Danish court, French was already established at the Jacobean court, which inherited the language from Scotland. Scottish court culture was highly receptive to French influence, especially after the marriages of James V to two French princesses (first to Madeleine, the daughter of Francis I, in 1537, and, upon her early death, to Mary of Guise-Lorraine in 1538).<sup>24</sup> The Francophile milieu even seems to have made it necessary for Anne (the future queen) to receive instruction in the language while still in Denmark. In preparation for her new locale, a teacher was hired to instruct Anne and her sisters in French in the spring of 1589.<sup>25</sup> French also functioned as a dynastic, ‘bridal’ language; at their first meeting in Norway in 1589, Anne and James spoke French and their marriage was officiated in French by David Lindsay at St. Halvard’s Church in Oslo.<sup>26</sup> Considering its historical presence in Danish-British relations, French may have been chosen for the dedication of *Giardino novo II* as a symbol of Christian IV’s desire to forge a more intimate bond between the two courts. The Danish king’s close involvement in the manufacturing and production of the anthologies – he financed their compilation through Borchgrevinck’s Italian study (and gathering?) tours and made regular payments to their printer, Waldkirch – increases the likelihood that Christian IV had a hand in choosing French as the dedicatory language.<sup>27</sup>

<sup>22</sup> Cf. footnote 14.

<sup>23</sup> On 1 April 1624 Daniel Matras took up the post of teacher of French and Italian at Sorø, cf. Torben Glahn, *Soraner-biografier 1584-1737: Omfattende Den lille fyrsteskole 1584-1585, Frederik II’s kgl. frie skole 1586-1737 derunder Christian IV’s ridderakademi 1623-1665*, Copenhagen 1978. Matras went on to publish a series of French and Italian language manuals; cf. Chr. V. Bruun, *Bibliotheca Danica: Systematisk Fortegnelse over den danske Litteratur fra 1482 til 1830*, Copenhagen 1961-63, vol. 4, col. 32.

<sup>24</sup> Jamie Cameron, “The Major Magnates and the Absentee King”, Norman Macdougall (ed.), *James V: The Personal Rule, 1528-1542*, East Linton 1998, pp. 131-60.

<sup>25</sup> The employment record of the French instructor for Christian IV’s sisters is dated 15 March 1589 (Rigsarkivet, Kancelliets Brevbøger, Sjællandske Registre, vol. 13, fol. 63<sup>f</sup>), cited in Riis (1988) footnote 33, p. 269.

<sup>26</sup> En route to Scotland, Anne and her entourage were forced to land in Oslo on account of inclement weather; the anxious James VI travelled to meet her there and the two were married on 23 November; Bevan (1996) p. 42.

<sup>27</sup> Expense records for the Venetian trips and a series of periodic payments to Waldkirch for supplies and services are both found in the Rentemester-Regnskaber, the official annual expense books for the court. A precedent for this sort of control over a music print is the patronage of Willaert’s *Musica nova* by Prince Alfonso d’Este; Bernstein (1998) pp. 187-96 and Bernstein (1993) pp. 260-4-5. See also Jessie Ann Owens and Richard J. Agee, “La stampa della ‘Musica nova’ di Willaert”, *Rivista italiana di musicologia* 24 (1989) pp. 219-305.

The dedication of *Giardino novo II* helped Denmark strengthen her presence and acceptance in international political arenas. For us, the dedication offers an explanation of one of the functions of the anthologies and helps account for their chronology, attention to artistic detail, and conditions and contexts of performance. Denmark's début as a printer of madrigals was symbolic; and, perhaps provocatively, the *Giardini novi* have an extra-musical meaning as a material object – as a commodity of exchange, a gift to be given and received. In this sense, the Italian madrigal and the dedicatory discourse the genre inspired, gave Denmark and her king a cultural status that was recognised and idealised throughout Europe.

#### SUMMARY

This article explores the use of the music book dedication as a cultural tool to advance political goals. Focusing on Melchior Borchgrevinck's dedication of the madrigal anthology *Giardino novo [...] il secondo libro* (Copenhagen: Waldkirch, 1606) to King James I of England, I suggest that the text forms part of a larger political and artistic programme aimed at strengthening Denmark's ties with England. Acting on Christian IV's behalf, Borchgrevinck extols the virtues of James I and encourages close relations between the royal houses of Denmark and England. These interests are furthered by the use of French as the dedicatory language to transmit these messages of kinship and harmony.