



Poliphilus' Dream of Love

By

Francesco Colonna

First Published in Italian 1499

English Translation Published 1598

Published by the Ex-classics Project, 2024

<http://www.exclassics.com>

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Bibliographic and Editorial Note

Sources

1. The *Hypnerotomachia Poliphili*, literally "The Sleep-love-battle of the lover of Polia," was written, possibly in Latin, in 1467 by Francesco Colonna, a Venetian monk. It was published in Italian, with many woodcuts, in 1499 by the Aldine Press in Venice. A facsimile of this edition is at <https://archive.org/details/A336080/>

2. An English translation of slightly less than half of the work, with some of the illustrations, was published in London in 1598, entitled *The Strife of Love in a Dream*. The translation was ascribed to R.D., believed to have been Robert Dallington. (1561–1637) A facsimile of this edition is at <https://ia800300.us.archive.org/31/items/hypnerot00colluoft/hypnerot00colluoft.pdf>

The illustrations alone were published with an introduction and description of each one by J.W. Appell in 1889, under the title of *The Dream of Poliphilus*. A facsimile of this edition is at <https://archive.org/details/cu31924030677326>

4. The Dallington translation was republished with an introduction by Andrew Lang in 1890. A facsimile of this edition is at <https://archive.org/details/strifeofloveindr00colo>

5. A modern translation by Joscelyn Godwin was published in 1999 by Thames and Hudson. This is not available online and is out of print.

There were also several versions in French; see the [*Introduction to the Illustrations II*](#) below for details.

The Ex-Classics Edition.

This edition has been prepared as follows. The Dallington translation has been followed in full from the text in (4); the remainder of the book has been briefly summarised to accompany the illustrations. The illustrations have been taken from (3), as has the introduction to it.

Spelling has been standardised. Greek has been transliterated and translated; Latin has been translated. The translation of the *Elegy to the Reader* is by Dr. Charlie Kerrigan, Department of Classics, Trinity College Dublin, whose assistance is gratefully acknowledged. The translations of the inscriptions in Chapter 20 are by Joscelyn Godwin. Other translations, which can be found in the notes, are by the Ex-Classics Project.

The Notes are by the Ex-Classics Project, designated by [TN], Robert Dallington [RD], and J.W. Appell [JWA]. The Glossary is by the Ex-Classics Project. Notes are indicated by <nnn>, underlined words are in the glossary.

Poliphilus' Dream of Love

Title Page of the 1890 Edition.

THE
STRIFE OF LOVE IN A DREAM
BEING
THE ELIZABETHAN VERSION
OF
THE FIRST BOOK OF THE
HYPNEROTOMACHIA
OF
FRANCESCO COLONNA



A NEW EDITION
BY
ANDREW LANG, M.A.



LONDON
PUBLISHED BY DAVID NUTT IN THE STRAND
MDCCCXC

Introduction to the Text.

By Andrew Lang

EIGHT or nine years ago I chanced to go into the shop of Mr. Toovey, in Piccadilly, and began turning over the cheaper and less considered of his books. Among them I found *Hypnerotomachia. The Strife of Love in a Dreame. At London, Printed for Simon Waterson, and are to be sold at his shop, in S. Paules Churchyard, at Cheape-gate, 1592.* This is the usual title, my specimen, as will be seen, varied slightly. The Bodleian copy also contains this (the 2nd) title. The book was a small thin quarto, not in good condition. It contained no name of author or translator, and the initials, R.D., of the dedication (the most interesting part of the work), tell us nothing. Mr. Douce conjectures that they may stand for Robert Dallington, the translator of *The Mirror of Mirth, etc., from the French of Bonaventure des Periers*, London, 1583, 4to. The woodcuts were excessively debased reminiscences of those famous examples in the Aldine edition of 1499. The little book seemed an oddity, and I purchased it from Mr. Toovey for the sum of twenty shillings. I was then but an ignorant collector of the Cheap and the Odd in books, and Mr. Toovey's own attention had been given to more beautiful things than this shabby quarto. I took it home, read it, wrote a little article on it in the *St. James's Gazette*, and found out that the volume was imperfect. Having exhausted my interest in it, I carried it back to Mr. Toovey, pointed out the absence of the last five pages, and returned it, in exchange for *Les Memoires de la Reyne Marguerite, a Paris, chez Claude Barbin, dans la Grand Salle du palace, au Sign de la Croix. M.D.C.LXI* in yellow morocco. I never made a worse bargain. The *Hypnerotomachia*, imperfect as my copy was, is among the very rarest of books, and therefore among the most desirable. This particular copy, by the way, was "printed for Iohn Busbie, and to be sold at his Schoppe, at the west door of Paules." Meanwhile M. Claude Popelin had long been lying in wait for the English version of Francesco Colonna's book. He was engaged on his excellent version of the original, to which this preface owes a boundless debt for information.' The English version was not to be found in the British Museum, nor in the Bibliotheque Nationale, nor in the libraries of Berlin, Amsterdam, the Hague, Leyden, Utrecht, Vienna, or Munich, nor have I heard of it even in America. In short this despised and rejected tract is among the extreme rarities of the world. And I had swopped it for *La Reyne Marguerite* in a new edition. One man's loss is another's gain, and M. Popelin, hunting the sale rooms in London, bought my castaway copy "*à un de ces prix qu'on n'avoue pas a sa menagère.*"^{<1>} M. Popelin deserved to get it for his learned edition, and I deserved to lose it for my carelessness. I am only sorry I did not know he wanted it, when it would have been much at his service, for love, and the *menagère* would not have been justly vexed by extravagance. *Vile damnum*,^{<2>} after all, the loss of the book, if we look only at the literary merits of the *Hypnerotomachia* in Elizabethan English. The translation is ignorant and unintelligible: a meaning cannot be made out of much of it, and the sense, when the translator does "deviate into sense," is not always that of his original. We have reprinted it with absolute fidelity. The idea of altering the punctuation was mooted, but where the translator's meaning was obscure, the original text cast no light on it whatever; so any alteration would have been conjectural. Thus the volume reappears with all its sins on its head, except the horrors of its barbarous illustrations. For these miseries, a few examples copied from the original have been substituted. Obvious misprints alone have been corrected, and the text is reproduced from the example in the Bodleian Library at Oxford.

About the original *Hypnerotomachia*, and its author, and illustrator, and meaning, all that is ever likely to be known has been set forth by M. Popelin. As is usual in antiquarian subjects, where almost everything is uncertain, there is a great deal of learning about Francesco Colonna, the author, his mistress Polia, his purpose, and his book. The

Hypnerotomachia Poliphili, "Love's Strife in a Dream with the Lover of Polia," as we may paraphrase the title, was published, in folio, by Aldus Manutius in 1499. It contains an hundred and seventy-two woodcuts, which have been attributed, wildly, to Raphael, to either Bellini, to Andrea Mantegna, to the two Montagnas, to Carpaccio, to the author himself, to the anonymous Master of the Dolphins, to the Bolognese engraver Peregrini, and probably to other people. M. Eugène Piot introduced the belief in the Master of the Dolphins, who illustrated many other books for the Aldi. M. Popelin is inclined to agree with M. Piot, especially as the animals in an Aesop illustrated by the Master of the Dolphins closely resemble those in the *Hypnerotomachia*. Mr. W. B. Scott (*Athenaeum*, March 27, April 10, 1880) votes for Stephanus Caesenus Peregrinus. This opinion rests on certain initials, subscribed to the frontispieces of certain other works of the period. But nothing can certainly be known, and internal evidence is notoriously untrustworthy. As Mr. Carlyle says about the poet of the *Nibelungenlied*, to be certain about the letters that make up his name would be of very little benefit to us. It is probable that many an artist of his date, inspired by the old art and the new learning, could do all that he did.

Francesco Colonna, too, the author of the *Hypnerotomachia*, is little more than the shadow of a name. Benoît de Court, writing in 1533 on the *Arresta Amorum* of Martial de Paris, calls Colonna *multiscius*, "full of knowledge." That he knew a great deal about ancient architecture, rather late Greek and Roman essayists, and obscure mythology, is clear enough from his book, whereof the object is to make a parade of learning. Rabelais cites him in *Gargantua* (i. ix.).

In the seventeenth and eighteenth centuries authors on architecture speak highly of Colonna, and offer guesses about his biography. He was said to have belonged to a family of Lucca, and to have been born in Venice about 1433. If his book was finished, as the colophon says, in 1467, when he would have been thirty-four, it may contain all the lore and the learning of his youth, a sacrifice of them to the Goddess of Pedantry,

*Une chapelle de parfums
Et de cierges melancholiques.*<3>

The biography, however, is made up, like many classical biographies, out of hints in the author's work. Polia, the beloved of Francesco, would be, on this showing, Ippolita, niece of Teodoro Lelio, Bishop of Treviso, in whose household Colonna had a place. The authority cited is a MS. note on a copy of the book in the library of the Dominicans delle Zattere. The note points out that the first letters of each chapter in the book, when placed together in order, produce—

Poliam frater Franciscus Colonna peramavit. Ad huc vivit Venetiis in S. Iohannae et Paulo.<4>

The biography, or romance, goes on to say that Polia and Francesco were betrothed; that, in terror of the plague, the lady vowed to take the veil if she escaped with life; that she kept her word, and that Colonna also went into religion, and became a monk in 1464. But all this is pure fiction. Colonna was a monk as early as 1455. From a Venetian MS. in the convent of St. John and St. Paul, we gather that Colonna died, at a great old age, in 1527. M. Popelin's personal researches in Italy have added nothing to the few scattered notices of a long and quiet life. As to Polia, we must guess for ourselves whether she was once a living girl, whether she was a mere ideal, or whether she is an allegory of antique beauty and learning. The prettiest and most human passage in the book contains, at least, a picture of life,

and tells how Polia was sitting at her window, sunning her long yellow locks, when Poliphilus passed by, and was caught in that golden net, as Lucius was by the hair of Fotis.

Every day he wandered by the palace windows, every night he would sing beneath them, and all to no avail. Then Polia, in fear of a pestilence, "vowed herself to Diana." In vain he implored her to be his, with abundance of reference to the Fates, Atys, Agave, Pentheus, Scylla, and Charybdis, and that African lake which is cold by day under the sun, and boiling hot at night. Perhaps no woman was ever in this manner wooed; Poliphilus, we may be certain, never urged his suit in this absurd way; more probably there was no suit to urge, no Polia, no love affair, nothing but the inexperienced day-dream of a young monk who is sorry for his lost youth, and feigns in fancy the kisses that never were real. Polia beholds, in a dream, the punishments that love inflicts on his rebels and renegades (as in Boccaccio), and betakes herself to consult Venus in her temple. Here she is told a good deal about the two shafts of Love, the leaden and the golden, and learns the sad fate of a lady who scorned desire till she was twenty-eight, and at that advanced age was smitten by passion, and given to a hideous old man in marriage. The second state of this lady was therefore worse than the first, and the nauseous descriptions prove that "realism" is no new thing in literature. The lady determined to slay herself, but, classical to the last, she crowned herself with fatal smylax, and the leaves of ostry, appropriate vegetables, before dealing the fatal stroke. Venus then points out to Polia that if she wastes her time in youth, she will vainly dye her hair, and rouge in her longing later years.

It is an inordinately long sermon, rich in pedantry, and with a Greek epigram or two for text. Polia repents, and thinks of all the classic stories about hard-hearted and despairing lovers. She seeks Poliphilus, finds him fainting, she upbraids Lucina (who has presided over her own birth), and finally, rouses Poliphilus, sits on his knee, and kisses him in a hearty fashion, sympathetically rendered by the artist. He was tired, no doubt, of nymphs, cupids, pyramids, fountains, altars, tombs, and was happy to design persons who loved "in a more human sort of way." But presently the priestesses of Diana, in the exercise of their duty, turned poor Polia and her lover out of the temple. After the reconciled lovers have told their stories with immen'se learning and at enormous length, Poliphilus is wakened, as Rufinus was kept awake, by the song of the nightingale, singing,

Tereus, Tereus, eme ebiasato.<6>

And he rises, and behold it is all a dream, and none of it probably was ever anything but a dream. Perhaps Polia was Πολυία;—hoar antiquity. Perhaps she was but a pale imitation of the Lauras and Beatrices of Italian poetry. We may believe that the author had seen fair ladies bathing their locks in the sunlight to steal its golden dye, but it is hard to believe that he ever ventured to woo any one of them, with his examples out of Pliny, Ptolemy, Hyginus, and Ovid. He was fond of antiquity, no doubt, but in an almost barbaric fashion. He carried to absurd lengths the uncritical fanaticism of the Renaissance. He did, indeed, love what was beautiful in art, and in architecture and sculpture especially. But he loved it all with a pedantic lack of discrimination. His learning is late, and sometimes mediaeval. Pliny supplies him with the marvellous natural history of plants and animals, with their wonderful virtues, which was so dear to Lyly and the Euphuists. Nature herself he has never observed at all, and he reads into her all the fables that folklore or folly devised, and false learning and false taste perpetrated. As Pliny, Aelian, and mediaeval works as credulous as theirs supply Colonna with a work of ideal grotesques; as he lives, so to speak, on an earth peopled by monsters out of missals, so Vitruvius inspires that delight in architecture which is, perhaps, the real motive of his long romance. Using the common mediaeval formula of a dream, in that dream he sees

palaces, pyramids, fountains, statues, and is far less in love with Polia than with the Roman art of buildings; with altars, pillars, marbles of Paros, or of Syene. An amphitheatre intoxicates him; he waxes enthusiastic over baths and tombs, and long classical pageants, masques of gods, with all their appropriate symbolism. He is "an art-intoxicated man," bemused and almost maddened by a vision of aesthetic triumphs. When he speaks of the intoxication of the senses, as he does more than need be, the nymphs who allure him are ghosts risen from old marbles, or figures from the frescoes of his sympathetic contemporaries. Such frescoes of triumphant pagan processions were frequently painted by an artist of Treviso, Donatello, on the walls of the Bishop's palace. We may easily fancy Colonna watching these as they grew beneath the painter's hand, revelling in them, releasing the nymphs and goddesses from them in a book which is itself the revel of the sensuous Renaissance. His landscape is usually a garden landscape, artificial enough, artificial as the odd pedantic medley of his language, a mixture of styles, tongues, and idioms, which has been compared to the jargon of Rabelais's Limousin. From the dedicatory epistle it seems that Colonna wrote his book in another language first, perhaps in Latin, and then translated it into what could hardly be called the vernacular. He uses many words from the Greek, as *philopono*, laborious, *chrysocari*, with golden head (of Polia), *gampsonycha*, with crooked talons, and so forth. Greek was so new, then, and so delightful was their learning to the learned, as later to Ronsard and the French Pleiad, that they thought it could never be out of place. Such Greek as Colonna's is rather like the Babu English,<7> which often makes us laugh. Perhaps most of our Greek is little better, and Colonna's queer words are not odder than *panmixia*, a new invention of scientific men. His extreme indulgence in allusions to obscure myths is another trait of his manner which becomes excessively fatiguing. His whole work, in fact, is a specimen of the Renaissance in its fever of paganism. He is a Christian monk, vowed to Babu poverty and chastity, and nothing is dear to him but heathenism and luxury in all its forms. Beautiful naked bodies, beautiful faces, beautiful buildings, fountains, temples, triumphs of dead gods, a Venus of onyx and sardonyx, nursing a Cupid above the sepulchre of Adonis, these things and such as these are his sole delight. The book is, indeed, a dream, and the dream of a monk, insatiate of material loveliness, and the pride of life; revelling in a fancied feast of knowledge, art, language, and love. M. Popelin has shown how much Colonna owes to the Fiametta of Boccaccio, how, especially, Boccaccio and our author paint the beauty of women in similar terms, but these pictures were, in fact, the commonplace of the new age, touched by the classics, just as red lips, curled locks, and eyes of *vair*, are the commonplace in mediaeval romances, such as *Ancassin et Nicolette*. Indeed the *Hypnerotomachia* holds as much of the Middle Ages as of the Renaissance. There is the old machinery, the dream on May Day, the wandering in woods, the terrible monsters, the meetings with nymphs, and with the beloved, the strain of allegory. All this was familiar to Chaucer, and before Chaucer. The mythological allusions, too, had long been favourites, the real novelty is in the pell-mell of multifarious knowledge, the lack of humanity and knightly love, the odd mixed style, the superabundant details about works of art. It is as if the spirit of the Renaissance, pedantry and all, had entered violently into a monkish reader of the *Romance of the Rose*, driving out a few affectations, and bringing with it many others and worse.

It would not turn to the credit of human taste, had a work in which the wrong kind of learning is the inspiration, proved popular at any time. And at no time was the *Hypnerotomachia* popular. Like a French author of the last century, who was copiously illustrated, Dorat, Colonna has not been merged in the sea of time, but *se sauve sur les planches*.<8> The number and beauty of the designs in his pages has caused many to turn them over, who dream of nothing less than reading him. The first edition, by Aldus, at Venice, in 1499, is a splendid folio. It was put forth at the expense of Leonardo Crasso, who

says he was loath that so admirable a book should lie longer in darkness. Of this Crasso, except that he was Master of Arts, and a Doctor in Canon Law, very little is known. He came of a Milanese house, and dwelt in Verona. The date of the book is given in a note at the end of the errata, which in most examples have been torn out, perhaps because the owners preferred the much earlier date (1466) of the Colophon. This edition did not sell well. In the years 1507-1511, Leonardo Crasso, who paid the expenses of publication, asked for a ten years' extension of his privilege. The work had cost him hundreds of ducats, and the disturbed times had made it a drug in the market. The unlucky Crasso found out (what is true though a hundred Mr. Besants deny it) that there is considerable risk in the business of publishing. Only rich people with splendid libraries could afford to buy such a costly and cumbrous volume, the taste of the day preferred the little Aldine octavoes. Probably Crasso was left with many examples of the *Hypnerotomachia* on his shelves. A second edition was published at the press of the Aldines in 1545, with woodcuts inferior, in a few instances, to the original illustrations. In the following year, 1546, Loys Cyaneus put forth, for Jacques Kerver, the first French translation, a folio of 326 pages. The translation is by Jean Martin, or was edited by him. The woodcuts have been characteristically reproduced by a French artist. They are more graceful and elegant than the older work. Many will agree with M. Popelin in preferring the French to the Italian designs. The artist is unknown, Jean Cousin, Geofferey Tory, and Jean Gonjon have been named. In France there have been six editions of the book between 1540 and 1811. None of these versions was faithful to the original, though none perhaps deserts it so readily as our English paraphrase. Mr. Richard Copley Christie, author of the Life of Etienne Dolet, possesses a French MS. rendering of 1703, the author whereof, Ely Richard, has taken singular liberties with the text. As M. Popelin quotes the old proverb, *Traduttore, traditore*<9>. Imperfect and reckless as is our English version, it is not likely that any one will find it worth while to translate into English the *Hypnerotomachia* once more. The style might have pleased Leigh Hunt, or the unripe youth of Keats. They would have enjoyed the florid quaintnesses, as when the sun "crisped up his radiant hairs," or where we read of "the crystalline tears of the sweet morning." "By reason of the mild and gentle air there was a still quiet whisht," is another pretty phrase; indeed, Keats, when at work on *Endymion*, might have ransacked this old book for Elizabethan dainties. The dictionary maker and word-hunter will find rare sport in such terms as "mustulent," "fertlesse," "quadrangled plaints," "gracilament," "terrible eyes cavernate," "a wrympled forehead" ("wrymple is good), "silver crolley," "clear appact," "incalcerate light," and "gulaterie," the "vipered caduce," "remigial bones." There are pretty odd names of flowers, as "Venus Navill," "Erogenet," "mouse-ear," "Lady hair," "Prickmaddam," "golden locks," and so forth, and wild spellings, as Pscyphes for Psyche, reminding one of Spsiche, in Lagrange's register of Moliere's theatre. There is now and then in the struggling and tormented style a little oasis, refreshed with "the sweet chirpings and quiet singing of birds, and the temperate and healthful air," or where "under this ancient, sure, and fair bridge did run a most clear swift water, dividing itself into two currents, which ran most cold, making a soft continual still noise in their frozen, broken, and nibbled channels." One is reminded of Horace and his

*Rura, quae Liris quieta
Mordet aqua taciturnus amnis,<10>*

Or Lucretius with his

Ripas radentia flumina rodunt.<11>

Poliphilus' Dream of Love

There are pleasing groups too in the old translations: the three damsels with an ewer of gold, a basin, and a towel of white silk, recal the nymphs in Circe's hall, or a singularly charming scene in the Mabinogion, or a beautiful fresco of Botticelli's once in the Villa Lemmi. The white dress of the girls "leaving to be seen the pleasant valley between their fair breasts," proves the monkish author to have had a taste for other than architectural beauties; evidence of this is more copious in the original text, though, in the translation too, the monk finds the maids "flamigerous." But on the whole, he prefers that modest nymph "whose sweet proportioned body needed no pinching in with French waists," which he calls "unwholesome wear," but which have survived all preachings of moralists and remonstrances of artists. Indeed Poliphilus, for an ecclesiastic, has a very pretty taste in female attire, which he describes not less lovingly than his arches and tombs, fountains and altars. He has, as he says, "greedy eyes," "greedy eyes and unsatiabie desire to look and overlook the exquisite perfection of ancient work." This is all his care, the delight of the eye, and all his book is a laborious revel of aesthetic enjoyment. He has a kind of gluttony of beauty, his work is the overladen banquet of an artistic Barmecide. Thus it is, in its way, a true example and illustration of the Italian Renaissance, a compendium of its pleasures and pedantries, a fantastic effort to satisfy its desire of things impossible. *Impossibilium cupitor*^{<12>} is the author, and one may blame or praise the change of mood which makes him almost impossible to read. However, Colonna had a theory of life, a vision of his own of what life should be, to be desirable. It is as impossible, and almost as uninviting, as any other ideal, social or political. For life, as it is, may not be perfect, but it is more endurable than life as visionaries would remake it, and, at least, we can taste and moderately enjoy all ideals "in this world, the isle of dreams."

Francesco Colonna

Title Page of the 1889 Edition.

THE DREAM OF POLIPHILUS.

FACSIMILES OF ONE HUNDRED AND SIXTY-EIGHT WOODCUTS
IN THE
"HYPNEROTOMACHIA POLIPHILI,"
VENICE, 1499.

WITH AN INTRODUCTORY NOTICE, AND DESCRIPTIONS
BY
J W. APPELL, PH.D.,
An Assistant Keeper in the South Kensington Museum.

REPRODUCED FOR THE DEPARTMENT OF SCIENCE AND ART IN PHOTO-
LITHOGRAPHY
BY W. GRIGGS.— 1889.

Introduction to the Illustrations.

By J. W. Appell

I.

The name of Poliphilus sounds agreeable to lovers of old Italian books, and to true connoisseurs of the decorative art of the Renaissance. That extraordinary allegorical and architectural romance^{<13>} by the art-loving Dominican Fra Francesco Colonna, *Poliphili Hypnerotomachia* is by no means among the rarest of fifteenth century books; but it has always been highly prized by collectors on account of the numerous spirited woodcuts which adorn it, and of its fine execution in other respects. The enthusiastic Doctor Dibdin, in his *Bibliographical Decameron* (vol. i. p. 194), calls the *Dream of Poliphilus* an "enchanted book"; and in the *Bibliotheca Spenceriana* (vol. iv. p. 163) he says: "Everything in it conspires to charm the tasteful collector. . . Ornamental capital initials, arabesque ornaments, classical compositions of figures, designed, and cut in wood, with equal elegance and felicity, a fine round Roman letter, worked in the best manner of the Aldine press—all these embellishments, executed upon paper of a beautiful tint, and fine substance, delight the eye and gratify the judgment of the virtuoso."

The precious first edition of the *Hypnerotomachia* (*The Combat of Love in a Dream*)^{<14>} was printed at Venice by Aldus Manutius in 1499 (in folio), and bears the title—*Poliphili Hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat.*^{<15>} At the end, *Venetiiis Mense Decembri. MID. In aedibus Aldi Manutii.*^{<16>} There are 234 leaves, without pagination. The text is divided into two books (signatures a—z, and A—F), the first comprising four-and-twenty, the second only fourteen chapters. Notwithstanding the Latin title, the book is written in Italian, but in a curious and obscure Italian, difficult to be understood, we are told, even by Italians. The foundation of the language is said to be Lombardic Italian, but it is mixed with Latin and Greek words, and has been compared with the "learned phrase" of the Limousin student whom the noble Pantagruel encounters without the gate of Orleans, a comparison, however, which is somewhat exaggerated.^{<17>} Presumably the romance was first written in Latin. Leonardo Crasso, of Verona, "*artium et juris Pontificis consultus*," had it printed at his expense, and dedicated it in a Latin address to Guidobaldo, Duke of Urbino.

The book contains 172 woodcuts, some of them occupying the whole page. But it is not known by whom these excellent cuts, which form the most attractive and most valuable feature of the *Hypnerotomachia*, were designed or engraved; and we can only say that they belong to the Venetian school. In days less critical than our own, it was even maintained by some that these woodcuts were executed after designs by Raphael, who was not more than sixteen years old when the book was printed, not to speak of other reasons against such an assertion; by others they were ascribed to Giovanni or Gentile Bellini; and Andrea Mantegna, Bartolommeo and Benedetto Montagna, father and son, Carpaccio,^{<18>} and Giovanni Buonconsiglio, of Vicenza, have all been successively mentioned as the designers. It has also been said that Francesco Colonna himself illustrated his architectural and amorous dreams, although in some instances the illustrations do not altogether agree with his text. More recently, we have heard of a so-called Master of the Dolphins—an unknown artist living at Venice about the end of the fifteenth century, who designed the printer's mark of Aldus the elder, the anchor and dolphin, and who is supposed to have not only illustrated Poliphilus, but a pretty large number of other Venetian books besides.^{<19>} To M. Eugene Piot is due the discovery of this Master of the Dolphins. Another French art-critic, the late Benjamin Fillon, thinks it possible that some pupil of the Mantuan sculptor and medallist Sperandio, if not Sperandio himself; may have been the illustrator.^{<20>} And according to the latest conjecture,

as far as we know, "The much-admired and much-written-about illustrations to the *Hypnerotomachia* "are by the Bolognese goldsmith and engraver (worker in niello) Peregrini (da Cesena?),<21> who must in later life have taken up his abode in Venice and become associated with Aldus Manutius, Gregorius, and other printers in that active age of typography."<22> There is no actual proof for any of these assertions, some of which are rather unfortunate; it has, moreover, been observed that in these woodcuts the hands of two different artists can be traced, the more skilful one showing itself in the larger cuts, especially those of the Second Book.<23>

A second edition of *Poliphilus* was issued in 1545-*La Hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno. Dov' egli mostra, che tutte le cose human non sono altro the sono: & douse narra molt' altre cose degne di cognitione. Ristampate di novo, et ricorretto con somma diligentia maggiar commode de i lettori. In Venetia, MDXXXV. At the end, In Venetia, nell' anno MDXLV.<24> In casa de' figliuoli di Aldo.<25> (Folio, 234 leaves, without pagination.) The woodcuts are the same as in the first edition, with the exception of a few that have been re-engraved, and are of an inferior execution (Nos. 6, 20, and 21 of our facsimiles.)*

II.

Poliphilus has met with considerable favour among a certain class of readers in France. There are sundry French versions, the first of which was printed in 1546-*Hypnerotomachie, ou Discours du song de Poliphilus, deduisant comme Amour le combat a l'occasion de Polia. Soubz la fiction de quay l'auteur monstrant que toutes choses terrestres ne sent que vanité, traicte de plusieurs matieres profitables, & dignes de memoire. Nouuellement traduit de langage Italien en Francois. A Paris, Pour Jaques Keruer aux deux Cochetz, Rue S. Jaques. M.D.XLVI.<26> At the end of the book, Imprimé povr Jaques Kerver, marchant libraire iuré en l'universite de Paris, par Loys Cyaneus.<27> (Folio. 157 numbered leaves, and 7 leaves without number, including the title-page.) The dedication to the "Conte de Nanthevil le Haudouyn, Messire Henry de Lenoncourt," &c., is subscribed by Jean Martin, the translator of Serlio's first two books on architecture, and other Italian works, who also appears as the author of the interesting address to the reader. But Jean Martin was only the editor of this rather free version, and had at the request of the well-known bookseller Jacques Kerver revised the manuscript. The translator's name is unknown. He is said to have been a French Knight of the Order of Malta — "*un gentilhomme vertueux, et de bon savoir.*"<28>*

The French illustrator of this impression is as little known as the Italian artist to whom the woodcuts in the Aldine editions are due. These French cuts have, however, been attributed to Jean Goujon, or Jean Cousin, and also to Etienne Delaulne. Copies in reality of the original illustrations, they differ from them in spirit and character, as well as in some of the details: they are clever and not wanting in vivacity, but cannot be compared with the originals for grace, simplicity, and purity of outline. It has been remarked that the figures are "almost uniformly too tall—a fault, the reverse of that which has been said to attach to those in the Aldine impression;"<29> and the nymphs of the French artist are certainly very unlike the stout and somewhat short Venetian damsels in several woodcuts of the editions of 1499 and 1545.

A second edition of the French *Poliphilus*, containing the same number of leaves and the same woodcuts, followed in 1554. It was printed for Jacques Kerver by Marin Massellin, with an address to the reader, in Latin, by Jacques Gohory, on the verso of the title-page. A

third edition, printed for the same bookseller by Jehan le Blanc, was issued in 1561; and a fourth, published by Matthieu Guillemot, and edited by the hermetic philosopher and author of "Le Moyen de Parvenir," Francois Béroalde de Verville, made its appearance in 1600, under the title—*Le tableau des Riches Inventions couvertes du voile des feintes Amoureuses, qui sent représentées dans le Song de Poliphile, desvoilées des ombres du Song, et subtilement exposées par Beroalde. A Paris. Chez Matthieu Guillemot, au Palais, en la gallery des prisonniers. . . . 1600.* (In 4to.) This is in effect only a re-print, with slight alterations and some additional matter, of the translation edited by the worthy Jean Martin. The illustrations are likewise the same as in the former impressions, but there is a cabalistic frontispiece, engraved on copper.

Poliphilus was re-introduced to the French reader in a modern translation, or rather paraphrase, by Jacques Guillaume Le Grand, a Parisian architect of some repute, which appeared under the title—*Le Songe de Poliphile, traduction libre de l'Italien, par J. G. Le Grand, architecte. Paris (Leblanc), de l'imprimerie de Didot Painé, 1804.* (2 vols. Large 18mo.) Of this version, the famous Bodoni, of Parma, issued a fine re-print in 1811 (2 vols. in 4to, without plates), dedicated to Murat's wife, the sister of Napoleon—"S. M. Marie-Annunciade-Caroline, Reine des Deux-Sicules."

A "poor abridgment" of Poliphilus, which preceded Le Grand's version, is mentioned by Cicognara (*Catalogo ragionato dei libri d'art*, vol. i. p. 112) and Ebert (*Bibliographical Dictionary*, English translation, vol. iii. p. 1452) — *Les Amours de Polia ou le songe de Poliphile, traduit de l'Italien. Paris, 1772* (30 pp. in 2mo); but we are not able to state whether this is the extract made by Mirabeau.<31>

Lately, M. Claudius Popelin, of Paris, has accomplished the difficult and laborious task of a literal rendering of the entire work. His translation, with an introduction occupying 237 pages, and numerous annotations, was published during the years 1880-83, under the title—*Le Songe de Poliphile, ou Hypnérotomachy de Frère Francesco Colonna, littéralement traduit pour la première fois, avec une Introduction et des Notes, par Claudius Popelin. Figures sur bois gravées a nouveau par A. Prunaire. Paris, Isidore Liseux.*<32> (2 vols. in 8vo.) The woodcuts are skilfully copied from the French edition, in reduced size.

An old English version, neither faithful nor complete, appeared in the Elizabethan days, under the following title—*Hypnerotomachia. The Strife of Love in a Dreame. At London, Printed for Simon Waterson, and are to be sold at his shop, in S. Paules Church-yard, at Cheape-gate. 1592.* (104 leaves, in 4to, with woodcuts.) The initials "R.D." are subscribed to the dedication, but there is no notice whatever that the work had before appeared in another language. The concluding chapter contains the *Triumph of Vertumnus and Pomona*. The woodcuts, copied from the original, are not numerous, and of coarse execution. This English Poliphilus has become extremely scarce, and is not in the British Museum nor in the great libraries on the Continent. A notice of it by E. Hood, with brief extracts, is given in Sir Egerton Brydges and Joseph Haslewood's *British Bibliographer* (vol. iv. pp. 285-289). M. Claudius Popelin, who was so fortunate as to obtain a copy from a London sale, also describes the book in the introduction to his translation of Poliphilus (pp. ccxxxii—ccxxxv.)

III.

The author of the *Hypnerotomachia*, Fra Francesco Colonna, who concealed his name, seems to have been little known to his contemporaries. He was undoubtedly a man of an indefatigable mind, who possessed a considerable store of learning, and made a special

study of the books of Vitruvius. Born at Venice about 1433, he became at an early age a friar of the order of St. Dominic. From 1455 to 1472 we find him in the convent of the Dominicans at Treviso, teaching rhetoric and languages, and afterwards at the University of Padua. During his last years he lived in the convent of SS. Giovanni e Paolo in his native city, where he died in 1527, being then over ninety years old. It has been suggested that in his younger days he travelled in Greece and in the East. The scenes and buildings which he describes at such great length are, however, quite imaginary; and it assuredly cannot be maintained that he had anywhere seen similar edifices and localities in the course of his travels.

IV.

At Treviso, on the first of May in the year 1467, Poliphilus (or rather Polifilo, that is, the lover of Polia) having fallen asleep under the shade of some trees, is visited by his dream—this dream, "fantastic and bizarre beyond all other dreams, and surely much longer than any ordinary dream." He wanders through wild solitudes, reaching at length a narrow and silent valley where his attention is rivetted by ancient edifices and monuments of amazing dimensions and marvellous construction, diffuse technical descriptions of which, occupying pages upon pages, are given. He beholds pyramids and obelisks, mysterious temples with beautiful gates and columns, altars and fountains, and architectural fragments in profusion. He rambles through crypts filled with sepulchral monuments bearing enigmatic devices (erroneously described as hieroglyphics), epitaphs (which read like parodies of ancient inscriptions), and other sculpture. He enters the wonderful palace of the gentle Queen Eleuterylida, who entertains him at a sumptuous feast—which royal feast affords our author an opportunity of describing to his heart's delight the most magnificent vessels and ornaments, some of them resembling those which were actually displayed at the banquets of Italian princes of his day. Afterwards he meets the "high empress of his soul," his golden-haired Polia, but without recognising her for a time. They both come to a lovely verdant spot where four splendid triumphal processions, in honour of the great Jupiter and his loves, with centaurs, elephants, unicorns, and panthers, pass before their eyes. Later on, they are conducted into the Temple of Venus, and, under the protection of the high priestess, take part in some strange ceremonies; and finally are carried in Cupid's gay bark, rowed by six fair nymphs, to the island of Cythera. The pleasure-grounds of this enchanted island, their bowers, and even the flower-beds and box-trees clipd into various shapes, as well as the buildings, are lovingly and minutely described. The lovers are now happily united, after having followed as captives the triumphal car of Cupid, and been admitted to the presence of the great Goddess of Love (called the "Sancta Venere" and "Divina Matre.") They also see the Tomb of Adonis at the sacred fountain of Venus. Here the First Book ends.

In the Second Book, Polia and Poliphilus, in order to satisfy the curiosity of the nymphs in whose company they are reposing among the flowers at the fountain, relate the adventures of their love. At last, our hero is awakened by the song of the nightingale; and with a sigh he realises the truth that his Polia has vanished, and his dream is over.

V.

Polia appears in the visions of Poliphilus as his oracle, the sage interpreter of the mysteries and inscriptions in some of the temples and tombs, "but the mysteries are—as Dunlop remarks—not always the clearer for her interpretation." <33> Who was Polia? Was there such a person living, or is she but a creature of Francesco Colonna's imagination? The

latter seems not unlikely; and we believe that the supreme love of our author was in truth classical antiquity. It has been related that Colonna described under an allegorical disguise his passion for a nun who died young. Some say her name was Ippolita, and thus derive the fictitious name Polia: Ippolita—Polita—Polia. According to others, her name was Lucretia. She was, we are told, daughter of Francesco Lelio, a patrician and jurisconsult of Treviso, and niece of the bishop Teodoro Lelio, who took the veil in that city, after having been attacked by the plague which actually broke out at Treviso in 1464 and 1466. In the first chapter of the Second Book, Polia herself tells the nymphs that her name is Lucretia, giving at the same time a rather wearisome account of the origin of her native city, and of her ancient and illustrious family. She also relates how Poliphilus first saw her in the flower of her age, and instantly fell in love with her: she stood on the terrace of her father's palace, whilst her companion combed her golden hair.<34> We must, however, not forget to mention that the names of Columna (or Colonna) and Polia are gathered from the initial letters to the thirty-eight chapters of the romance, which form the following line,

POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT.<35>

The discovery of this acrostic appears to have been made as early as the year 1512.

VI.

Fra Francesco Colonna's art-romance has excited more perplexity than admiration. There are some Italian, French and German writers who speak more or less in commendation of it—the Venetian architect Tommaso Temanza (*Vite dei più celebri architetti e scultori Veneziani*,<36> vol. i pp. 1-53); Domenico Maria Federici (*Memorie Trevigiane sulle opere di disegno*,<37> vol. i pp. 98-108); Vincenzo Marchese (*Memorie dei più insigni pittori, scultori e architetti Domenicani*<38> vol. i. pp. 332-346); Seroux d'Agincourt (*Histoire de l'art*, vol. i. pt. iii. p. 87); Quatremère de Quincy (*Encyclopedy Methodique*, vol. i. pt. ii. p. 718); Johann Dominicus Fiorillo, the art-historian of Goettingen, and lately, Albert Ilg, of Vienna. On the other hand, we find Francesco Milizia (*Memorie degli architetti antichi e moderni*,<39> vol. i. p. 179) and Tiraboschi among those who take a decidedly unfavourable view of the book. The latter describes it as an obscure medley of fable, history, architecture, antiquities, mathematics, and many other things. "Certain persons," says he, "who admire a work the more the less they understand it, have fancied that they could perceive in it a full summary of human knowledge"<40> The well known French writer Bernard de La Monnoye goes so far as to pronounce the *Hypnerotomachia* to be the most tedious and the most extravagant species of romance that can be imagined.<41> And in later times, probably very few have had courage enough to peruse the whole of this intricate work; the descriptions of the author being incredibly lengthy and monotonous, and his allusions to particulars of Greek and Roman mythology and history endless, and mostly very forced and pedantic.

But if the Dream of Poliphilus displays little or no merit as a romance, it nevertheless is a work full of curious details for the architect, and suggestions for the ornamentist; and it is also of great interest as an evidence of the current of thought and feeling in Italy during the fifteenth century; for it shows in a striking manner the ardent love of classical antiquity which animated Italian scholars of that age.

Francesco Colonna

Title Page of the 1592 English Edition.

HYPNEROTOMACHIA

THE STRIFE OF LOVE IN
A DREAM



AT LONDON
PRINTED FOR WILLIAM HOLME, AND ARE TO BE SOLD
AT HIS SHOPPE, NEAR THE GREAT NORTH DOOR
OF PAULES.

MDXCII.

Dedication.

TO THE THRICE
HONOURABLE AND EVER LIVING VIRTUES OF
SIR PHILIP SIDNEY KNIGHT;
AND TO THE
RIGHT HONOURABLE AND OTHERS WHATSOEVER,
WHO LIVING LOVED HIM, AND
BEING DEAD GIVE HIM
HIS DUE.

Introductory Epistle.

To the Right Honourable Robert Devereux, Earl of Essex and Ewe, Viscount Hereford, and Bourghchier, Lord Ferrers of Chartley, Bourghchier and Louvaine, Master of the Queen's Majesty's Horse, and Knight of the most noble order of the Garter, is wished, the perfection of all happiness, and triumphant felicity in his life, and in the world to come.



When I had determined (Right honourable) to dedicate this Book, to the everliving virtues of that matchless knight Sir Philip Sidney; methought that I could not find out a more noble personage than your self, and more fit, to patronize, shield, and defend my duty to the dead, than your Honour, whose greatness is such, and virtues of that power, as who so commendeth them, deserveth not to be accounted a flatterer, but he that doth not the same, may be thought an evil willer. How your Honour will accept hereof, I make no doubt, because that courtesy attendeth upon true nobility; but my humble request is, that your Honour may not think of me (by the title of the Book, and some part of the discourse) as if I were amorous, and did speak according to my own passions, for I being restrained of my liberty, and held in the grave of oblivion, where I still as yet remain; oppressed with melancholy, and wearied with deeper studies, I was glad to beguile the time with these conceits, anatomising in them, the vanity of this life, and uncertainty of the delights thereof, in the Dream of Poliphilus; which if it shall please your Honour at convenient leisure to look over, pardoning what you find amiss, and weighing my good will, I shall think myself most happy.

And thus I humbly take my leave, until that I may present your Honour, with a matter more fitting the same.

Your Honour's devoted,
R. D.

**Anonymi elegia ad Lectorem. -- Elegy to the Reader
(Anonymous)**

*Candide Poliphilum narrantem somnia lector,
Auscultes, summo somnia missa Polo,
Non operam perdes, non haec audisse pigebit
Tam variis mirum rebus abundat opus.
Si gravis et tetricus contemnis erotica, rerum
Nosce precor seriem tam bene dispositam.
Abnuis? ac saltem stylus et nova lingua novusque
Sermo gravis sophia se rogat: aspicias.
Id quoque si renuis, geometrica cerne, vetusta
Plurima niliacis disce referta notis.
Hic sunt pyramides thermae, ingentesque colossi
Ac obeliscorum forma vetusta patet.
Hic diversa basis fulget varieque columnae
Illarumque arcus, zophora, epistylia,
Et capita atque trabes, et cum quadrante coronae
Symmetria et quicquid tecta superba facit.
Hic regum cernes exculta palatia, cultus
Nympharum, fontes, egregiasque epulas.
Hinc bicolor chorea est latronum, expressaque tota
In labyrinthis vita hominum tenebris
Hinc lege de triplici quae maiestate Tonantis
Dicat, et in portis egerit ipse tribus:
Polia qua fuerit forma, quam culta, triumphos
Inde Iovis spectat quattuor aethereos.
Haec praeter, varios affectus narrat amoris,
Atque opera et quantum saeviat ille Deus.*

<42>

Translation by Dr. Charlie Kerrigan, Department of Classics, Trinity College Dublin

"Dear Reader, you should listen to Poliphilus recounting his dreams, sent from highest heaven: you won't be wasting your time, nor will you regret hearing them, so does this wondrous work abound in different things. If, stern and sour, you spurn the affairs of love, please recognise a well arranged collection. You refuse? There is a new style and a new language too, and conversation full of learning and self-questioning: have a look. Should you refuse that too, discern the geometry and learn of the many antiquities reported by the famous Egyptians. Here are pyramids, baths, and enormous statues; the ancient beauty of the obelisks is on show. Here foundations gleam beneath various columns with their arches, animal friezes, architraves, heads and beams, square cornices, and whatever the proud roofs display. Here you will recognise the exquisite palaces of the kings, the groves of the Nymphs, fountains, and excellent banquets. In one part there is a set of chess pieces in two colours, and all human life represented in shadowy labyrinths; in another, a three-fold divine law inscribed on Three Gates, the beauty and refinement of Polia, and the four heavenly triumphs of Jove. Besides these things, it tells of the various stages of Love, its works, and just how much that God rages.."

POLIPHILI HYPNEROTOMACHIA

Wherein he showeth, that all human and worldly things are but a dream, and but as vanity itself, In the setting forth whereof many things are figure d worthy of remembrance. The Author beginneth his Hypnerotomachia, to set down the hour and time when in his sleep it seemed to him that he was in a quiet solitary desert, and uninhabited plain, and from thence afterward how he entered unadvisedly before he was aware, with great fear, into a dark obscure and unfrequented wood.

The First Chapter.

The Description of the Morning.



What hour as Phoebus<43> issuing forth, did beautify with brightness the forehead of Leucothea,<44> and appearing out of the ocean waves, not fully showing his turning wheels, that had been hung up, but speedily with his swift horses Pyrous & Eons,<45> hastening his course, and giving a tincture to the spiders' webs, among the green leaves and tender prickles of the vermilion roses, in the pursuit whereof he showed himself most swift & glistering, now upon the never resting and still-moving waves, he crisped up his radiant hairs.

Upon whose uprising, even at that instant, the un-horned Moon dismounted herself, lossing from her chariot her two horses, the one white and the other brown, and drew to the horizon<46> different from the hemisphere<47> from whence she came.

And when as the mountains and hills were beautiful, and the northeast winds had left off to make barren with the sharpness of their blasts the tender sprigs, to disquiet the moving reeds, the fenny bulrush, and weak cyprus; to torment the folding vines; to trouble the bending willow, and to break down the brittle fir boughs, under the horns of the lascivious Bull, as they do in winter.

At that very hour, as the divers coloured flowers and green meads at the coming of the sun of Hyperion<48> fear not his burning heat, being bedewed and sprinkled with the crystalline tears of the sweet morning, when as the halcyons<49> upon the level waves of the still, calm, and quiet slowing seas, do build their nests in sight of the sandy shore, whereas the sorrowful Hero with scalding sighs did behold the dolorous and ungrate departure of her swimming Leander.<50>

I lying upon my bed, an opportune and meet friend to a weary body, no creature accompanying me in my chamber, besides the attender upon my body, and usual night lights, who after that she had used divers speeches, to the end she might comfort me, having understood before of me, the original cause of my hollow and deep sighs, she endeavoured her best to moderate, if at least she might, that, my perturbed and pitiful estate. But when she saw that I was desirous of sleep, she took leave to depart.

Then I being left alone to the high cogitations of love, having passed over a long and tedious night without sleep, through my barren fortune, and adverse constellation, altogether uncomforted and sorrowful, by means of my untimely and not prosperous love, weeping, I recounted from point to point, what a thing unequal love is: and how fitly one may love that doth not love; and what defence there may be made against the unaccustomed, yet daily assaults of love: for a naked soul altogether unarmed, the seditious strife, especially being intestine: a fresh still sitting upon with unstable and new thoughts.

In this sort brought to so miserable an estate, and for a long while plunged in a deep pool of bitter sorrows, at length my wandering senses being weary to feed still upon unsavoury and feigned pleasure, but directly and without deceit, upon the rare divine object:

whose reverend idea is deeply imprinted within me, and liveth engraven in the secret of my heart, from which proceedeth this so great and uncessant a strife, continually miming my cruel torments without intermission. I began the conditions of those miserable lovers, who for their mistresses' pleasures desire their own deaths, and in their best delights do think themselves most unhappy, feeding their framed passions not otherwise than with fitful imaginations, and than as a weary body after a sore labour, so I, somewhat in outward show qualified, in the pain of my sorrowful thoughts, and having encloistered and shut up the course of my distilling tears; whose drops had watered my pale cheeks, through amorous grief, desired some needful rest.

At length my moist eyes being closed within their bloodshot and reddish lids, presently betwixt a bitter life and a sweet death, I was in them invaded and overcome, with a heavy sleep, who with my mind and watchful spirits, were no pertakers of so high an operation.

Methought that I was in a large, plain, and champion place, all green and diversely spotted with many sorted flowers, whereby it seemed passingly adorned. In which by reason of the mild and gentle air, there was a still quiet whisht: insomuch that my attentive ears did hear no noise, neither did any framed speech pierce into them, but with the gracious beams of the sun, the sliding time passed.

In which place with a fearful admiration, looking about me, I said thus to myself. Here appeareth no human creature to my sight, nor sylvan beast, flying bird, country house, field tent, or shepherd's cot: neither upon the grass could I perceive feeding either flock of sheep, or herd of cattle, or rustic herdsman with oaten pipe making pastoral melody, but only taking the benefit of the place, and quietness of the plain, which assured me to be without fear, I directed my course still forward, regarding on either side the tender leves and thick grass which rested unstirred, without the beholding of any motion.

At length my ignorant steps brought me into a thick wood, whereinto being a pretty way entered, I could not tell how to get out of it. Whereupon a sudden fear invaded my heart, and diffused itself into every joint, so that my colour began to wax pale, and the rather by reason that I was alone and unarmed, and could not find any track or path, either to direct me forward or lead me back again. But a dark wood of thick bushes, sharp thorns, tall ashes haled of the Viper, tough elms beloved of the fruitful vines, hard ebony, strong oaks, soft beech and brown hazels, who intertwining one another's branches with a natural goodwill opposed themselves, to resist the entrance of the gracious sunshine, with the green coverture of their innumerable leaves. And in this sort I found myself in a fresh shadow, a cool air, and a solitary thicket.



Illustration 1. Poliphilus entering, with great fear, into a dark obscure and unfrequented wood. He wears a round skull-cap upon his richly curled head, and has the lower part of his long gown tucked under his right arm.

Whereupon my reason persuaded me to believe, that this vast wood, was only a receptacle for savage and hurtful beasts, as the tusked boar, the furious and blood-thirsty bear, the hissing serpent, and invading wolf, against which I was unprovided to make resistance but rather as a prey sent amongst them, miserably to have my flesh and bones rent and gnawn in pieces.

And thus forecasting the worst that might follow I was resolved not to abide there, but to seek to get out, that I might the better eschew such suspected occurrences, and taking myself to my feet, I wandered now this way, now that way, sometime to the right hand, sometime to the left: now forward, then back again, not knowing how to go among the thick boughs and tearing thorns, bearing upon my face: rending my clothes, and holding me sometimes hanging in them, whereby my haste in getting forth was much hindered. In this unaccustomed labour: and without any help but only the keeping of the sun still upon one side, to direct me straight forward: I grew extremely hot and faint, not knowing what to do, but only in a weary body to contain a mind distraught through troublesome thoughts, breathing out hollow and deep sighs, desiring help of the pitiful Cretensian Ariadne, who for the destroying of her monstrous brother the Minotur,<51> gave unto the deceitful Theseus a clue of thread to conduct him forth of the intricate labyrinth, that I also by some such means might be delivered out of this obscure wood.

The Second Chapter.

Poliphilus thus distempered in this dangerous and obscure wood, at length getteth forth, and being come to a fair river, endeavouring to rest himself and cool his heat, he heard a most delightful harmony, which made him forget to drink, and follow after the voice, which brought him to a worse perplexity.



Fear and desire of freedom thus occupying my senses, my understanding was blinded, neither did I know whether it were better for me either to wish for hated death, or in so dreadful a place to hope for desired life. Thus every way discontent, I did endeavour, with all force and diligence to get forth, wherein the more I did strive the more I found myself entangled, and so enfeebled with weariness that every side I feared, when some cruel beast should come and devour me, or else unawares to tumble down into some deep pit or hollow place.

Wherefore more trembling than in mustulent Autumn be the yellow coloured leaves, having left their moisture, being thoroughly searched with the furious north wind, I lifted up my heart to God, desiring as Achemenides being afraid of the horrible Cyclops rather to be slain by the hands of Aeneas his enemy, rather than to suffer so odious a death.

And my devout prayer sincerely united to a contrite heart, pouring out a fountain of tears with a steadfast belief to be delivered, I found myself in a short space gotten at liberty, like a new day crept out of a dark and tempestuous night. My eyes before used to such obumbrated darkness could scarce abide to behold the light, through watery sadness. Nevertheless glad I was to see the light: as one set at liberty, that had been chained up in a deep dungeon and obscure darkness. Very thirsty I was, my clothes torn, my face and hands scratched and nettled, and withal so extremely set on heat, as the fresh air seemed to do me more hurt than good, neither did it any way ease my body, desirous to keep his new recovered scope and liberty.

And after that I had a little roused up my mind, and summoned together my senses in some better sort, I sought a means to quench my inordinate thirst, procured and increased through innumerable sighs, and extreme labour of body. Thus casting my eyes with a diligent regard about the plain, to find some fountain whereat I might refresh myself: a pleasant spring or head of water did offer itself unto me with a great vein boiling up, about the which did grow divers sweet herbs and water flowers, and from the same did flow a clear and crystalline current stream, which divided into divers branches ran through the desert wood, with a turning and winding body, receiving into it other little channels unlading themselves.

In whose courses the stones lift up by nature, and trunks of trees denied any longer by their roots to be upholden, did cause a stopping hindrance to their current and whizzing fall, which still augmented by other undissonant torrents, from high and fertless mountains in the plain, showed a beautiful brightness and soft passing course, to the which short-windedly coming, by means of my fearful flight, I did see a little obscure light, through the tops of the high trees, somewhat dividing themselves over the water, and with the rest of their bodies and branches, as it were separating the heavens from my lifted up eyes. A horrible place to be in, unaccompanied of any creature.

And suddenly hearing the fall of trees, through the force of a whirlwind, & noise of the broken boughs, with a redoubled and hoarse sound afar off, and yet brought to the echo of the water through the thick wood, I grew into a new astonishment.

And at this instant thus terrified and afflicted, and yet without any received hurt, being upon my knees bowed down, and enclosing the hollowness of my hand, therewith determined to make me a necessary drinking vessel: I had no sooner put the same into the water, offering to my mouth the long desired moisture thereby to refrigerate and cool the extreme heat of my burning heart, which at that time would have been more acceptable unto me, than either Hypanis and Ganges be to the Indians, Tigris or Euphrates to the Armenians, or Xeylus to the Ethiopian nation, or to the Egyptians his inundation, inbibing their burnt and roasted mould, or yet the river Po to the Ligurians.



Illustration 2. Poliphilus, who has emerged from the dark wood, is kneeling by the side of a rivulet, and upon the point of refreshing himself from its waters, when his attention is suddenly arrested by a wondrously sweet song.

Even then also it fell so out, that I had no sooner taken into the palm of my hand, offering the same to my open mouth ready to receive it, than I heard a Dorical song, wherewith I was as greatly delighted, as if I had heard the Thracian Thamiras, which through my ears presented itself to my unquiet heart with so sweet and delectable a delivery, with a voice not terrestrial, with so great a harmony and incredible a feigning shrillness, and unusual proportion, as is possible to be imagined by no man's mind, nor of no tongue sufficiently to be commended. The sweetness whereof so greatly delighted me, as thereby I was ravished of my remembrance, and my understanding so taken from me, as I let fall my desired water through the loosened joints of my feeble hands.

And then even as a bird, which through the sweetness of the call forgetteth to remember the fowler's deceit, so I letting slip that which nature stood in need of, hastened myself back with all speed, toward that attractive melody, which the more I coasted, the further it seemed still from me, sometimes here, sometimes there, and still as I shifted places, so the same also changed with a delectable voice and heavenly consent. Thus vainly running up and down, I knew not after what, I grew weary, faint, and dry, and so feeble, that my legs could but with great pain, uphold my distempered body. And my grieved spirits unable long

to support the same, what with the fear that I had been in, what with extreme thirst, what with long and wilsome travail, and what with doubting the worst that might ensue. Thus hot, faint, and dry, I knew not what to do but even to procure rest for my weary members. I marvelled first at this strange accident, and was amazed at this inhuman harmony, but most of all in that I was in a strange contry, and uninhabited, being only fertile and beautiful to behold, besides that I greatly sorrowed for the loss of the fair river which I had so greatly laboured to find out, and now so lightly carelessly to have lost the benefit thereof. In this sort I was holden in an intricate mind of doubts, at length overcome with all kind of griefs, my whole body trembling and languishing under a broad and mighty oak full of acorns, standing in the midst of a spacious and large green mead, extending forth in thick and leafy arms to make a cool shadow, under whose body breathing I rested myself upon the dewy herbs, and lying upon my left side I drew my breath in the fresh air more shortly betwixt my dry and wrinkled lips, than the weary running hart, pinched in the haunch and struck in the breast, not able any longer to bear up his weighty head, or sustain his body upon his bowing knees, but dying prostrates himself. And lying thus in such an agony, I thought upon the strifes of weak fortune, and the enchantments of the malicious Circe, as if I had by her charms and quadrangled complaints, been bereaved of my senses. In these such so great & exceeding doubts: *O hi me* when might I there among so many diverse and sundry sorts of herbs find the *Mercurial Moly*<52> with his black root, for my help and remedy. Again methought that it was not so with me. What then? even a hard appontment to delay my desired death. And thus remaining in these pernicious thoughts, my strength debilitated: I looked for no other help, but to draw and receive fresh air into that breast, which panted with a small remainder of vital warmness, taking into my hands half alive, as my last refuge, the moist and bedewed leaves, preserved in cool shadow of the green oak: putting the same to my pale and dry lips, with a greedy desire in licking of them to satisfy my distempered mouth with their moisture, wishing for such a well as *Hypsipyle*<53> showed the Grecians. Fearing least that unawares as I had ruffled in the wood I were bitten with the serpent *Dipsa*<54> my thirst was so unsupportable. Then renewing my old cogitations: as I lay under this mighty oak, I was oppressed with eminent sleep over all my members: when again I dreamed in this sort.

The Third Chapter.

Poliphilus showeth, that he thought he did sleep again, and in his dream that he was in a valley, environed with mountains and hills, the end whereof was shut up in a marvellous sort, with a mighty pyramid worthy of admiration: upon the top whereof was a high obelisk, which with great pleasure he beheld, and diligently describeth.



Illustration 3: Poliphilus sleeping under a tree; in the background wooded hills.



Gotten forth of this fearful and thick wood, and forgetting the forementioned places by this sweet sleep, occasioned by my weary members, now laid along: methought that I was in a new more delectable place, far excelling the former, which consisted not of fertless mountain and craggy winding rocks, containing wide caves, but being a delicate valley, in the which did rise a small mountain of no great height, sprinkled here and there with young oaks, ashes, palm trees broad leaved, aesculies, holm, chestnut, sugerchist, poplars, wild olive, and oppies<55> disposed some higher than other, according to the mounting or fall of the place, in the plain whereof was another kind of thicket of medicinable simples like little young trees, as the flowering Genista<55> environed with divers green herbs, tetrifolia, sheer grass, honeysuckle, the musked angelica, crowfoot, elapium and rugwort, with other profitable and unknown herbs and flowers hereand there diversely disposed. A little beyond in the same valley, I found a sandy or gravelly plain, yet bespotted with green tufts, in which place grew a fair palm tree with his leaves like the coulter of a plough, and abounding with sweet and pleasant fruit, some set high, some low, some in a mean, some in the very top, an elect and chosen sign of victory. Neither in this place was there any habitation or creature whatsoever. Thus walking solitarily betwixt the trees, growing distantly one from another, I persuaded myself, that to

this no earthly situation was comparable: in which thought, I suddenly espied upon my left hand, an hungry and carnivorous wolf, gaping upon me with open mouth.



Illustration 4 Poliphilus surrounded by remains of classical antiquity—a richly ornamented fragment of an architrave, a corslet, a Corinthian capital, and the base of a column. Behind Poliphilus, near a group of palm-trees, we see a ferocious wolf which, however, is flying before him. In the foreground, a lizard and some plants.

At the sight whereof immediatly, my hair stood right up, and I would have cried out, but could not: and presently the wolf ran away: whereupon returning to myself, and casting my eyes towards the woody mountains, which seemed to join themselves together, being looked unto a far off, I saw the form of a tower of an incredible height, with a spire unperfectly appearing, all being of very ancient form and workmanship.

And drawing near unto this building, I beheld the gracious mountains before afar off seeming small, by coming nearer and nearer, by little and little, to lift up themselves more and more, at the first seeming to me that they had joined together with the building which was an enclosure or end of the valley betwixt mountain and mountain: which thing I thought worthy the noting, and without further delay I addressed myself more nearer thereunto. And by how much the more I approximated the same, by so much the more the excellency of the work showed itself, increasing my desire to behold the same. For there appeared no longer a substance of unknown form, but a rare obelisk upon a vast frame and stony foundation, the height whereof without comparison did exceed the tops of the sidelying mountains, although I thought that they had been the renowned Olympus,<56> the famous Caucasus,<57> and not inferior to Cyllenus.<58>

To this solitary place thus desiredly coming, with unspeakable delight, at pleasure I beheld the strange manner of the art, the hugeness of the frame, and the wonderful excellency of the workmanship. Marvelling and considering the compass and largeness of this broken and decayed object, made of the pure glistening marble of Paros,<59> the squared stones

joined together without any cement, and the pointed quadrangulate corner stones straitly fitted and smoothly polished, the edges whereof were of an exquisite vermilion colour, as is possible to be devised: and so just set, as betwixt the joints, even the enemy to the work (if ever there were any) could not devise to hide the point of the smallest Spanish needle used of the best workwomen. And there in this so noble a piece of work, I found a proportioned substance to every shape and likeness that can be thought upon and called to remembrance, partly decayed, and some still whole remaining, with pillars small upon great, with their excellent heads of an exact and most perfect closing, crownd battlements, embossed carvings, bearing forth like embroidery, arched beams, mighty metalline images, overthrown and broken in sunder, the trunk of their exact and perfect members, appearing hollow of brass; skiffs, small boats and vessels of Numidian stone and porphyry, and divers coloured marble. Great lavers, condites, and other infinite fragments of notable workmanship, far different and inferior from that they were, in their perfection, but now brought back as it were to their first unshapeliness, being fallen and cast down, some here, some there, upon the earth from the which they were taken. Among the broken and decayed places whereof great sundry wall weeds and herbs, especially the unshaking anagyre, the lentise of both kinds, bear's foot, dog's head, gladdon green, spotted ivy, centaury, and divers such like. And in the milderred places of broken walls grew houseleek, and the hanging cymbalaria, briars, and pricking brambles, among the which crept swifts and lizards which I saw crawling among the overgrown stones, which at the first sight in this silent and solitary place, made me to be warily afraid of them. On every side there lay fallen down smooth round pieces of serpent spotted marble, purple and red diverse coloured. Fragments of strange histories, panglyphic and hemiglyphic<60> compendiously characterized, showing the excellency thereof, undoubtedly accusing our age, that the perfection of such an art is forgotten.

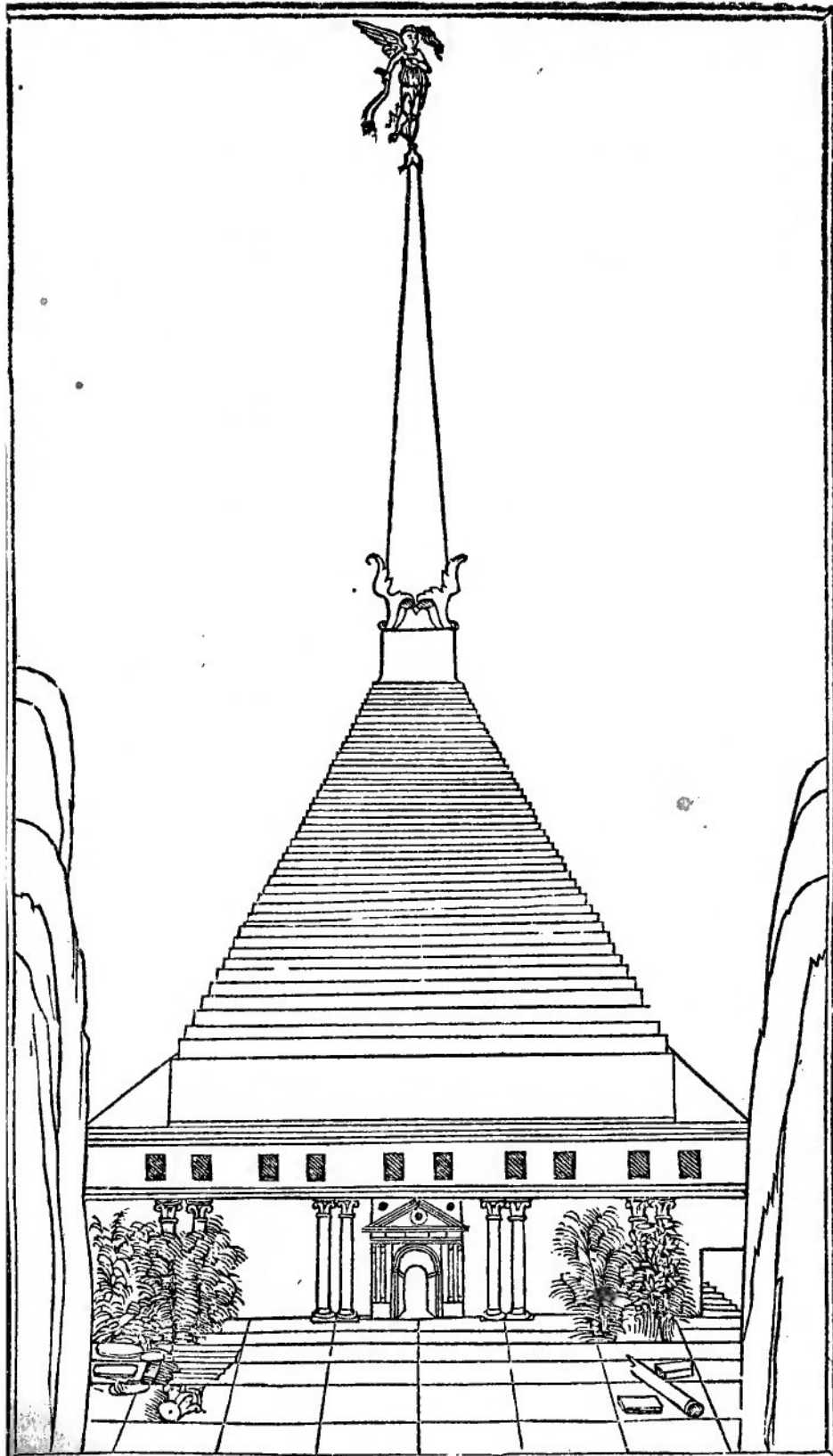


Illustration 5. A huge pyramidal temple, of white Parian marble, with 1410 steps, dedicated to the Sun; it is surmounted by a marvellous obelisk of Syenite marble, with a winged female figure at the top, holding a cornucopia in her right hand, and with her robes floating in the air. This figure is made so as to turn with the slightest breeze.

Then coming to the middle fronture of the great and excellent work, I saw a sole large and marvellous porch worthy of great estimation, proportioned according to the huge quantity of the rest of the whole work, which was placed betwixt and continued in building from the one and the other of the mountains hare-lipped, and above arched, whose space betwixt as I do conjecture was in measure six furlongs, and twelve paces. The top of which mountains were perpendicularly equal either of them touching the azured sky. At the sight whereof I imagined with myself and devised to think with what iron instruments, with what labour of men's hands, and number of workmen, such a piece of work could be by great strength framed, with much pain laid together, and a long time in finishing. There then this wonderful frame willingly as it were joined hands and united itself with the one and the other mighty mountains, by means whereof the foresaid valley there had an end, that no man could go further forward or back again but to enter in by this broad, large, and wide open porch.

Upon this massy frame and mighty workmanship, which I take to be in height from the roof or top to the foot, five parts of a furlong, was placed a high and wonderful pyramid, after the fashion of a square pointed diamond, and such incredible workmanship that could never be devised and erected, without inestimable charge, great help, and long time. So that I thought the excellency thereof unthought upon, to be a mirror, the sight whereof was able to dazzle any human eyes, and quail the rest of the spiritual senses. What shall I say more? for so far as the reach of my capacity will afford me leave, in this sort I briefly describe the same.

Every side or quarter of this four-squared frame, whereupon the foot of the pyramid did stand, did extend themselves in length six furlongs, <61> which in compass about every side equilatered of like breadth, doth multiply to 24 furlongs. Then lifting up the lines on high from the four corners, so much as every corner is distant in length from another, meeting in the top, so as the perpendicular line may fall just upon the centre of the diagonal, stretching from both corners of the plinths or square foot, just and conveniently joined together do make a perfect pyramidal figure. Which immense and wonderful form, with a marvellous and exquisite symmetry and due proportion mounting up laboursomely foot by foot, contained 1410 degrees or steps, taking away 10 degrees to make up the head and gracilament of the pyramid in whose place was set a huge cube or four-square stone of form like a die, sound and firm, of a monstrous thickness and incredible weight to be carried so high. And of the same stone of Paros as were the steps: which cube and square stone was the basis and foot set under the obelisk, which I have in hand to describe.

This mighty big stone sharp-topped, sliding down the extreme part from corner to corner, flat-sided by the diameter, was four paces, at every equal distant corner, whereof was the foot of a harpy of molten metal, their steles and claws armed. Firmly and strongly set in with lead, in every corner of the cube, or four-square head of the pyramid, meeting together over the diagonal line. Of proportioned thickness in height two paces. Which thus closing and met together, made the socket of the great obelisk: which socket was beautified with leaves, fruits and flowers, of shining cast metal, and of convenient bigness. Whereupon the weight of the obelisk was borne. The breadth whereof was two paces, and seven in height, artificially sharpening of the stone of Thebais called Pyrus. Upon the smooth plains whereof, pure and bright shining as a looking glass, were most excellently cut Egyptian Hieroglyphs.

Upon the point of which obelisk, with great art and diligence, was fastened a copper base, in the which also there was a turning device infixed: whereupon did stand the shape of a beautiful nymph framed of the aforesaid matter, able to amaze the continual diligent beholder. Of such a proportion as the common stature might be considered and perfectly seen, notwithstanding the exceeding height thereof in the air. Besides the greatness of the figure or image: it was a wonder to think how such a weight should be carried and set in such

a place and so high. Covered with a habit blown abroad with the wind, and showing part of the naked substance of the legs and thighs: with two wings growing out from the shoulder blades, and spread abroad as if she were ready to fly, turning her fair face and sweet regarding countenance towards her wings. The tresses of her hair flying abroad, the upper part or crown naked and bare. In her right hand she held from her sight a cornucopia or horn stuffed full of many good things, stopped up, and the mouth downward, her left hand fastened and hard holden to her naked breast. This image and stature was with every blast of wind turned, and moved about with such a noise and tinkling in the hollowness of the metalline device: as if the mint of the Queen of England had been going there. And when the foot of the vane or image in turning about, did rub and grind upon the copper base, fixed upon the point of the obelisk, it gave such a sound, as if the tower bell of Saint John's College in the famous University of Cambridge had been rung: or that in the pompous Baths of the mighty Hadrian: or that in the fifth pyramid standing upon four. This obelisk in my judgement was such, as neither that in the Vatican, in Alexandria or Babylon, may be equally compared unto it, but rather esteemed far inferior. It contained in it such a heap of wonders, as I could not without great astonishment look upon it. As also consider the hugeness of the work, the excessive sumptuousness, the strange invention, the rare performance, and exquisite diligence of the workman. With what art invented? with what power, human force, and incredible means, envying (if I may speak it) the workmanship of the heavens, such and so mighty weights should be transported and carried into the skies? with what cranes, winding beams, truckles, round pulleys, capres, bearing out devices, and polyspasts, and drawing frames, and roped trusses; therein being unskilful, I slip it over with silence.

Let us return then to the huge pyramid, standing upon a strong and sound plinth or four-square foot, fourteen paces in height, and in length six furlongs, which was the foundation and bottom of the weighty pyramid, which I persuaded myself was not brought from any other place, but even with plain labour and workmanship hewn out of the self-same mountains, and reduced to this figure and proportion in his own proper place.

Which great quadrant and square work, joined not fast to the collaterate and side-lying rocks, but was betwixt spaced and separated on either sides ten paces. Upon the right hand as I went of the aforesaid plinth or square cyma, there was most perfectly carved the viperous head of the fearful Medusa, in a most furious and rigorous form to look upon, and as it were yelling out: with terrible eyes cavernate and hollow scowling under their overhanging brows with a wrinkled and furrowed forehead and gaping wide open mouth, which being hollowed with a direct way from the catill, and upon stone by a median line perpendicular to the centre of the far showing pyramid, made a large entrance and coming unto it, at which opening mouth, compassed with folded hairs of unreportable curiousness, artificial cunning and costly workmanship, the ascending the turning stairs showed themselves, and instead of tresses of hair plaited with laces I saw fearful vipers and winding serpents growing out from the scalp of the monstrous head confusedly twisting together and hissing, so lively portrayed and set forth, that they made me afraid to behold them. In their eyes were placed most shining stones, in such sort, as if I had not been persuaded and known that they were stones indeed, I durst not have drawn near them.

And the aforesaid entry cut out of the firm stone, led to the scale and compassing passage in the centre, with winding steps tending to the highest part of the stately pyramid, and opening upon the outside of the catill or cube: upon the which the shining obelisk was founded. And among the rest of such notable parts that I beheld, methought that this device was worth the noting, because the artificious and most cunning architect with an exquisite and perspicuous invention, had made to the stairs certain loops or small windows, embracing the bountiful beams of the sun correspondently on three parts, the lower, the middle, and

supreme: the lower taking light from the higher, and the higher from the catabasse or lower with their opposite reflections showing a marvellous fair light, they were so fitly disposed by the calculate rule of the artificial mathematician, to the oriental, meridional and occidental parts of the air, that every hour of the day the sun shined in, and gave light to the whole scale, the same loops or windolets in diverse places symmetrically and definitely dispersed and set.

To the aforesaid entrance through the open mouth of Medusa, I came by a long gallery to a sallying scale or down going stair opening at the foot and pavement of the building upon my right hand against one of the collateral and side-lying mountains, betwixt which there was out of the stone an open space cut out of ten paces up, into the which I ascended boldly without resistance, and being come to the beginning of the stair in the aforesaid mouth by innumerable steps and degrees, not without great weariness and dizziness of head, by often turning about, I came to so incredible a height, that my eyes would not suffer me to look down to the ground, insomuch, that methought that every thing below upon the plain had lost his shape, and seemed unperfect. In the opening and coming out of this circulate and turning ascent many pillars of fused and molten metal were aptly disposed and surely fixed: the interspace betwixt every one and other one foot, and in height half a pace, railed and joined together above with a battled coronet all along the said pillar and of the same metal compassing about the opening of the stair, lest that any coming forth unawares should fall down headlong, For the immeasurable height thereof would cause a giddiness in the head, and bring a staggering to the feet. Upon the plain of the obelisk there was infixed a table of brass fastened and soldered in about the height of a man, with an ancient inscription in Latin, Greek, and Arabic, by the which I plainly understood that the same was dedicated to the Sun, and the measure of the work wholly set down and described, the name of the architect noted on the obelisk in Greek letters.

ΛΙΧΑΣ Ο ΛΙΒΙΚΟΣ ΛΙΘΟΔΟΜΟΣ ΩΡΘΟΞΕΝ ΜΕ

Lichas Libicus architectus me erexit

Lichas a Libian architect set me up.

Let us return and come back to the consideration of the butt and tessell or square, subject and upholder of the pyramid in the front and foreside whereof I beheld engraven a gigantomachy, a combat betwixt giants, the only enemy to vital breath, surpassingly well cut, with the quick motions and lively agilities of their large and tall bodies, impossible to be rightly described, the artificial handling thereof, as it were envying the work of nature itself, as if their eyes and feet had moved together, and coasted from one part to another, with an expedite passage and swift course. In such sort seemed they upon their strong and mighty horses, some being cast down, other stumbling and falling: many wounded and hurt, yielding up their desired lives; some trodden down and mischieved under the feet of the fierce and unrestrained horses. Others casting off their armour wrestling and tugging one with another: some headlong with their heels upward, falling and not come to the ground from off their horses. Other some lying upon the earth, holding up their shields and targets, offended with the one hand, and defended with the other. Many with their scimitar and curtilaxes, some with long swords two-handed after the ancient Persian manner, others with divers deadly and strange fashioned mortal weapons: some wearing habergeons and helmets, with divers devices upon their crests: other naked and unarmed, leaping and rushing in among the thickest, thereby showing their haughty, invincible, and undaunted courages, resolute for death. Some with fearful countenances crying out, other showing obstinate and furious visages, although they were assured to die, strongly abiding the proof of their pain, and the cutting in sunder of their fatal thread, others slain before them, with divers uncouth and

strange warlike and deadly instruments. Showing their strong members, their swelling muscels standing out, offering to the sight and eyes of the beholder, the duty of their bones, and the hollowness in the places, where their strong sinews be strained. Their conflict and combat seemed so fearful, bloody, deadly, cruel, and horrible: as if Mars himself had been fighting with Porphirion and Aleion, who made a noise like the braying of asses.

This cataglyphic imagery, did exceed a natural and common stature and proportion of men, carved in privy white marble, the ground thereof as black as jet, a perfect foil to beautify and set forth with pale crystalline and silver crolley of innumerable huge bodies, their last endeavours, their present actions, the fashion of their armor, the diversity of their deaths, & uncertain & doubtful victory. The discharge of my undertaken discription whereof, proveth maimed and lame, by reason that my understanding is weary, my memory confused with variety, and my sight dimmed with continual gazing, that my senses will not afford me rightly, and as their due, fitly to manifest part, much less to describe at large the whole manner of their curious lythoglyphi.

After this I became to cast with myself, what should move and cause such a pride & burning desire in any man, to fetch from far, and gather together so mighty stones with so great travail: with what carriage, who were the conveyers and porters, with what manner of wheels, and rolling devices, and upholding supporters, so great, large and innumerable a sort of stones should be brought thither, and of what matter their cement that joined and held them together, was made the height of the obelisk and stateliness of the pyramid, exceeding the imagined conceit of Democrates proposed to Alexander the Great, about a work to be performed upon the hill Athos.

For the strangeness of the Egyptian building might give place to this. The famous labyrinth were far inferior, Lemnos is not to be rehearsed, the theatres of old time were in comparison but warreners' lodges, neither did the famous Mausoleum come any thing near. Which certainly maketh me absolutely persuaded, that he which wrote the seven wonders of the world, never hard of this: neither in any age hath there been seen or imagined the like, no not the sepulchre of Ninus.

Lastly I wondered what foundation and arches were able to uphold so monstrous a weight, whether the pillars were hexagons or tetragons, and what variety of columns, and what number might serve, and after what sort proportionately disposed and set. For the better understanding and more perfect knowledge whereof, I conveyed myself in at the open & spacious porch and entrance, within the which was an obscure and vast hollowness; which porch, together with the proud and stately building (things worthy of memory) shall in some sort be described as followeth.

The Fourth Chapter.

Poliphilus, after the discription of the huge pyramid and obelisk, discourseth of marvellous works in this chapter, namely of a horse of Colos, of an elephant, but especially of a most rare and strange porch.



Rightly and lawfully may I have leave to write, that in the whole world there was never such another, so pompous, glorious, and magnificent a piece of work, by man's eyes seen or credibly reported. The wonderful excellency and rare strangeness whereof, as I beheld what with delight, and what with admiration, my senses were so captivated and tied thereunto, that no other solace or pleasure, did either occur or take place in my swift flying thought.

But that when I applied my senses to consider, and addressed my eyes with diligent observation, curiously to overlook every particular part of this sweet composed object, and most rare and goodly imagery and virgin-like bodies, without crack or flaw, with a long-drawn breath, and somewhat opening my mouth, I set a deep sigh. In so much as my amorous and sounding breathing, by reason of the thickness of the air in this solitary and lone place, gave an echo and did put me in mind of my angelic and extreme desired Polia.

O hi me that so small or any intermission should cause that her lovely and celestial idea and shape was not still imprinted in my mind, and continued a daily companion, in whose breast my life is resolved to abide, and rest as under the protection of a most sure and approved shield and safe defence.

And by this way I was brought to a place where were divers and sundry excellent sorts of ancient devices and workmanships: first of all, I beheld a most fair porch, past all sense to describe (for the incredible curiousness thereof, as ever was built or devised) and the rather for that our mother tongue and vulgar speech, may not afford apt and peculiar words, for such a piece of artificial work.

Before this gorgeous and glorious porch, you shall understand that in the open air there was a four-square court of thirty paces by his diameter, paved with pure fine marble, pointed foot square, wrought chequerwise of divers fashions, and sundry best fitting colours: but in many places, by means of the ruin of the ancient walk, and old pillars, broken in pieces and overgrown.

And in the utmost parts of the aforesaid court, to the right hand, and the left, towards the mountains, there was two straight rows of pillars, with a space betwixt for the interject areostile, as the quantities of both columns required, the first course or order of setting the pillars beginning on both sides equal to the limbus or extreme part of the front of the porch, the space betwixt pillars and pillars xv. paces. Of which columns or great pillars, some and the greatest part or number were whole. With their capitals or heads, wrought with a waved shell work, and cyllery or drapery, their corners bearing out and inanulated or turned in like a curled lock of hair, or the upper head of a base vial above the pins, which strain the strings of the instrument to a musical concord; with their subject astragals, writhing and hanging here and there, making the capital thrice so big as the bottom thereof of the column, whereupon was placed the Epistyle or straight beam, the greatest part decayed and many columns widowed and deprived of their capitals, buried in ruin both astragals and shafts of the columns and their bases or feet.<62>

Fast joining to which order or set rows of pillars, there grew old plane trees, wild olives, pine apple, and pricking brambles. I conjectured that it was made for to ride horses in,

to trot and gallop, the ring, to manage, curry, and curvet in, or else some open gallery, covered close over head, under-propped with pillars, and of a large wideness to walk dry in, and to take a temperate air in, not too subtle.

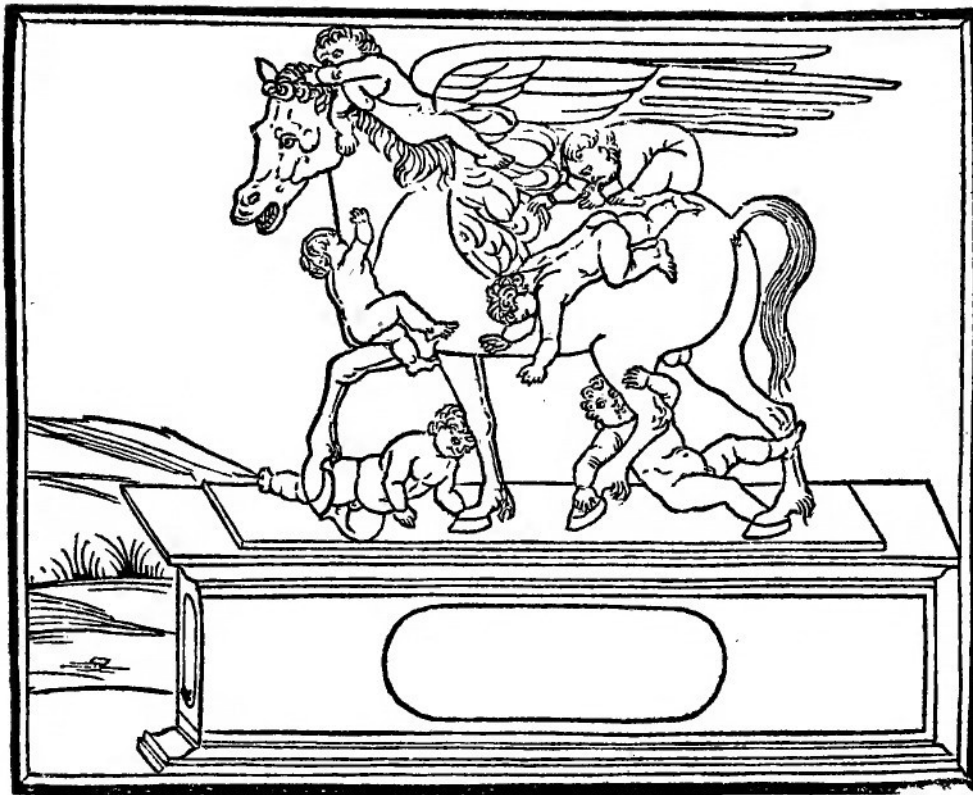


Illustration 6. A colossal and large-winged bronze horse, upon a pedestal, with charming little genii climbing upon its back or tumbling down from it.

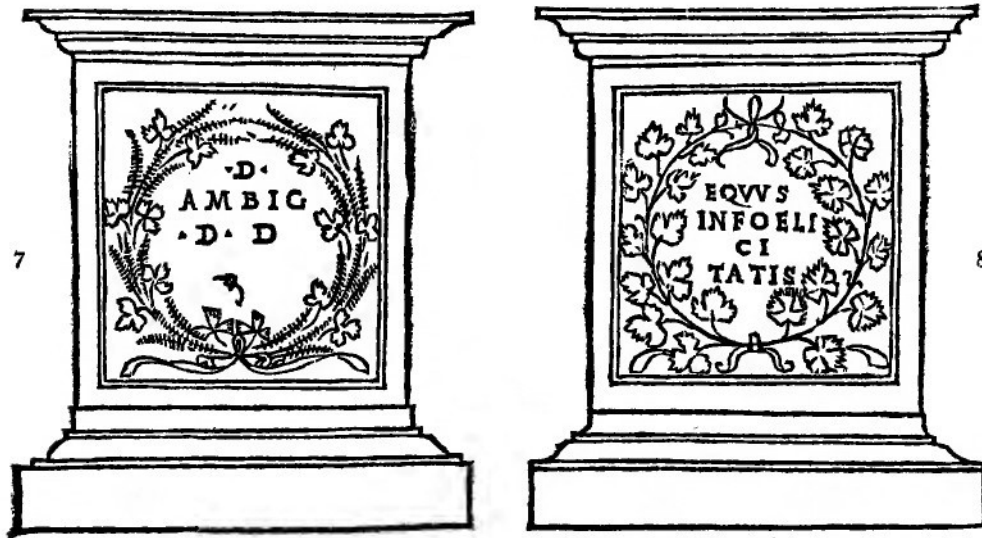
Above in this great court paved as aforesaid, in the passage towards the porch, somme ten paces, I beheld a prodigious winged vaulting horse, of molten brass, of an exceeding bigness, his wings fanning out. His hooves standing upon a smooth plain base or frame, five foot broad, and nine feet in length, in height proportionable to the breadth and length: with his head at liberty and unbridled: having his two small ears, the one standing forward, and the other drawn back, with a long waved mane, falling from his crest on the contrary side; upon whose backs divers young youths assayed to ride, but not one was able to sit steadfast by reason of his swiftness and high bounding, from whom some were fallen down, lying wide open to the air, some grovelling, others falling headlong, betwixt the horse and the earth, the rest in vain holding by the hair of his mane, some forcing to get up upon him, and others endeavouring to recover themselves from under his feet.

Upon the upper part of the frame and base, there was infixed and fastened with lead, a footing or thick crust, of the same metal that the horse was, and upon the which he stood, and those that were overthrown did lie, somewhat shorter and narrower than the base or subject frame; the whole mass or composition cast of a piece and of the same metal, marvellously founded. Lastly you could not perceive that any were contented with his roughness, as appeared by their framed countenances, showing a discontent which they could not utter being senseless images, not differing otherways through the excellent cunning of the craftsman from living creatures, and by his surpassing imitation of nature.

Perillus there might go put up his pipes, and blush with his devised Bull, and Hiram the Jew must here give place, or what founders else soever.<63>

The pagma base or subject for this metaline machine to stand upon, was of one solid piece of marble (of fit and convenient breadth, heighth, and length, for that purpose accordingly proportioned) full of streaming veins, sundry coloured, and diversely spotted, marvellous pleasant to the eye, in infinite commixtures, confusedly disposed.

Upon the breast or foremost part, and end of the marble base, that was opposite against the porch, there was a garland of green marble, like the leaves of bitter Alexander, commixed with dead leaves of Maidenweed, of a hair colour, within the which there was a smooth round, pure, white stone, wherein was engraven these capital Roman letters.



Illustrations 7 and 8.—The two ends of the pedestal of the bronze horse; one decorated with a garland of marjoram and ferns, the other with a garland of orpine. The inscriptions are—DEIS AMBIGUIS DEDICATUS, and EQUUS INFELICITATIS. <64>

At the hinder end in like sort was a garland of deadly wolfwort, with this inscription, *Equus Infelicitatis*. And upon the right side there was engraven certain figures, shapes, and representments of men and women dancing together, biformed or faced, the foremost smiling, the hindmost weeping: and dancing in a ring, with their arms spread abroad, and handfasted, man with man and woman with woman. One arm of the man under that of the woman, and the other above, and thus closing together, and holding by the hands, they flung about one after another, that always still in one place, a smiling countenance encountered a foregoing sad. Their number was seven and seven, so perfectly and sweetly counterfeited with lively motions, their vestures whisking up and flying abroad, that the workman could not be accused of any imperfection, but that one had not a lively voice to express their mirth, and the other brinish tears to manifest their sorrow: the said dance was in fashion of two semicircles, with a separating partition put betwixt.<65>



Illustration 9.-One of the sides of the pedestal of the bronze horse, with a relief of two-faced youths and nymphs dancing. The front-faces of these dancers are supposed to be laughing, the back ones weeping.

Under which hemial figure, there was inscribed this word TEMPUS. On the contrary side I beheld many of green adolescence of like proportion to the former, and in such like compass or space, the grounds of both beautified and set forth with an exquisite foliature or work of leaves and flowers, this company was plucking and gathereing of the flowers of sundry herbs and tender bushing stalks and branches: and with them divers fair nymphs pleasantly devising, and sportingly snatching away their gathered flowers, and in such sort as abovesaid under the figure were engraven certain capital letters, to show this one word AMISSIO,<66> containing the ninth part to the diameter of the quadrature.<67>



Illustration 10. The other side of the pedestal. A similar representation. A young man, in the costume of a Roman warrior, crown'd with a wreath, distributes flowers among the young couples, which another youth is plucking for him.

At the first sight hereof I was amazed and astonished, but with better regard & great delight curiously reoverlooking the huge founded machine in the shape and form of a horse made by human industry and skill most commendable, for that every member without defect had his perfect harmony, and every limb his desired proportion, I straight called to remembrance the unfortunate horse of Seian.<68>

And thus held still to behold the same artificial mystery another spectacle and object no less worthy to be looked upon than the former, offered itself to my sight, which was a mighty elephant, whereunto with a desirous intent I speedily hied me to approach and come near.

In which meanwhile on another side I heard a mournful noise and human groaning, as proceeding from a sick body even unto death: whereat I stood still at the first, my hairs standing right up, but presently without further stay, I addressed my steps towards the place from whence I heard this woful noise and doleful lament, forcing myself up upon a heap of ruined, broken and down-fallen marbles. Thus willingly going forward, I came to a vast and wonderful large colossus, the feet thereof bare, and their soles hollow, and the legs as if their flesh had been wasted, consumed and fallen way. From thence with horror I came to look upon the head, where I did conjecture and imagine that the air and wind getting in and coming forth of his wide open mouth and the hollow pipes of his throat, by a divine invention did cause this moderated noise and timid groans: it lay with the face upward all of molten metal, like a man of middle age, and his head lifted up as with a pillow, with a resemblance of one that were sick, breathing out at his mouth, sighs and groans gaping, his length was three score paces. By the hairs of his beard you might mount up to his breast, and by the rent and torn pieces of the same to his still lamenting mouth, which groaningly remained wide

open and empty, by the which, provoked by the spur of curious desire, I went down by divers degrees into his throat, from thence to his stomach, and so forth by secret ways, and by little and little to all the several parts of his inward bowels, oh wonderful conceit. And every part of man's body having upon it written his proper appellation in three idioms, Chaldee, Greek and Latin, that you might know the entrails, sinews, bones, veins, muscles and the enclosed flesh, and what disease is bred there: the cause thereof, the cure and remedy. Unto which inglomerated and winding heap of bowels, there was a convenient coming unto and entrance in: with small loopholes and wickets in sundry places diversely disposed, yielding through them a sufficient light to behold the several parts of the artificial anatomy, not wanting any member that is found in a natural body.

When I came to the heart, I did see and read how love at his first entrance begetteth sorrow, and in continuance sendeth out sighs, and where love doth most grievously offend: wherewithal I was moved to renew my passion, sending out from the bottom of my heart deep set and groaning sighs invoking and calling out upon Polia, in such sort as that the whole colossus and machine of brass did resound, striking me into a horrible fear: an exquisite art beyond all capacity, for a man to frame his like not being an anatomy indeed.

Oh the excellency of past wits, and perfect golden age, when Virtue did strive with Fortune, leaving only behind him for an heritage to this our world, blind, ignorant, and grudging desire of worldly pelf.

Upon the other side I perceived of like bigness to the former colossus, the upper part of a woman's head some deal bare, and the rest buried with the decayed ruins, as I thought, of such like workmanship as the other, and being forbidden by incomposite and disordered heaps of decayed and fallen down stones, to view the same, I returned to another former object, which was (and not far distant from the horse straight forward) a huge elephant of more black stone than the obsidian, powdered over with small spots of gold and glimpses of silver, as thick as dust glistening in the stone. The extreme hardness whereof the better did show his clear shining brightness, so as every proper object therein did represent itself, except in that part where the metal did bear a contrary colour. Upon his large back was set a saddle or furniture of brass, with two girths going under his large belly, betwixt the which two being straight buckled up with buckles of the same stone, there was interset a quadrangle corespondent to the breadth of the obelisk placed upon the saddle, and so justly set, as no perpendicular line would fall on either side the diameter. Upon three parts or sides of the four-square obelisk, were engraven Egyptian characters. The beast so exactly and cunningly proportioned, as invention could devise, and art perform. The aforesaid saddle and furniture set forth and beautified with studs, hanging jewels, stories and devices, and holding up as it were a mighty obelisk of green coloured stone of Lacedemonia, upon the even square, two paces broad, and seven in height, to the sharp point thereof, waxing smaller and smaller, upon which point there was fixed a trigon or round ball of a shining and glistening substance.

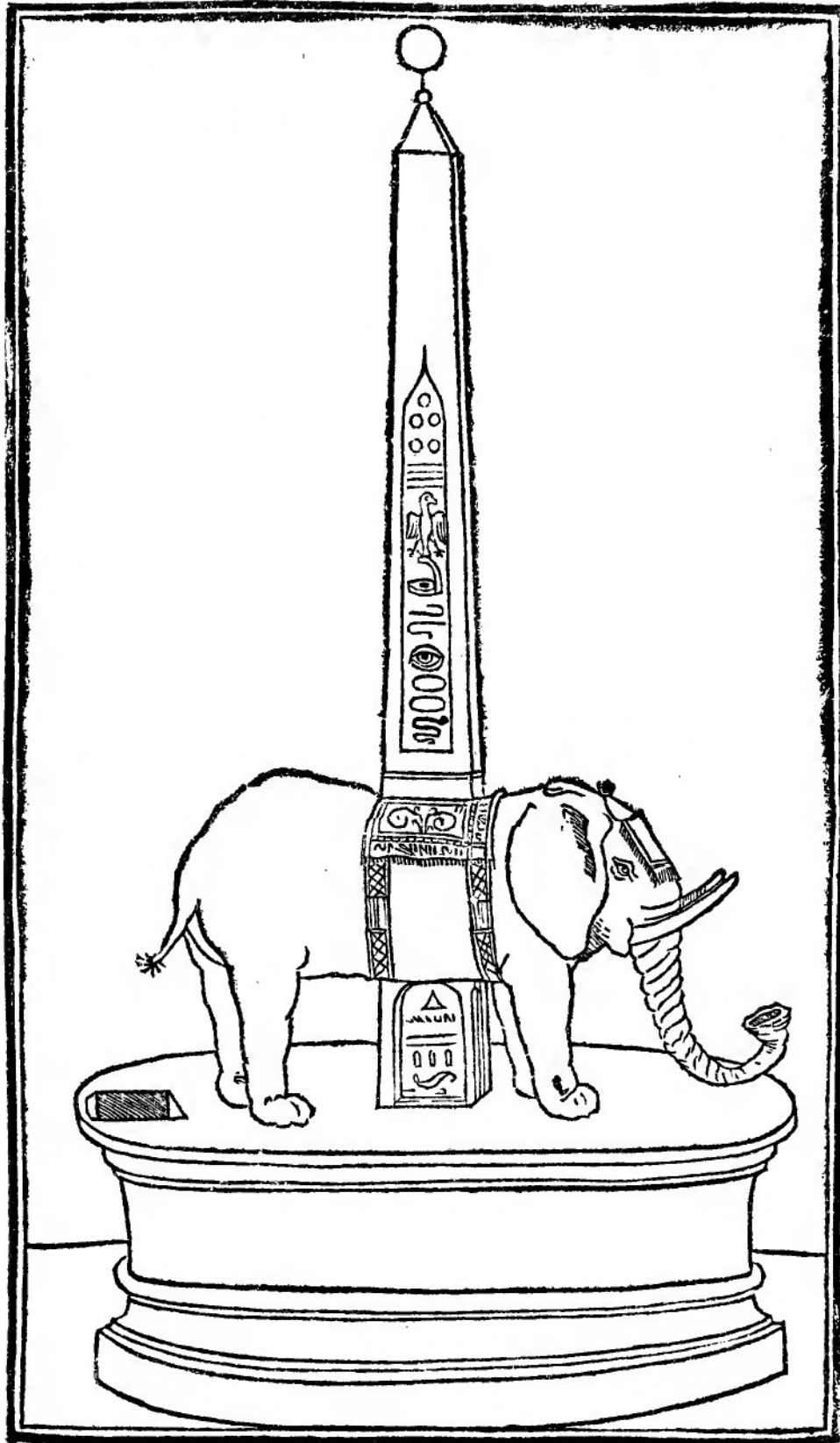


Illustration 12.-A colossal elephant of black stone, with gold and silver dots. Upon the back of this prodigious animal is placed an obelisk of *verde-antique*.<69>

This huge beast stood straight upon all fours, of an exquisite workmanship upon the plain level, and upper part of the base, hewn and cunningly fashioned, being of porphyry

stone. With two large and long teeth, of pure white stone, and clear appact, and fastened. And to the fore girth on either side was buckled a rich and gorgeous poitrel beautified with divers ornaments and variety of jewels, the subject whereof was of the same substance of the saddle: upon the midst whereof was graven in Latin *Cerebrum est in capite*.^{<70>} And in like manner brought about the outsides of his neck to the foretop of his large and big head, it was there fastened together with an artificial knot; from the which a curious ornament and very notable, of goldsmith's work, hung down, overspreading his spacious face: the same ornament being twice so long as broad, bordered about, in the table whereof I beheld certain letters Ionic and Arabic, in this sort.



**Illustration 11. Saddle-cloth of the elephant, with inscription in Greek and Arabic, meaning—
Labour and Industry.**

His devouring trunk rested not upon the level of the base, but some deal hanging down, turned up again towards his face. His rigged large ears like a fox-hound slappingly pendent, whose vast stature was little less, than a very natural elephant. And in the about compass, and long sides of the base, were engraven certain hieroglyphs, or Egyptian characters, being decently and orderly polished, with a requisite rebatement, lataster, gula, torus, orbicle, astragals or neptrules, with a turned down cyma at the foot of the base, and turned up aloft with writhin trochils and denticles, agreeable and fit to the due proportion of so large a substance, in length 12 paces, in breadth five, and in height three, the superficial and outward part whereof was hewn in form of a hemicycle.

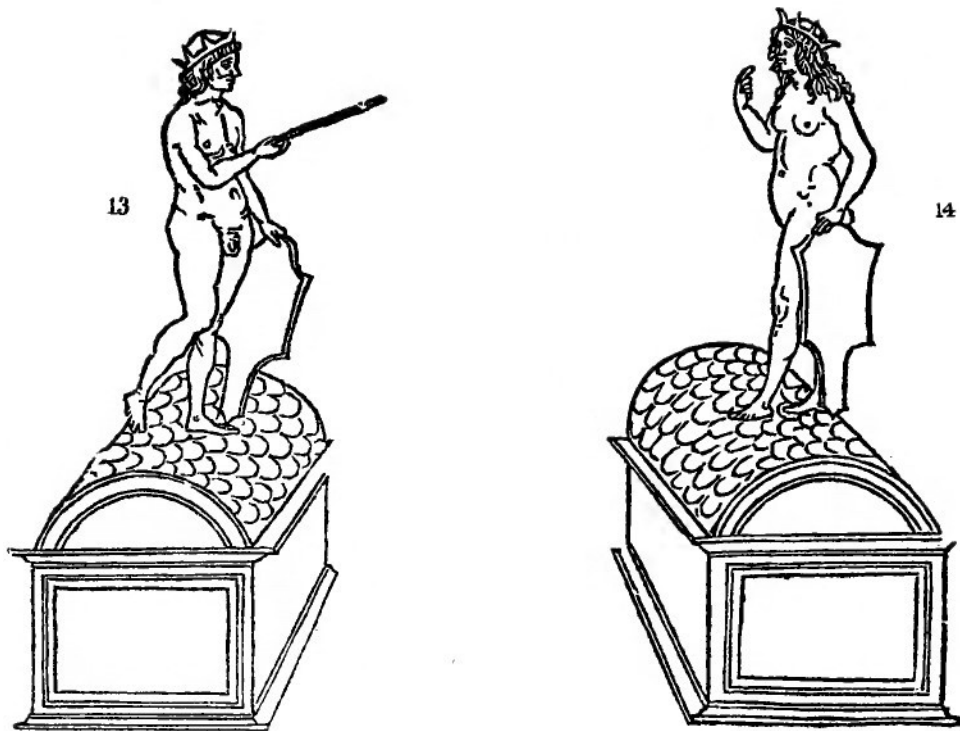
In the hinder part of which base and stone, whereupon this mighty beast did stand, I found an ascending place of seven steps, to mount up to the plain superficies of the base, whereupon the elephant did stand. And in the reserved quadrangle perpendicularly straight under the aforesaid brazen saddle, there was cut out and made a little door and hollowed entrance, a wonderful work in so hard a substance, with certain steps of brass, in manner of stairs, by the which a convenient going up into the body of the elephant was offered me.

At the sight whereof I extremely desired to see the whole device & so going in, I ascended up to the height of the base whereupon the cavernate, hollow, vast, large and predigious monster did stand, except that same part of the obelisk, which was contained within the void body of the beast, and so passing to the base, leaving towards both sides of the elephant so much space as might serve for any man to pass, either toward the head or hinder haunches.

And within from the bending down of the chine or back of the beast, there hung by chains of copper an everlasting lamp, and incarcerate light, through the which in this hinder part I saw an ancient sepulchre of the same stone, with the perfect shape of a man naked, of all natural parts, having upon his head a crown of black stone as jet: his teeth eyes and nails silvered and standing upon a sepulchre covered like an ark, of scale work, and other exquisite lineaments, pointing with a golden sceptre, and holding forward his arm to give direction to the former part.

On his left side he held a shield in fashion like to the keel of a ship, or the bone of a horse head, whereupon was inscribed in Hebrew, Attic, and Latin letters, this sentence that is placed on the other side with the figure .

NUDUS ESSEM, BESTIANIME TEXISSET. QUAERE,ET INVENIES. ME SINITO.<71>



Illustrations 13 & 14. two sarcophagi, each with a cover decorated with scales, surmounted by the nude figure of a King and of a Queen

At which uncouth and strange sight I stood not a little amazed and somewhat doubtful what to imagine, turning my eyes to the contrary part, I saw in like sort another, as before burning light, and passing through betwixt the side of the beast, and the therein enclosed part of the obelisk, I came towards the forepart of the elephant, where in like manner I found such another fashioned sepulchre as the former, with a stature or image standing thereupon as the other, saving that it was a queen, who, lifting up her right arm with her foremost finger, pointed towards that part behind her shoulders, and with the other she held a little table fast in her hand, in which was written in three languages this epigram.

QUISQUIS ES, QUANTUNCUNQUE LIBUERIT THESAURI. SUME ADMONEO
AUFER CAPUT, CORPUS NE TANGITO.<72>

This novelty worthy to be manifested, and secret riddle often to be read over, was not known to me, so as I rested doubtful what the interpretation of this sophism should signify, not daring to try the conclusion. But stricken with fear in this dark unlightsome place, notwithstanding the dim burning lamp, I was more desirous to behold and peruse that triumphant porch and gate as more lawful to remain there than elsewhere. Whereupon without more ado, I determined to leave this place until another time, that I might more quietly at leisure look upon the same, and to prepare myself to behold the wonderful work of the gate: and thus descending down I issued forth of the unbowelled monster, an invention past imagination, and an excessive labour and bold attempt to evacuate such a hard substance over that other stones be, the workmanship within as curious as that without. Lastly, returned clean down, I beheld in the porphyry last along the sides notably insculpt and graven these hieroglyphs.

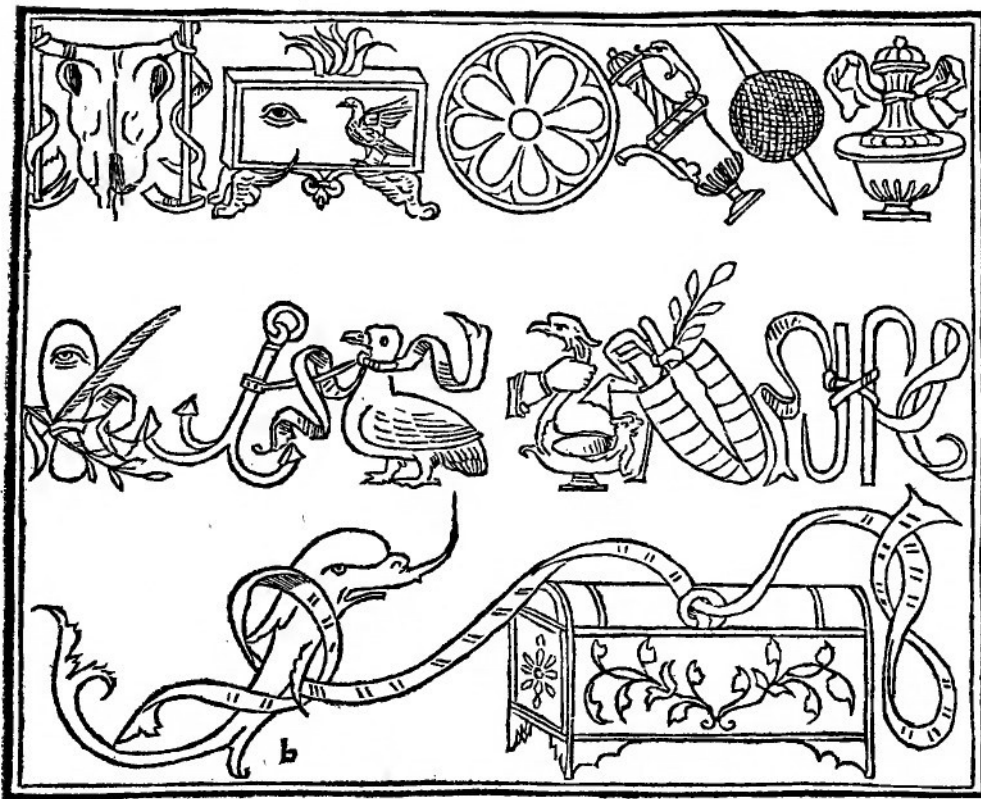


Illustration 15. A cut representing so-called hieroglyphics; among these devices is a decorated casket of great elegance.

First, the horned scalp of an ox, with two tools of husbandry fastened to the horns.

An altar standing upon goat's feet, with a burning fire aloft, on the foreside whereof there was also an eye and a vulture.

After that a basin and an ewer.

A spindle full of twine

An old vessel fashioned with the mouth stopped and tied fast.

A sole and an eye in the ball thereof, and two branches traversed; one of olive, another of palm tree.

An anchor and a goose.

An old lamp, and a hand holding of it.

An ewer of ancient form with a fruitful olive branch fastened to the handle.

Two grappling irons or hooks.
A dolphin and an ark close shut.

These hieroglyphs were passing well cut on this manner. Which ancient maner of writing, as I take it, is thus to be understood.

EX LABORE DEO NATURAE SACRIFICA LIBERALITER PAULATIM REDUCES
ANIMUM DEO SUBJECTUM. FIRMAM CUSTODIAM VITAE TUAE,
MISERICORDITER GUBERNANDO TENEBIT, INCOLUMEMQUE SERVABIT.<73>

Letting pass this most excellent rare, strange, and secret device and work: Let us return again to the prodigious horse, whose head was lean and little, of a small proportion and yet fitting the body, which seemed continually staring, fierce and impatient, the flesh in his muscles trembling and quaking, in such sort as that he seemed rather alive than a feigned imitation, with this Greek word in his face ΓΕΝΕΑ: (Genea).<74> There were also other great pieces and fragments of divers and sundry lineaments among the broken and decayed ruins, which I looked not on, still running and sliding, time giving me only leave to consider and peruse these four rare wonders, the porch or gate, the horse, the colossus and the elephant.

Oh reverend artists of times past, what despite hath gotten the upper hand of your cunning that the same is buried with you, and none left for us to inherit in this age!

At length being come to this ancient porch, a work worthy the looking upon, marvellously composed by exquisite rules, and by art notably beautified, with divers and sundry sorts of cuttings, which did inflame a desire in me to understand and find out the lineaments and practice of the architect. I began after this manner, making a square from the two columns on either side in a perfect sort, in the which I took the due proportion of the whole porch.

A tetragon figure A.B.C.D divided by three lines straight, and three overthwart equally distant one from another will make sixteen quadrates, then add to the figure half as much more in like proportion, dividing the adjunct you shall find four and twenty squares. This figure shall serve of cordicels to make the inlepturgy and brief demonstration that followeth.

Draw then in the first figure A.B.C.D. two diagonals, make also in the same two lines, one straight down, and the other overthwart, which make four quadrates mutually intersect.

Then in the void over the isopleures make four median pricks, drawing lines from one to another, and they will make the rhombus.

When I had drawn this figure after this manner I straightway mused with myself, what reason should move many of our workmen in these days either to think well of themselves, or take the art of building in hand, not knowing what it is? Making such gross faults in churches and great men's houses, defaming art, and so ignorant, that they seem as though they could not consider what nature herself doth teach us in beholding of her works.

And what part soever is not agreeable with his principle, is foul and naught. For take away order and rule, and what thing can any man make, either beautiful to the eye, or of commendable proportion and durable: then it must needs follow, that the cause of such inconvenient errors doth proceed from ignorance, and hath his beginning from illiterature. And this notwithstanding, that although the perfection of this art doth not vary, & fall from his rectitude, yet the discreet and cunning architect to grace the object, to the beholders: may lawfully either with adjection or diminution, beautify his work, keeping whole the solid part, with his universal composition.

Poliphilus' Dream of Love

I call that solid which is the body of the frame, which is the principal intent, invention, foresetting down, and symmetric, or due proportion of the building without any additions, rightly examined, and perfectly composed, which will manifest the skill of the workman, and the same afterwards to adorn and beautify, which adjuncts is an easy matter. Wherein is also to be considered, the due ordering and placing of every thing, and not to set a crown upon the feet, but upon the head, and so ovalling and denticulating, and other cuttings of sundry sorts in their several and best fitting places, the chief invention and disposing whereof, resteth in the rare and cunning architect, but the labour and working thereof to the vulgar and common sort of manualists and servants to the architect, who if he will do well, he must in no wise be subject to avarice.

And besides his skil he must be honest, no prattler full of words, but courteous, gentle, benign, tractable, patient, merry & pleasant, full of new devices, a curious searcher into all arts, and well advised in his proceeding, lest with rashness he commit a fault or absurdity in his work. And hereof thus much shall suffice.

The Fifth Chapter.

After that Poliphilus had at large made a demonstration of the due proportion of the gate, he proceedeth to describe the ornaments thereof, and their excellency.



I having been somewhat prolix and tedious in my former purpose, it may be that it hath bred some offence, to such as daily endeavour to occupy their senses in the pleasant discourses of love. But it will also prove no whit displeasing, if with a little patience they restrain to glut themselves with the wallowish sweetness of deceivable delights, and try the taste of a contrary viand.

And for as much as the affections of men are naturally variable and different one from another: upon this occasion I may be excused. For although that bread sometime denied and kept back from the hungry body, may cause a hard conceit, yet when it is eftsoons offered unto him, the malice is forgotten, and the gift very gratefully received.

Now having in some sort spoken of the right use of architecture, and the direct way and means by order and rule, to find out, the set down device, and solid body or ground of the work, with facility that being found out, the architect may use sundry divisions in diverse perfections, not unlike unto a cunning musician, who having devised his plain ground in right measure, with full strokes, afterwards will proportion the same into devisions, by chromatical and delightful minims, crotchets, and quavers, curiously reporting upon his plain song. Even so after invention, the principal and special rule for an architect, is a quadrature, the same divided into smalls: the harmony and sweet consent of the building, setteth forth itself, and the convenient adjuncts, agreeable to their principal.

In all which this porch was most excellent, both for the rare invention and wonderful composition thereof, and the strange additions to beautify the same, in such sort so exquisite, so fitly placed, and so curiously cut and engraven, as the smallest part thereof could not be accused of any fault, but the workman commended for the perfection of his skill.

First upon my right hand below, I beheld a stylipode or square stone, like an altar under the bases of the columns, which having upon the upper part a convenient and meet cornice, and accordingly imbowed, the bottom and lowest part in like manner was fashioned, so as the quadrate and aforesaid stylipode, was no broader than long, but a right quadrangle. Which altar (as I may term it) sidelong about, wrought with leaves, hollowed under with a gulatory, and wrapped over with the same foliature and leafwork, hemming in the smooth face or table of the stylipode of shining white alabaster, polished and plain, the outward part of the quadrangle, equilaterally compassing about the same, whereupon with a wonderful curiousness was engraven a man near his middle-age, of a churlish and swarthy countenance, with an unshapley beard, thick, and turning into his chin, by the toughness of the hard skin, and uneasy growing out of the hair.

He sat upon a stone with an apron of a goat's skin, the hinder parts compassing his waist, and tied behind with a knot, and the neck part, with the hairy side next him, hung down betwixt his legs. Before him in the interstice of these gross and tumorous calves, there was an anvil fastened upon a knotty piece of a tree, whereupon he was fashioning of a bryganine or habergeon of burning metal, holding up his hammer, and as it were striking upon his work.

And there before him was a most noble woman, having two feathered wings set upon her delicate and tender shoulders, holding her son an infant naked, which sat with his little hips upon the large and goodly proportioned thighs of the fair Goddess his mother, and

playing with her, as she held him up, and putting his feet upon a stone, as it had been a little hill, with a furnace in a hollow hole, wherein was an extreme hot burning fire.

This lady had her fair tresses curiously dressed upon her broad and high forehead, and in like sort compassing about with abundance, her head in so rare and delicate a sort, that I marvelled why the blacksmiths that were there busy at their work, left not all to look still upon so beautiful an object.

There was also fast by, of like excellent workmanship, a knight of fierce countenance,<75> having upon him an armour of brass, with the head of Medusa upon the curate or breast plate, and all the rest exquisitely wrought and beautified, with a bandolier overthwart his broad and strong breast, holding with his brawny arm a half-pike, and raising up the point thereof, and bearing upon his head a high crested helmet, the other arm shadowed and not seen by reason of the former figure. There was also a young man in silk clothing, behind the smith, whom I could not perceive but from the breast upward, over the declining head of the forenamed smith. This rehearsed history, for the better and sweeter pleasing to the eye, the workman had graced in this sort. The plain ground that was hollow and smooth in every cutting out of a limb or body, upon the table of the stylipode, was like unto red coral and shining, which made such a reflection upon the naked bodies, and their members betwixt them, and compassing them about, that they seemed like a carnation rose colour.

Upon the left side of the door in the like altar or stylipode upon the table thereof, there was engraven a young man of seemly countenance,<76> wherein appeared great celerity: he sat upon a square seat adorned with an ancient manner of carving, having upon his leg a pair of half buskins, open from the calf of the leg to the ankle, from whence grew out on either ankle a wing, and to whom the aforesaid Goddess with a heavenly shape, her breasts touching together and grown out round and firm without shaking, with her large flanks conformable to the rest of her proportion before mentioned, with a sweet countenance offered her young and tender son ready to be taught: the young man bowing himself courteously down to the child, who stood before him upon his pretty little feet, receiving from his tutor three arrows, which in such sort were delivered as one might easily conjecture and gather after what manner they were to be used: the Goddess his mother holding the empty quiver and bow unbent,<77> and at the feet of this instructor lay his vipped caduceus.<78>

There also I saw a squire or armour-bearer and a woman with a helmet upon her head<79> carying a trophy or sign of victory upon a spear after this manner. An ancient coat-armour hung up, and upon the top thereof or crest, a sphere upon two wings, and betwixt both wings this note or saying, *Nihil firmum*, "nothing permanent:" she was apparelled in a thin garment carried abroad with the wind, and her breasts bare.

The two straight pillars of porphyry of seven diameters upon either of the aforenamed stylipodes and square altars did stretch upward of a pumice or tawny colour, the outsides shining clear and smoothly polished, chamfered, and channelled with four and twenty rebatements or channels in every column betwixt the nextruls or cordels.

Of these the third part was round, and the reason of their cutting in such sort (that is two parts chamfered, & the third round) as I thought was this: the frame or temple was dedicated to both sexes, that is, to a God and a Goddess, or to the mother and the son, or to the husband and the wife, or the father and the daughter, and such like. And therefore the expert and cunning workmen in elder time for the feminine sex, did use more chamfering and channelling and double variety than for the masculine, because of their slippery and unconstant nature.

The cause of so much rebating was to show that this was the temple of a Goddess, for chamfering doth set forth the pleats of feminine apparel, upon the which they placed a capital with prependent folding, like unto pleated and curled hair, and feminine dressing, and sometimes instead of a capital a woman's head with crisped hair.

These notable and fair columns aforesaid did rise up in length upon their underset bases of brass with their thores and cymbies <80> wrought with a foliature of oak leaves and acorns winding about their capitals standing upon their subject plinths.

The capitals of the same substance of their bases, with requisite meet and convenient proportion answerable to the harmony of the whole work, such as Callimachus the chief carver to Calathus the son of Jupiter did never perform or come near in the erected sepulchre of the Corinthian Virgin, beautified with drapery of double acanthus.

The plinths whereon the capitals did stand were wrought with winding and turning works, and in the midst decorated with a lily, the bowl garnished with two rows of 8 leaves of acanthus, after the Roman and Corinthian maner, out of which leaves came little small stalks, closing together in the midst of the bowl, showing forth a fair and sweet composed lily in the hollowing of the abac or plinth, from the which the tender stalks did turn round together, under the compass of the square abac, much after the work that Agrippa caused to be made, in the porch of his wonderful Pantheon.

Let us come now to the limit and lowest part of the door, for entrance, which was of a great large and hard stone, powdered with sundry sorted spots, white, black, and of a clay colour, and divers other mixtures: upon this stood the straight cheeks and sides of the door, with an interstitious aspect, inwardly carved with as great cunning as the rest. Without any sign of either hooks or hinges, below or above.

The arch of which door compassing like a half circle, was wrought curiously and imbowed, and as it were bound about with laces like beads of brass, some round, and some like eglantine berries of a reddish colour, hanging down after an ancient manner, and folded and turned in among the tender stalks.

The closing together and bracing of which hemicycle or arch, worthy of admiration, of a rare and subtle device, and exquisite polyture, did thus object and present itself to my sight.

Then I beheld in a hard and most black stone, an eagle displayed,<81> and bearing out of the bigness of a natural eagle, which had lovingly seized and taken in her foot a sweet babe in the swaddling cloutes, nicely, carefully, and gently holding the same, least that her strong, sharp, and hooking pounces, should by any means pierce through the tender skin of the young infant.

Her feet were fixed about the rising up chest of the child, whom she had made bare from the navel upward and downward so as the naked hips might be seen betwixt the feathered thighs of the eagle. This little infant and most beautiful babe (worthy and meet for him that he was seized for) by his countenance showed as if he had been afraid of his fortune.

And thus lying in the foot of the eagle, he stretched both his arms abroad, and with his little fat hands took fast hold upon the remigial bones of the eagle's pinions<82> displayed, as aforesaid, and clasping his swelling pretty legs and feet, about her subvaging spreading train, which lay behind the rising up of the arch.

This little child was cut of the white vein of agate <83> or onyx, and the eagle of the other vein of the same stone called sardonix which is of black colour, of some called cordeoll, joining both in one self-same stone. Whereat I stood musing and commending to

myself the ingenious and apt invention of the artist, in the use of such a stone, which of his own nature to contrary proportions afforded contrary colours, and in such sort as by the raising up of her small plumage above her seare, her beak half open, and her tongue appearing in the midst thereof, as if she had been resolutely intended, and eagerly bent to have gorged herself upon it.

The hemicycle or arch rising round from the upper part of the straight cheek of the entrance, according to the thickness thereof, was disposed into lozenges or squares, wherein were carved roses, their leaves and branches hanging in a curious and delightful order to behold, over the entry of the gate.

In the two triangles occasioned by the bow of the arch there were two fair nymphs of excellent proportions and shapes, their clothes which covered their virgins' bodies, giving place for their legs, breasts, and arms to be bare, their hair loose and flying abroad, and towards the brace, and knitting together of the arch above, they held a victorious trophy.

The ground of which triangle was of black stone, the better to show the perfection and truth of the metals in the trophies, and the beautiful bodies of the delicate virgins.

Above these mentioned parts, was the zophor, in the midst whereof, I beheld a table of gold, wherein was this epigram in capital Greek letters of silver. In this sort reporting.

ΘΕΟΙΣ ΑΦΡΟΔΙΤΗΙ ΚΑΙ ΤΩΙ ΥΙΩΙ ΕΡΩΤΙ ΔΙΟΝΥΣΟΣ ΚΑΙ
ΔΗΜΗΤΡΑ ΕΚ ΤΩΝ ΙΔΙΩΝ ΜΗΤΡΙ
ΣΥΜΠΑΘΕΣΤΑΤΗΙ.

Illustration: Inscription A

That is, *Diis Veneri et Filio amori, Bacchus, & Ceres de propriis, (S. substantiis) Matri pientissimae.*<84>

Either sides of which table was retained and held up with two babes or winged spirits of perfect and lively shapes, as if they had been celestial bodies, upon a ground of lazuli or blue sapphires to grace the metals and imagery.

Upon the face of the zophor extending and stretching along over the columns of porphyry stone were engraven certain spoils or cuirasses, gorgets of mail, vambraces, gauntlets, shields, targets, head-pieces, maces, battle-axes, spurs, quivers, arrows, darts, broken lances, curtalaxes, and other ancient instruments of war. As well airy and marine, as for the field singularly well cut, and manifesting to the beholder both victories, force, and triumphs, after a mortal effusion of blood.

Upon this in order stood the cornice, wrought with such lineaments as decently concurred, and were answerable to the excellency of the rest of the work: for otherwise, as in a man's body one quality being contrary to another, sickness doth follow, the humours oppressing one another in abundance: so in building if the adjuncts be unaptly disposed, and undecently distributed there will fall out a foul deformity.

For a frame and building grows weak and unseemly wherein cannot be found a sweet harmony and commo-
dulate order and consent.

Which thing many modern idiots do confound, being ignorant in local distribution. For a cunning craftsman will in his work sheave an allusion or resemblance to a human shape and proportion beautifully adorned in apparel.

Above over the cornice, by an inverse gradation there were four quadratures or square tables, two right over the chamfered columns, and channelled pillars, and two within them. In another division, betwixt the said two contrast and inward tables, there stood a nymph in her anaglyph most rare and excellent of orichalc or yellow latin, holding in either hand a torch, one of them reversed and turned downward, being extinct and put out, and the other burning towards the Sun. The burning torch in her right hand, and the extinct in her left.

In the quadrature upon the right side, I beheld the jealous Clymene,<85> with her hair transformed into an herb called Venus' Maid, or Lady Herb, & Phoebus in a cruel indignation & wrathful displeasure, she following of him weeping, from whom he fled hastening on forward his swift horses, as one that flyeth from his mortal and deadly enemy.

Upon the table over the columns on the left side in a curious and rare unusual carving, there was the resemblance historied of the uncomfortable and still mourning Cyparissus, holding up his hands and arms toward the Sun, and making his moan to Apollo for the wounded Cerva.

In the third table next the last mentioned, in a work answerable to the precedent and former, I beheld Leucothea, wickedly slain of her own Father, changing and transforming her fair young and tender flesh into smooth bark, shaking leaves and bending wands.

In the fourth table, was represented the discontented & displeased Daphne, at the burning desires of the curled headed Delius, rendering up by little and little her virgin's body undefiled, towards the hot heavens, being metamorphosed most pitifully into a green laurel.

Now successively in order over the afore-mentioned tables and quadratures in the Zophor, wherein these histories were represented in shapes, there was extended and laid over a cornice denticulated & ovalled with interset stralets, betwixt the iates of the ovals, and leaf work and the imbrices with the rest that appertaineth to the setting forth of the same (past my skill to report) without any fault or defect: and lastly the cyma was adorned here and there with the leaves of acanthus.

And to return to the view of the whole frame, in the disposing thereof as aforesaid, the cornices by a perpendicular line were correspondent and agreeing with the falling out of the whole work, the stillicide or perimeter,<86> or utter part of the uppermost cornice only except.

It followeth to show and speak of the table or inward part of the trigonal: within the which, according as the extremes of the same triangle would permit, there was presented to my view, a crown or garland of divers leaves, fruits, and stalks, folded up and wrapped together of a green stone knit in four parts, the bindings of the self-same stalks, holden by two Mermaids, the upper parts of them of a human shape, and that under the navel like a fish, their one hand up, and the other below on the garland, their scaly tails extending to the nethermost corners of the triangle, upon the top of the cornice having at their extreme parts their fishy wings or fins. Their faces like virgins, their tresses of hair, partly curling up upon their foreheads, some turned about their heads and rolled up, some depending down upon their temples, and crising and inanulating by their ears. From betwixt their shoulders grew their wings like harpies, stretching down and extending to the folding and turnings of their tails, upon their monstrous flanks grew out their fins to swim withal, their beginning, their fishy and scaly substance, and from thence so continuing their nether parts downward.

Within the said garland I beheld a rough milch goat, which a little child did suck, sitting under her side upon his fleshy young legs one straight forth, and the other retract and bowed under him.<97> With his little arms holding himself by the hairy and rough locks, his countenance and eyes upon the big and full udder thus sucking. And a certain nymph, as it

were speaking words, and giving voices of contentment, to the goat and bowing down herself with the left hand, held up one of the feet, and with the right hand putting the pap to the smacking kissings of the sucking infant, and under her were these letters *Amalthea*.<88>

Another nymph stood against the head of the goat, with one arm carefully compassing the neck, and with the other she held her by the horn.

In the midst stood the third nymph with green bough leaves in one hand, and in the other an old-fashioned drinking bowl, more long than broad, like a boat by a little handle. Under her feet was written *Melissa*.<89>

Betwixt one and other of the three fore-specified nymphs there were two other having cymbals in their hands, as it were playing and dancing, every one apparelled according to the perfection of their beauties, with an artificial performance of workmanship in the undertaken proportions, that they rather seemed the substances themselves than a lithoglyph an imagery, either by Policletus, Phidias, or Lysiapus, neither did the anaglypts<90> to Artemisia the Queen of Caria, Scaphes, Briaxes, Timotheus, Leocaris and Theo, come anything near; for the workmanship hereof seemed to excel the cunning of any human lapidary, carver, graver, or cutter whatsoever.

Above this foresaid triangle, and under the upper cornice in a smooth plain were these two Attic words in capital letters, ΔΙΟΣ ΑΙΓΙΟΧΙΟΝ [DIOS AIGIOCHION]<91>

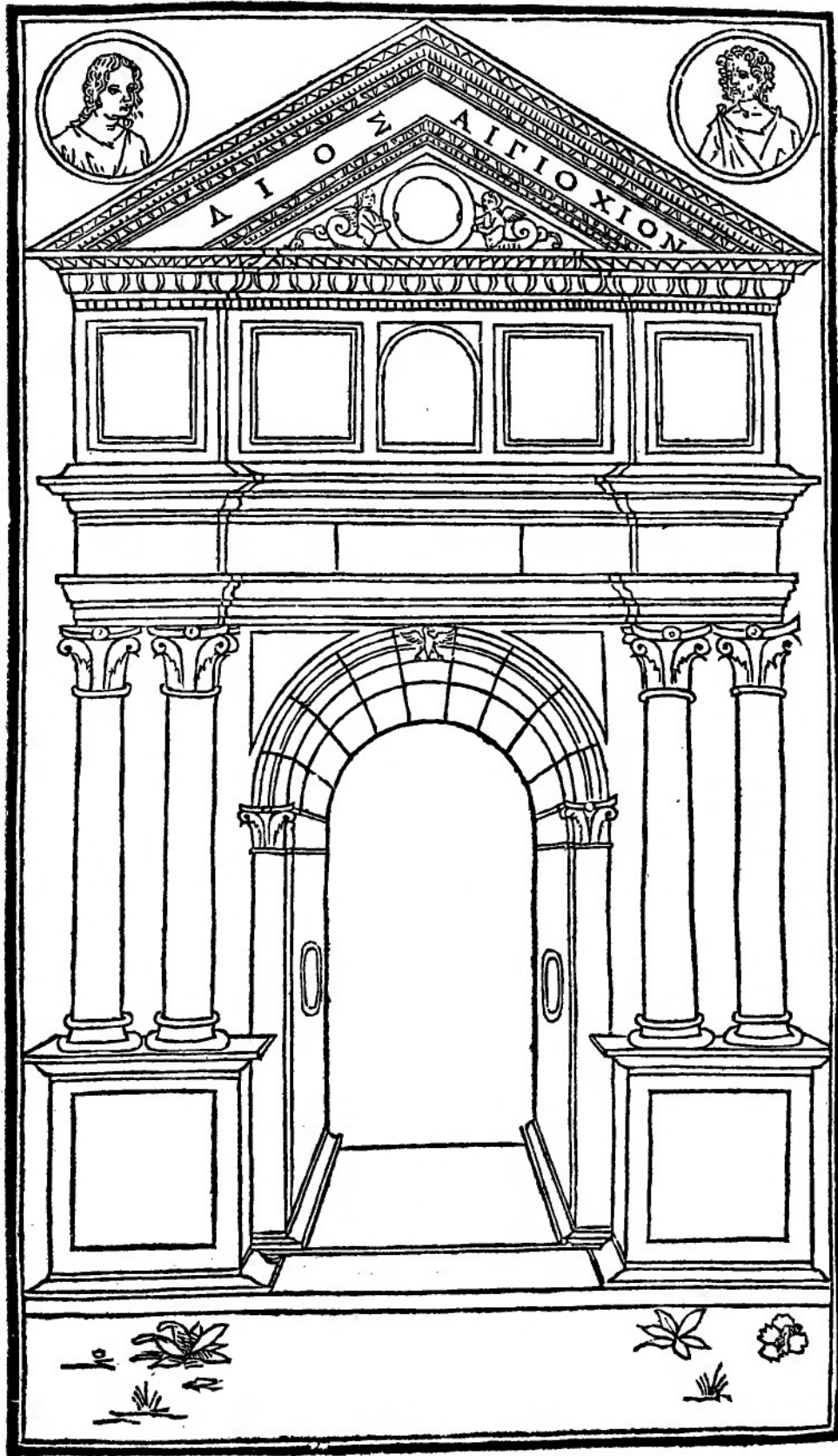


Illustration 16. An ancient gate of wonderful construction, which is minutely described in the text. In the right and left corners of this woodcut are the medallion busts of a man and woman in antique drapery.

This conspicuous porch and gate, most worthy to be beheld, thus stood of a marvellous composition, excellently disposed. If I had not explained the commodulation, and harmony hereof particularly, I might have been blamed for my prolixity and tediousness, and for wanting of fit words in the discription. And thus for this time hereof so much.

It must needs follow, that all the rest of the aforesaid court on every side was beautiful to behold, and of stately workmanship by that which still remained standing: as in the inward part the naves and columns carrying and bearing up an immeasurable and monstrous weight, and Corinthian columns of a lesser sort, a divine and unknown work abounding in variety of perfections as proportion required and needfulness did desire to bear up the burthen that was laid upon them. Their ornature and decking with works, and devices imitating the appareling of princely bodies endued as it were with an artificial reason. For as to a large big and corpulent body strong legs, and broad feet, are necessary to bear and carry the same: so in a modulate and well composed building, to sustain great weights, naves are appointed, and for beauty, Corinthian columns, and slender Ionics, are set upon them. And this whole work even after such sort as was requisite for the harmony thereof, even so it stood in an approved excellency.

With diversity of colours, sweetly set, and aptly disposed, the reflection of one beautifying another, and all together making a gracious object. Of porphyry, ophite, Numidian alabaster, pyropecil, Lacedemonian green, and white marble, diversely watered, and of andracine with white spots, and many others of strange sorts and divers commixtures.

I found one rare form of a base, in fashion like a cushion upon the plinth whereof stood two trochils or torrules, with an interposition of hypotracles or shafts, and astragals, with a supreme torus.

Divers places were hidden and covered over with winding felted and spreading Ivy, full of black berries, and green soft leaves here and there growing up, and hindering the inward object of the ancient work, with other mural and wall weeds coming out of the chinks and clefts, as the Bell-Flower, Venus' Navel, & Erogetnet, of some called Love, to whom he is grateful, bushing down again toward the ground, in other rifts grew Mouse-Ear, Polypody, Adientus or Lady's Hair, the jagged and curled Cithracus, the knotted Lunary Minor, Prick-Madam, Polytricon, or Golden-Locks and such like, which use to grow in decayed buildings, and old stone walls, so that many worthy pieces were invested and hidden from me, with such like weeds and green olives the garnishers of ruins.

There was in divers places inestimable huge downfalls of many columns or rather confused piles of broken stones, and unshapely culpins mounting up from the earth.

Among which downfallen pieces I might see the remainders of divers shapes of men of sundry sorts, many naked, other some having their members covered with folded and pleated induments, fast sticking to their naked proportions. Some standing upon the left foot, others upon the right in a straight sort, with their heads perpendicularly, ever the centre betwixt their heels, and some looking sideways in height, four cubits of six foot.

Others standing upon both feet, some deal distant one from another, and each one in a majesty sitting in their thrones, and the rest with a rare and modest grace in their best pleasing and appointed seats.

There also I beheld innumerable trophies, spoils of armour, and infinite ornaments, with the heads of oxen and horses of convenient bigness, and about their horns part of their garlands of leaves, fruits, twigs, branches and flowers, and some about part of their bodies, with little children riding upon them and playing, in so perfect a sort and wished order, as the most skilful workmaster full of variety, labour, study, and industry could devise and perform.

With what care and pain his abounding skill did plainly manifest, and with what pleasure the effect of his purpose did no whit obscure.

And with such an eurythmy or apt proportioning of members, he did show the subtlety of the art of lapidary, as if the substances had not been of the hardest marble howsoever, but of soft chalk or potters' clay, and with what conclansture the stones were couched, and by what artillery, rule and measure they were composed and set, it was wonderful to imagine.

This was the true art enucleating and discovering the ignorance that we work in, our detestable presumption, and publick condemned errors.

This is that clear and perfect light, which sweetly and with our unconstrained wills draweth our dim-sighted eyes to contemplate and behold the same. For none (unless it be he which of set purpose refuseth to behold it) but his eyes would dazzle with continual desire to see it.

This is that which accuseth horrible covetousness, the devourer and consumer of all virtue, a still biting and everlasting greedy worm in his heart that is captivated and subject to the same, the accursed let and hindrance to well disposed wits, the mortal enemy to good architecture, and the execrable idol of this present world, so unworthily worshipped, and damnably adored. Thou deadly poison to him that is infected with thee, what sumptuous works are overthrown, and by thee interdicted.

Herewithal I being ravished and taken up with unspeakable delight and pleasure in the regarding of this rare and ancient venerable monument of such a grace and admiration, that I knew not to which part to turn me first, here and there willingly looking about, and thereat amazed, considerately perusing over what the engraven histories presented unto me, as I removed myself from place to place, with an unknown delight, and unreportable pleasure to behold the same, gaping at them with open mouth, forgetting myself like a young child, never satisfying my greedy eyes and insatiable desire to look and overlook the exquisite perfection of the ancient work, I was spoiled and robbed of all thoughts whatsoever, the remembrance of my desired Polia, often occuring, only excepted. But with an extreme and deep-set sigh, let us leave her a litle, and return again to our continued purpose.

The Sixth Chapter.

Poliphilus entering a little way in at the described porch, with great delight he there also beheld how it was garnished and adorned, and after as he was coming out he met with a monstrous dragon whereat he was extreemly afraid, and compelled to run back into the building, and at last getting forth with much ado he came into a fertile place.



A great and commendable thing without doubt it should be, truly to describe, & from point to point, to set down the incredible work, and unimagined composition, of so vast a frame, and huge bigness, of so great a building with the excellency of the entrance, in a conspicuous and sightly place, conveniently situated, whereof my delight to behold them, did exceed the greatness of my admiration, breeding in me such a conceit so as I persuaded myself that Jupiter durst not undertake the like to the rest of the gods, & certainly believing that no workman, or human wit could compass so huge a frame, express so notable conceits, or imagine and invent so rare devices and so gorgeously to garnish them, in so singular an order and symmetry, to dispose them, and without supplement or correction perfectly to finish them. A rare and insolent pride in a building. Upon which occasion I was in some doubt and that not a little that if the natural historiographer had seen or heard of this, he would have scorned that of Egypt, and the cunning and industry of the working thereof, for that here in the sundry and divers works effected by many several workmen seemed in the perfections of their due proportion as if they had been performed by one himself.

He would also as lightly have regarded the skilful cunning of Sagrus the architect and other of fame, especially Simandrus, for the work of Memnon, who cut the three statues of Jupiter in one stone, the feet being above seven cubits long.

To this the representation of the magnanimous Semiramis carved out of the mountain Bagistanus must give place.

And letting pass to speak of the insolent greatness of the Pyramids of Memphis, those writers at large would have bent themselves to this description. And leaving unreported, the famous theatres, amphitheatres, baths, and buildings sacred and profane, carriages, of waters, and colossi, and that of Appolline translated by Lioculus. Or the temple dedicated to Jupiter by Claudius Caesar. Or that of Lisippus at Tarentum, or the wonder of Carelindius at Rhodes, and of Xenorodus in France, and in Rome. And the colossus of Serapius nine cubits long of smaragds or emeralds, or the famous Labyrinth of Egypt. Or the representation of Hercules at Tyre.

They would have accommodated their sweet styles, to the commendation heard of as above all other most excellent, although the Obelisk of Jupiter, compact of four frusts, forty cubits high, four cubits broad, and two cubits thick, in his deluber within the temple doth manifest itself to be a wonderful miracle.

Insatiable thus casting mine eyes, and turning up my countenance now this way & now that way, towards this huge & mighty frame, I thus thought with myself. If the fragments and remainder of so sacred an antiquity, and if the grit and dust of such a decayed monument, can breed a stupefaction in the admiration thereof, and cause so great delight to behold the same, what would it have done in chieftest pride.

After this my discoursing, reason persuaded me to suppose, that within might be the Altar of Venus for her mystical sacrifices and sacred flames, or the representation of her godhead, or the Aphrodite herself and her little archer, and therefore with a devout reverence,

my right foot being set upon the halowed limit of the door, there came towards me flying a white horix.<92>

But I suddenly without any further regard or curious forecast which with my searching eyes went in as the spacious and lightsome entry gave me leave, representing unto me such sights as merit, and are condign of everlasting remembrance. [The entry was] on either side lined with smoth polished marble, in the middle part whereof there was a round tablet, encloistered and compassed about with a green stone, very precious, and accordingly associated with curious workmanship. And the opposite of very black stone, scorning and contemning the hardness of iron, and clear and shining as a mirror. By means whereof as I passed by (unawares) I grew afraid at my own shadow, nevertheless I was by-and-by comforted with unexpected delight, for the place that occasioned my disquiet now offered unto me the ground of all sciences, historied in a visible manifest and expert painting.

And on either sides under the same beautiful and most noble tablets, there were placed all along seats of stone. The pavement neat and clean from dust, being made of ostracus.

And so in like manner the coloured upper ceiling was pure and void of spiders and cobwebs, by reason of the continual fresh air both entering in and going out.

The ceiling of the walls as aforesaid, mounted up to the bending of the arch from the capitals which stood upon their strict and upright antes even to the uttermost end of the entry, which was by my perspective judgement twelve paces.

From which perpolite ligature and fastened joints, the roof of the entry all the length thereof, did march with a hemicircubate flexure, answerable to the antes and straight sides of the afore-described porch, full of varieties and exquisite representments, rarely engraven and of little water monsters, as in the water itself in their right and well disposed plemmyrules, half men and women, with their fishy tails: some embracing one another with a mutual consent, some playing upon flutes, and others upon other fantastical instruments.

Some sitting in strange fashioned chariots, and drawn in them by swift dolphins, crowned and adorned with water lilies sutable to the furniture of the garnished seats: some with divers dishes and vessels replenished with many sorts of fruits, others with plentiful cornucopias, some coupled together with bands, and others wrestling as they did, riding upon hippopotamuses, and other sundry and uncouth beasts, with a chiloneal defence.

Some wantonly disposed, others to variety of sports and feasts, with lively endeavours and quick motions, most singularly well set forth, and filling all over the aforesaid arched soffit.

Along under the bending rise of the entry, I beheld a singular workmanship of sundry representments and counterfeits, in an excellent tesselature, bright shining like gold, and of divers other colours, with a border two foot broad, compassing about the turning cover of the roof, both under and above, and dividing them from the work, upon the plain sides, of so perfect and fresh colours, as if they had been new set, with a natural leafwork of an emerald green, upon a pumice or tawny ground, with flowers of cianees and phoenicees adulterated with curious knots and windings, and in the contained space of the aforesaid sides, I saw this ancient history painted.

Europa, a young lady, swimming into Crete upon a prestigious bull. And the edict of King Agenor to his sons Cadmus, Foenice, and Cilicia, to find out their deflowered sister, which thing they could not do, but after that they had valiauntly killed the scaly fierce dragon that kept the fair fountain: and consulted with Apollo, they determined with their followers,

and agreed to build a city, where the bellowing heifer should appoint, whereupon that country, even to this day carrieth the name of the bellowing of a cow, Europe. Cadmus built Athens; the other brother Phoenicia; the third Cilicia.

This work and mosaical painting, was rightly placed in order, as the beginning and end of the history required with fictions in their natural colours, their actions and degrees rightly expressed.

On the contrary side, I beheld in the same manner the wanton and lascivious Pasiphaëe burning in infamous lust, lying in a machine or frame of wood, and the bull leaping upon that he knew not.

After that the monstrous Minotaur with his shape shut and enclosed in the intricate labyrinth. And after that the imprisoned Dedalus, artificially making of wings for himself, and his young son Icarus, who unhappily not observing his father's rule, fell down headlong into the deep sea, lending unto the same seas his name, after his drowning. And his discreet father, being safe according to his vow, hanging up his wings in the temple of Apollo.

Upon the which I stood with open mouth attentively gazing with my eyes, and ravished in mind with the beauty of the history, so well disposed, so perfectly ordered, so artificially painted and curiously expressed, whole and sound, without any sign of decay, the strength of the glutinous substance, which joined and held the tessalature or chequers together, was such and so perfect. For therein the workman had taken great pain and showed a rare cunning.

And thus foot by foot I went forward boldly, examining and beholding what direction and art of painting he had observed with a pencilled distribution to make whole proportions in a smooth and flat plain. Some lines drawing near to my object, and some seeming as they had been afar off hardly to be discerned, and yet both of a like nearness. And the same again which was hardly to be seen, to offer itself more and more, to the judgement of the eye, with exquisite parergy and shadowing.

Waters, fountains, mountains, hills, woods, and beasts, in their natural colours, and distant one from another, with opposite light. And in apparel the pleats and folds so cunningly perfected and shadowed that as well in that as in all the rest, the art did seem to envy nature itself, and that not a little; whereat I greatly wondered.

After this manner I came to the further end, where the beautiful histories finished, and beyond the same more inward the darkness was such as I durst not enter, & coming back again I heard among the ruins a continuing noise like the cracking of bones or their rattling together, whereat I stood still, forgetting my fore-conceived delight, being interrupted therewith from the sweetness of the objects. At length I might hear a rustling as if a dead ox had been dragged upon the ground, the noise still approaching and coming nearer and nearer the porch that I was to pass out at, where I heard a great hissing of a huge serpent: the sudden fear I was in, made me past crying out for help, neither did I see how to escape, but by running into the dark and obscure vastness which before I was afraid to enter into.



Illustration 17. The terrified Poliphilus flying before the dragon.

Oh unhappy wretch oppressed with adverse and sad fortune, I saw in the entry of the door coming towards me, no hurtful lion crouching to Androclus, but a fearful and horrible dragon shaking her three-parted tongue against me, grating her teeth, and making a skritch or critching noise, her squamous and scaly hide trailing upon the flowered pavement, clapping her wings upon her wrinkled back, with a long tail folding and crinkling like an eel and never resting.<93> O hi me, the sight was sufficient to have affrighted Mars himself in the assuredness of warlike armour, or to have made tremble the strong and mighty Hercules, for all his molorchied and clubbed butt.<94> And to call Theseus back having begun his impressive and bold attempt, and to terrify the giant Typhon, and to make the proudest and stoutest heart whatsoever to quail and stoop. I wished myself the swiftness of Atalanta, being but young and unarmed, no way able to encounter with such a poisonable force, and perceiving his black infectious breath smoking out at his mouth. Being past all hope to slip by him, I devoutly cried for divine help. And suddenly turning my back, as fast as I could run, I conveyed my fearful body by the help of my swift pacing feet, into the inward part of the dark places, penetrating through divers crooked torments, ambagious passages and unknown ways.<95>

So that I thought to be in the inextricable frame of the prudent Dedalus, or of Porsena, so full of ways and winding turnings, one entering into another, to deceive the intent of the goer out, or in the roomy den of the horrible Cyclops, or the hollow cave of the thievish Carus. In such sort, that although my eyes were somewhat well acquainted with the darkness, yet I could see just nothing, But was glad to stretch out my arms from before my face, groping about me (like one that played Blind Sym) lest I should run my face against some pillars, and feeling with my feet softly before I did rest upon them for fear I should tumble down into some vault under this mighty pyramid.

And looking back, whether this fearful dragon did still follow me or no, the light was clean gone. And I remaining in a dark place, full of sundry turnings and crossing passages, in

a greater terror and more deadly heaviness of mind than Mercury making himself Ibis and Apollo, Threicia, Diana, into the little bird Chalomene. And Pan into two shapes. I am more afraid than ever was Oedipus, Cyrus, Croesus, and Perseus. And more trembling than the thief Thracilius in his bear's skin.<96> In sorrow more abounding than poor Psyche. And in more laboursome dangers than Lucius Apuleius, when he heard the thieves consulting to knock him on the head and kill him.

Oppressed and laden with all these aforementioned frights and terrors, I began to imagine that the dragon was flying about my head, and with the noise of her scratching teeth and tearing claws to take hold upon me with her devouring jaws: my heart giving me to understand, that the carnivorous wolf which I dreamt of, was a presage of this my last doubted end. And thus running up and down like a little poor pismire or ant, when the partridge is scratching upon their hillocks and picking of them up. With my watchful and attentive ears, listening if the horrible monster with her slimy and filthy poison and stinking savour were drawing towards me. And fearing whatsoever came first into my thought.

Finding myself unarmed, void of all help, in this mortal danger, and miserable perplexity, although that death is naturally bitter and hated, yet notwithstanding at that time, I did graciously esteem of it, which methought I could suffer willingly, but that will was insufficient: hope still looking, and persuading me of an uncertain, fearful, and unquiet life.

Alas how my soul and body were loath to leave one another, the sorrow whereof made me unwilling to entertain so cruel an enemy as death: whereupon I plucking up a good heart, thought thus.

Shall the greatness of my love so sweetly set on fire, now decay, frustrated of any effect, for if at this present I had been but presented with a sight thereof, I could have been yet the better satisfied.

But yet forthwith returning to the inward impression of my sweetest object, still dwelling in the secret of my heart, I fell into blubbering tears, for the loss of two so worthy jewels, that was Polia and my precious life. Continually calling upon her with deep sighs and singultive sobbings, sounding in the thick air, encloistered under the huge arches and secret dark covering, saying thus to myself.

"If I die here thus miserably, sorrowfully, and uncomfortably, all alone, who shall be a worthy successor of so precious a gem? And who shall be the possessor of such a treasure of so inestimable value? And what fair heaven shall show so clear a light? Oh most wretched Poliphilus, whither dost thou go unfortunate? whither dost thou hasten thy steps? hopest thou ever to behold again any desired good? Behold all thy gracious conceits and pleasant high delights builded in thy apprehensive thoughts, through the sweetness of love, are deadly shaken, and abruptly precipitated and cast down? Look how thy lofty amorous cogitations are shaken in pieces and annihilated. Ah me what incurious lot & malevolent constellations, have so perniciously driven, and deceitfully allured thee into this miserable obscure darkness? and now have despitefully led thee in a heap of mortal fears, and drowning in a deep sea of unspeakable sorrows. To the unmerciful devouring and sudden gobbling up of so filthy a monster, and to be rotted and digested in the stinking entrails of so foul a beast, and to be cast out in so vile a place. Oh lamentable and unaccustomed death. O miserable end of my desired life. Where are my eyes? what be they barren? Is their humor gone? Are there no more tears left to fall trickling down my blubbered cheeks? Well then I perceive that death is at my back, who did ever see such a change of fortune? Behold unhappy and wayward death, and the last hour, and accursed minute thereof at hand, in this darksome shade, where my body and flesh is appointed to be a food for so foul a beast. What fury? what cruelty? what misery more

monstrous can a mortal creature suffer. That sweet and pleasant light should be reft from them that be alive, and the earth denied to them that are dead. What hoggish calamity, and deformed mishap, so grievously and untimely shall abandon from me my most desired and flourishing Polia. Farewell the mirror of all virtue, and true perfection of beauty, farewell."

And thus beyond all measure tossed and tumbled in such and so great afflictions, my very soul was vexed within me, striving to be set at liberty from my unfortunate and feeble body, passing up and down I knew not where. My legs weak, feeble and faltering under me, my spirits languishing, and my senses in a maner gone from me. Saving that I called devoutly upon the omnipotent God to have pity upon me, and that some good angel might be appointed to conduct me out. And with that behold I discovered a little light. To the which, how gladly I hasted, let every one judge what he would do in such a perplexity.

I saw an everlasting lamp, burning before an altar that was five foot high, and ten foot broad, with the images of gold standing thereupon, which I could not very perfectly behold, notwithstanding the burning lamp, the grossness of the air was such and so great an enemy to the light.

And always with attentive ears I diligently harkened, as not yet rid of fear, and somewhat I saw, the dim images and the large foundations, and fearful vaults, and subterranean buttresses or upholders and strengths, here and there in infinite places distributed, and many huge and mighty pillars, some four square, some six square, some eight square, aptly set under and proportioned to sustain the vast bigness of the weighty pyramids.

There I having small delight to make any long stay, I intended to take an unknown way further in, which my undertaken course, I espied a light which so long I had wished for, coming in at a litle wicket as small as I could see.

Oh with what joy, and with what a glad heart, I beheld it, and with what cheer did I hasten my steps towards it. Perchance faster than Canistius or Philonides^{<98>} my unbridled gladness and extreme desire to come near thereunto was such, that I revoked and haled back again the divorce of my discontented and irksome life, successively comforting my perturbed mind and quailed heart. Somewhat refreshing and reassuring myself, filling up again my evacuated and empty heart, and replenishing the same with his old cogitations.

Now I settled myself more towards my lovely Polia, and bound my affections more surely to her. Being persuaded and firmly opinionated, that this sight was a trance in love, for showing that I should die and lose my love. Oh how extremely did it vex me. Neither did it refuse or make resistance to any sharp and new assault of love, which in my stricken and sore wounded heart would lie festering and feeding of himself.

And by this time, all lets and hindrances passed over, a spacious and large going out was offered unto me. Then by means of the clear light I was somewhat comforted, and reassuming and gathering together again my wandering thoughts, and restoring my prostrate force, my suspected and unknown voyage, made me to set out in running: so as the nearer I came to the door, the bigger methought it grew. To the which at last by God's will, Polia in my amorous breast bearing a predominant vigour, I came, not ceasing to continue forward my fast course: my hands which before I groping held forth, to keep me from running against pillars, I now used like a pair of oars to hasten me away.

Thus traveling on safely, I came into a very pleasant sight and country, in the which I was not yet without fear, and not daring to rest me down, the impression of the horrible monster was so fresh in my mind, that methought I still heard him behind me, and therefore I could not so easily forget him. But was rather persuaded to go on further: first because the country was so fertile, pleasant and beautiful: Secondly, that I might get far enough off from

the place wherein I was so lately affrighted. That then I sitting down, might rest myself, and set my mind together again, and forget this conceived dread, at my entrance in of the gate, the apparation of the white horix^{<92>} graciously coming again into my retaining memory, an exhortatory provocation, and good occasion to animate and comfort me, because that to auguries it was a grateful and propitious sign of good luck.

At last I was resolutely persuaded to commit myself to the benignity of my good fortune, which some time might be unto me an officious and bountiful handmaid, of prosperous events. ^{<99>} And therewithal pricked forward and provoked to continue on my walk, whether my weary and feeble legs would conduct and bring me. And yet I was (as in good sort became me) somewhat doubtful to enter into such a place, (being unknown unto me) where perchance it was not lawful for me to come. Albeit that I was herein more audacious and bold a great deal, than in the entrance of the gorgeous porch. And thus my breast fast beating, and my mind perplexed, I said to myself.

"There is no cause that should lead me to turn back again, all things considered: is not this a safer place, and more fit to fly from danger? Is it not better to hazard a man's life in the light and clear sun, than to die and starve in a blind darkness?" And so resolved not to turn back any more: with a deep set sigh, I called into memory, the pleasure and delight that my senses had well near lost: for the work which I had seen was full of marvellous wonders, and thinking by what means I was deprived of them, I called to remembrance the brazen lions, in Solomon's Temple, which were of such fierce countenances, as that they would bring men to forgetfulness.

And into such an estate I was afraid that the dragon had brought me, that so excellent and marvellous works, and rare inventions, in a manner impossible for any human creature to perform, worthy to be manifested, and by myself diligently perused, should now be fled out of my sucking remembrance, so as I should not be able to make a true report of them: but therein I contraried myself: neither did I find that I was in a lethargy passion: But that I very well remembered and held without any default in order and proportion whatsoever I had seen and beheld. And that the monstrous and cruel beast was a very lively substance, and no fiction, the like of any mortal man seldom seen, no not of Regulus. The very remembrance whereof, made my hair stand right up, and forthwith moved me to mend my pace.

Afterward returning to myself, I thought thus. Here without all doubt (for so I imagined by reason of the glorious bounty of the beautiful soil) is no habitation but for civil people, or rather for angels and noble personages, and a place for nymphs to frequent unto, or for the gods and ancients, monarchs and princes, in so much as my persuasive desire did provoke forward my restrained pace, causing a perseverance in my late begun journey. And thus as one captivated and subject to the sharp spur of unsatiable desire, I purposed to hold on whether the fairness of my fortune should conduct me, as yet but indifferent and rather languishing.

Now come to behold a fair and plentiful country, fruitful fields, and fertile grounds, I did exceedingly commend the desire that moved me first to enter into them. But especially to give thanks to him that had brought me out from the fearful place, which now I little regarded being far enough off from it.

The Seventh Chapter.

Poliphilus showeth the commodiousness of the country whereinto he was come, in his travelling within the same, he came unto a goodly fountain, and how he saw five fair damsels coming towards him, and their wondering at his coming hither, assuring him from hurt, and inviting him to be a partaker of their solaces.



Thus gotten forth of this fearful hell, dark hollowness, and dreadful place (although it were a sacred to Aphrodite and reverend temple) and being come into a desired light, lovely air, and pleasant country, full of contentment: I turned myself about to look back at the place from whence I came out, and where my life, my life that lately I esteemed so lightly, was so greatly perplexed and dangered, where I beheld a mountain unnatural, with a moderate ascension and steep rising, overgrown and shadowed with green and tender leaves of masty Oaks, Beeches, Wainscot Oaks, Elms, Cerries, Aesculies, Cork trees, Yew trees, Holly or Hulver, or Acilon.

And towards the plain, it was covered with Hamberries,^{<139>} Hazels, Filberts, *Prunus*, Print or Privet, and whitened with the flowers thereof: bi-coloured Xeapie, being red towards the north, and white against the South, Plane trees, Ash trees, and such like, spreading and stretching out their branches: folded and embraced with the running of Honeysuckles or Woodbines, and Hops, which made a pleasant and cool shade. Under the which grew Lady's Seal or Rape Violet, hurtful for the sight, jagged Polypody, and the Triental and Four-Inched Scolopendria or Hart's tongue, Helleborus Niger or Melampodi, Truffles, and such other umbriphilous herbs and wood flowers, some adorned with them, and some without.

So that the mouth of the dark place, out of the which I had escaped, was in a manner within the high mountain all overgrown with trees.

And as I could conjecture it was just against the afore spoken of frame, and in my judgement it had been some rare piece of work, more ancient than the other, and by time wasted and consumed, now bearing Ivy and other wall trees, and so was become an overrown wood, that I could scarce perceive any coming out, or mouth for easy passage but even for a necessity, for it was round about compassed and environed with bushes and spreading trees, so as I was never determined to enter in there again.

In the straight passage of the valley betwixt the extended and high mounting rocks, the air was dim by reason of the retained vapours, and yet I was as well pleased therewith as Apollo at his divine birth.

But letting pass this hole, from the which I got out by stooping, let us come forward to the sweet liberties which I next beheld, and that was a thick wood of Chestnuts at the foot of the hill, which I supposed to be a soil for Pan or some silvan God with their feeding herds and flocks, with a pleasant shade, under the which as I passed on, I came to an ancient bridge of marble with a very great and high arch, upon the which along winning to either sides of the walls, there were convenient seats to rest upon, which although they were welcome to my weary body, yet I had more desire to go on forward, upon which sides of the bridge, just over the top of the arch, there was placed a porphyry table with a gorgeous border of curious workmanship, one table on the one side and another on the other side, but that one the left side was of ophite.

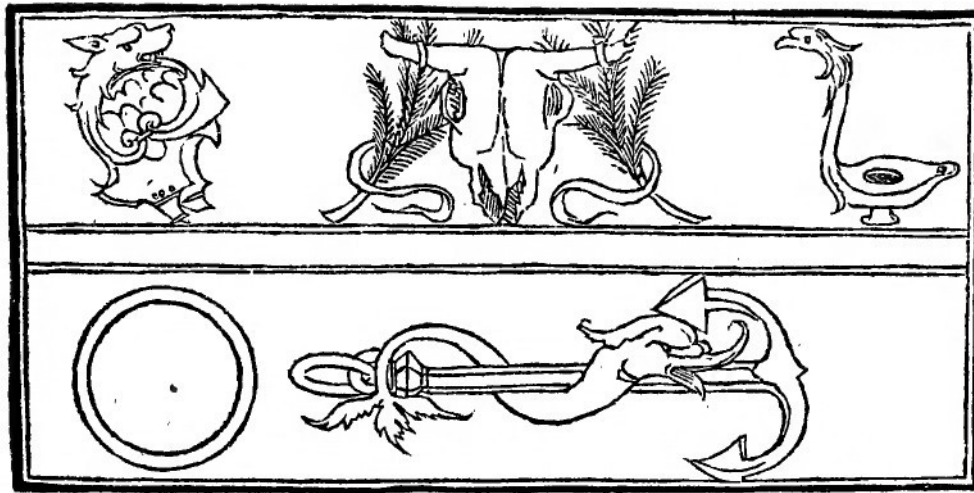


Illustration 18. Emblematic devices, described below.

Upon the table on my right hand as I went I beheld Egyptian hieroglyphs on this sort.

An ancient helmet crested with a Dog's head.

The bony scalp of an ox with two green branches of trees bound fast to the horns. And an old lamp. Which hieroglyphs, the branches excepted because I know not whether they were of Fir tree, Pineapple, Larix or Juniper, or such like: I thus interpret.

PATIENTIA EST ORNAMENTUM, CUSTODIA ET PROTECTIO VITAE.<100>

On the other side there was engraven a circle, then an Anchor with a dolphin winding about the strangule thereof, which I conjectured should signify this,

SEMPER FESTINA TARDE.<101>

Under which ancient, sure, and fair bridge, did run a most clear swift water, dividing itself into two several currents, the one one way and the other another, which ran most cold, making a soft continual still noise, in their freezed, broken and nibbled channels, by their eaten in and furrowed bank, full of stones, covered over and shadowed with trees, their spreading roots appearing in the same bare, and about them hanging Tricomanes, Adiantum and Cymbalaria, and bearded also with divers small herbs as use to grow about the banks of rivers.

The wood that I have spoken of, was to look upon very pleasant, neither over thick or more large in compass than a man would wish, but building a delightful shadow, the trees full of small birds and fowls.

Right forward, the bridge did extend itself, and lead towards a large plain, resounding all over with the sweet chirpings, melodious recordings, and loud singing of them. Wherein were leaping and running little squirrels, and the drowsy dormouse, and other harmless beasts.

And after this manner as aforesaid, this woody country showed itself, environed about with high mountains as much as a man might look unto, and the plain covered all over with a fine variety of sundry sweet herbs, and the clear channels of crystalline streams, sliding down along the hills with a murmuring noise into the level valley.

Adorned and beautified with the flowering Bitter Olive, Laurel, White Poplar, and Lysimachia, Black Poplar, Alders, and Wild Ash.

Upon the hills grew high Fir trees unarmed, and the weeping Larix, whereon turpentine is made, and such like.

When I had well considered of this so fruitful and so commodious a place for cattle and beasts to be fed in and kept, (for it looked as though it would desire a shepherd's company and a pastoral song) I mused what should be the occasion, that so commodious a place should lie uninhabited. And casting my eyes further on forward into the plain before me, and leaving this fore-described place, I might perceive a building of marble, showing the roof thereof over the tender tops of the compassing trees. At the sight whereof, I grew wonderfully glad and in good hope, that there yet I should find some habitation and refuge. To the which without delay I hastened myself. And being come thereunto, I found a building eight square, with a rare and wonderful fountain: which was not altogether amiss. For as yet I had not quenched and slaked my thirst.

This building was eight-cornered, small towards the top and leaded. Upon one side there was placed a fair stone of pure white marble four-cornered, half as long again as it was broad, which latitude as I supposed was some six foot.

Of this goodly stone were exact two litle half pillars, chamfered with their bases, holding up a straight cyma, with a gule and adjected denticulature & cordicules, or work of hearts, with their capitals under a trabet, zophor and cornice, over the which was a trigonal contained, in the fourth part of the stone smooth and plain without any workmanship in the table thereof saving a little garland, within the which were two doves drinking in a small vessel.

All the space unspoken of inclusive was cut in and evacuated, betwixt the pillars, the gulature and overthwart trabet, did contain an elegant cigrued nymph. And under the cyma was another quarter wrought with toruses, torques, balls and a plinth.

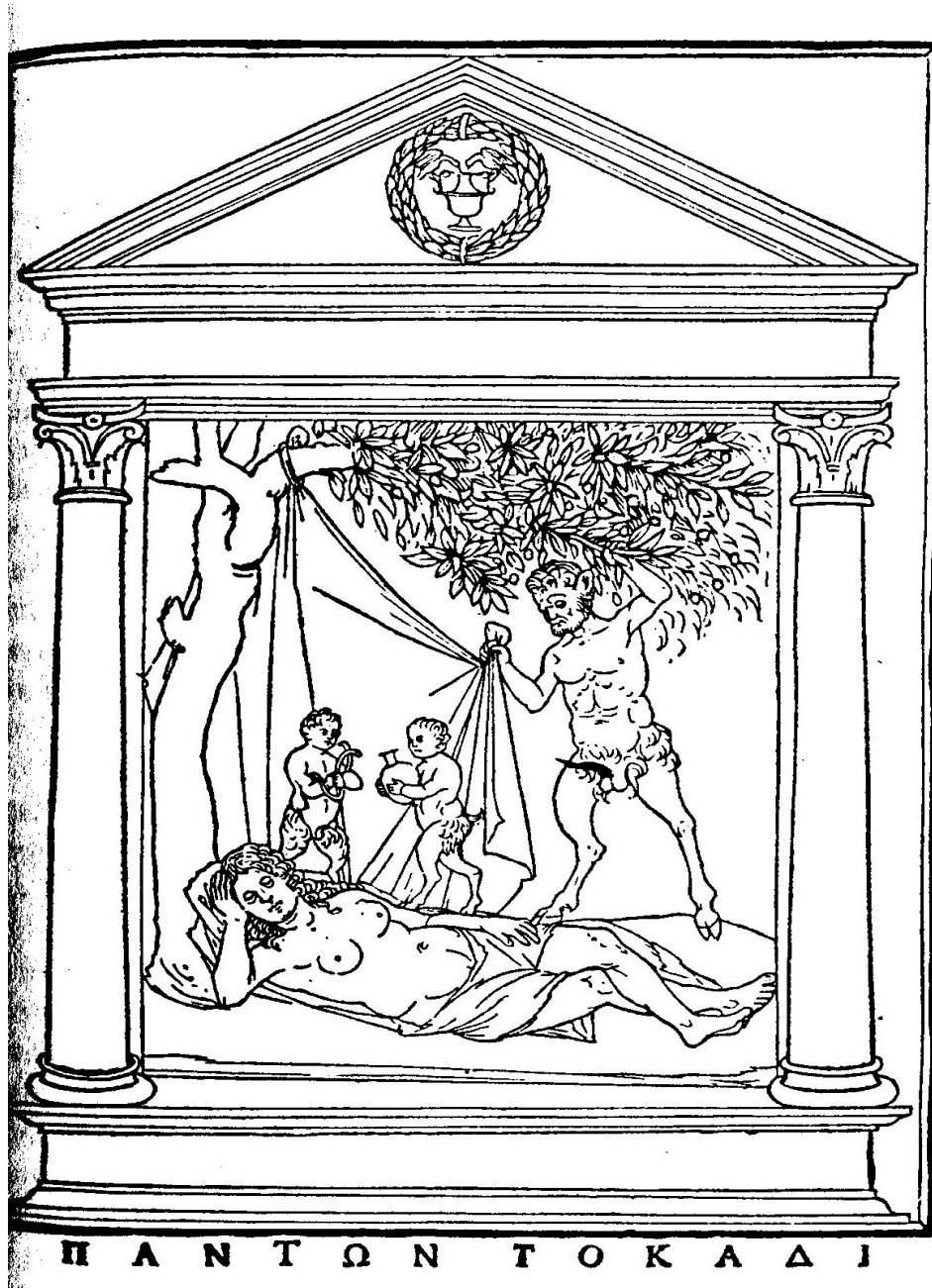


Illustration 19. Architectural frame, part of a marble fountain, with two Corinthian pilasters; in the tympanum, a laurel-crown encircling a vase out of which two birds are drinking. The frame encloses a relief representing a sleeping nymph and satyrs.

Which fair nymph lay sleeping upon a folded cloth, lap, and wound up under her head. Another part conveniently brought over her, to hide that bare which was womanly & meet to be kept secret. Lying upon her right side with that subjected arm retract, and her open palm under her fair cheek, whereupon she rested her head.

The other arm at liberty, lying all along over her left loin stretching to the middle of her goodly thigh. By her small teats (like a young maid's) in her round breasts did sprout out small streamings of pure and clear fresh water from the right breast as it had been a thread, but from the left breast most vehemently. The fall of both of them, received in a vessel of porphyry stone, with two receptories joining together in the same vessel, separated and distinct from the nymph six foot, standing upon a convenient frame of flint stone. Betwixt either of the receptories, there was another vessel placed, in the which the waters did strive

together and meet, running out at the cut and appointed places, in the middle limbus of their receptories, which waters commixed out of that vessel, unladed themselves into a little channel sliding away, and what with one and what with the other, all the herbs and flowers adjoining, and about were bountifully benefited.

That of the left breast did spin up so high, that it did not wet or hinder any that would suck or drink of the water that streamed and sprung out of the right breast.

And this excellent image was so definitely expressed, that I fear me Praxiteles never performed the like for Venus, to Nicomides the King of Caria which idol he appointed to be adored of his subjects, although the beauty thereof were such that it moved that filthy people to fleshly concupiscence.

But I was persuaded that the perfection of the image of Venus was nothing to this, for it looked as if a most beautiful lady in her sleep had been changed into a stone, her heart still panting, and her sweet lips ready to open, as if she would not be so used.

From her head her loose tresses lay waving upon the suppressed covering, folded and pleated and as it were scorning the hairs of the inglomed cloth, her thighs of a convenient bigness and her fleshy knees somewhat bending up, and retracted towards her.

Showing her straight toes as it were entreating her fingers to handle and strain them, the rest of her body answerable to the perfections of these several proportions.

And behind her the shadowing of the leafy Memerill or Arbutus full of soft small apples and fruit, and pretty birds as if they had been chirping and singing of her asleep.

At her feet stood a satyr in prurient lust upon his goatish feet, his mouth and his nose joining together like a goat with a beard growing on either sides of his chin, with two peaks and short in the midst like goat's hair, and in like manner about his flanks and his ears, grew hair, with a visage adulterated betwixt a man's and a goat's, in so rare a sort as if the excellent workman in his carving had had presented unto him by nature the idea and shape of a satyr.

The same satyr, had forcibly with his left hand bent an arm of the Arbutus tree over the sleepy nymph, as if he would make her a favourable shadow therewith, and with the other hand holding up a curtain by one of the sides that was fastened to the body of the tree.

Betwixt the comare Memerill or Arbutus, and the satyr, were two little satyrs, the one holding a bottle in his hands and the other with two snakes folding about his arms.

The excellency, delicatness and perfection of this figment and workmanship cannot be sufficiently expressed.

This also helping to adorn the sweetness thereof that is the whiteness of the stone, as if it had been pure ivory. I wondered also at the working of the cloth covering as if it had been woven: and at the boughs, branches, and leaves, and at the little birds, as if they had been singing and hopping up and down upon their pretty feet in every joint single and pounce made perfect, and so the satyr likewise. Under this rare and wonderful carved work betwixt the gulatures and unduls in the plain smooth was graven in Attic characters this poesy
PANTON TO KAAI: (panton to kadi).<102>

The thirst which I had gotten the day before was so increased, that I was provoked now to slacken the same, or rather enticed with the fair beauty of the instrument, the coolness whereof was such, as betwixt my lips methought it stirred and trembled.

And round about this pleasant place, and by the rippling channels, grew Vaticanium, Lily-of-the-valley, and the flowering Lysimachia or Willow Herb, the sorrowful Reeds, Mint,

Water Parsley, Balm, Hydrolapathos or Water Sorrel, and other approved herbs, and fine flowers, a little channel coming by a sluice from the bridge, entering in and unlading itself, was the cause of a goodly fair pool, broad and large, in a very good order, trimmed about and beautified with a fence of sweet Roses and Jessamine. And from thence running over it, dispersed itself, nourishing and visiting the next adjoining fields and ground, abounding in all sorts of herbs, flowers, fruits, and trees.

There grew also great store of Cynaria, grateful to Venus, wild Tansy, Colocassia, with leaves like a shield, and garden herbs.

And from thence beholding the plain fields, it was wonderful to see the greenness thereof powdered with such variety of sundry sorted colours, and divers fashioned flowers, as yellow Crowfoot or Golden Knop, Ox-Eye, Satyrian or Dog's Stone, the Lesser Centaury, Melilot, Saxifrage, Cowslips, Lady's Fingers, wild Chervil or Shepherd's Needle, Navens Gentil, Cinquefoil, Eyebright, Strawberries, with flowers and fruits, wild Columbines, Agnus Castus, Millefeuille, Yarrow, wherewith Achilles did heal Telephus, and the rust of the same spear's head that hurt him. With the white Muscarioli, be flowers and Panenentes in so beautiful and pleasant manner, that they did greatly comfort me (having lost myself) but even with the looking upon them. And here and there in a measurable and well disposed distance and space between, in a convenient order and sweet disposed sort by a just line, grew the green and sweet smelling oranges, lemons, Citrons, Pomegranates, their water boughs bending down within one pace of the ground, covered with leaves of a glassy green colour, of a great height and turning down again their tops, laden with the abundance of their flower and fruits, breathing forth a most sweet and delectable odoriferous smell. Wherewithal my appalled heart did not very lightly revive himself (it might be in a pestilent air and contagious and deadly savour.)

For which cause I stood amazed and in great doubt what to think or do, and the rather because in that place I had seen such a marvellous fountain, the variety of herbs, the colours of flowers, the placing orderly of the trees, the fair and commodious disposition of the seat, the sweet chirpings and quiet singing of birds, and the temperate and healthful air. And which I could very well have been contented withal, and the worst of them might well have contented me, if I had found any inhabitant there. And somewhat I was grieved that I could no longer abide in such a place where so many delightful sights did present themselves unto me. Neither was I advised to my better safety and content which way to turn me.

Standing thus in such a suspense of mind, calling to remembrance the danger that I had lastly escaped and the present place that I was newly entered into, and thinking upon hieroglyphs that I did see in the left side of the bridge, I was in doubt, to hasten myself towards any unadvised adverse accident. And that such a monument and warning worthy of golden letters, should not be set in vain to them that passed by, which was *Semper Festina Tarde*.^{<101>} Behold of a sudden behind me I heard a rustling noise, like the wind or beating of a dragon's wings. Alas I knew not what it should be. And suddenly ispasurated and turning myself about, I might perceive upon one side of me many Silique trees of Egypt, with their ripe long cods hanging and beating one against another with the wind, had felled down themselves, which when I perceived, I was soon quieted, and began to make sport at my own folly.

I had not continued long thus, but I hard a singing company of gallant damsels coming towards me (by their voices of young and tender years) and fair (as I thought) solacing and sporting themselves among the flowering herbs and fresh cool shadow, free from the suspect of any man's sight, and making in their gate a great applause among the pleasant flowers. The incredible sweetness of her musical and consonant voice, conveyed in

the roriferous air, and spreading itself abroad with the answerable sound and delectable report of a warbling harp (for the trial of which novelty, I couched down under the low boughs of the next adjoining bushes, and saw them come towards me with gracious gestures) her maidenly head attired and bound up in fillets of glistening gold, and instrophiated redimitted, garnished over and beset with flowered Myrtle, and upon her snowy forehead, branched out her trembling curled locks, and about her fairest shoulders, flew her long tresses after a nymphish fashion artificially handled.

They were apparelled in Carpathical habits of fine silk of sundry colours, and weavings of three sorts, one shorter, and distinct from the other. The nethermost of purple, the next of green silk, & gold or tissue, and the uppermost of curled white sandal, girded about their small waists with girdles of gold, under the lower parts of their round breasts. Their sleeves of the same curled sandal, often doubled, which bettered and graced the subject colour. And tied about their wrists with ribbons of silk, tagged with goldsmith's work. And some of them with pantofles upon their shoes, the upper part of the pantofle of gold and purple silk, leafwork, showing through betwixt the void spaces of the leaves, the fine proportion of their pretty illaquiated and contained feet.

Their shoes coming straightly under their ankles, with two laps meeting upon their insteps, and closed fast either with buttons or clasps of gold after a fine manner. Above the hems of their nether garments, there compassed about instead of guards an embroidered work of hearts, which now and then blown up with the gentle air, made a discovery of their fine legs.



Illustration 20. Poliphilus meeting five nymphs.

And as soon as they were aware of me, they left off their song and stayed their nymphish gait, being amazed with the sight, and of my coming into this place, marvelling together, and whisperingly inquiring of me, one of another, for I seemed unto them a rare and unusual thing, because I was an alien and stranger, and by chance come into so famous and

renowned a country. Thus they stayed still, sometimes looking down upon me, & again muttering one to another. I stood still like an image. Oh woe was me, for I felt all my joints quake like the leaves of an aspen, in a bitter wind, and I was afraid of the presaging poesy that I had read, otherwise advising me, whereof I now thought to late to experience the effect thereof, and looking for no other event, I remained as doubtful of the divine vision, therewith as much deceived as Semele with the feigned shape of the Epidaurean Beroe. Alas I trembled and shook like the fearful hind calves at the sight of the tawny lions roaring out for hunger.

Contending and striving with myself, whether it were better for me submissively to kneel down, or else to turn me about and fly from them (for they seemed to me by their behaviour, to be courteous young women, and besides their humanity of a divine benignity) or to remain still unmovable. At length I determined to make trial, and put myself forward to whatsoever would follow, being very well assured, that by no means I should find any inhumanity or cruel dealing by any of them, and especially, because that innocence carrieth always his protection with him. And thus somewhat comforting my fearful mind, and yet restrained with shamefastness, knowing that I was unworthily come into this shadowy place, and solitious company of divine and delicate nymphs, my guilty and troubled mind, telling me that it was rashly and over-boldly done, and that they were it might be, prohibited places, and a forbidden country for a stranger to frequent. And thinking thus and thus with myself: one amongst the rest of a more bold and audacious spirit, very hardly spake unto me, saying, "Ho, who art thou?" At her speech I was half afraid, and of myself ashamed, both ignorant what to say, or how to answer: my voice and spirit being interdicted, I stood stone still like a dead image. But the fair damsels and beautiful nymphs well advised, that in me was a real and human personage and shape, but distempered and afraid, they drew all of them more nearer unto me, saying, "Thou young man, whatsoever thou art, and from whencesoever thou art come: Let not our present aspects any whit dismay thee, or occasion thy discouragement nor be no whit afraid, for here thou shalt not find any cruel customs, or cause of discontent, but free from displeasures, and therefore be not afraid to discover thyself, and tell us what thou art."

By this motion having called back again my forgotten and lost senses, comforted with their fair, pleasant, and favourable aspects, and recovering myself with their sweet speeches, with a very good will I made this answer unto them.

"I am the most disgraced and unhappiest lover that the whole world can afford. I love, and she whom so greatly I esteem, and so earnestly I desire, I neither know where either she or myself is. And by the greatest and most dangerous hap that can be imagined I am come hither. And now with provoked tears down falling from my watery eyes along my pale cheeks, and bowed down to the earth prostrating myself to your virginal feet I humbly crave and sue for your favourable graces."

Whereat their soft and tender hearts moved with pity towards me, and half weeping with me for company, and as it were dutifully striving with their arms to lift me up from the ground, with sweet and comfortable speeches, they courteously spake unto me.

"We are certainly persuaded and know full well (poor wretch) that few or none can escape by that way which thou art come, and therefore be not unthankful to that divine power, which hath thus preserved thee. And now be not doubtful or afraid of any adverse accident or grief to assail thee. Therefore quiet, comfort, and settle thy heart to rest. For now thou art come as thou mayest evidently perceive, and plainly see, into a place of pleasure and delight, abandoning strife and discontent. For our uniformed ages: the seat unchangeable, the time not stealing away, the good opportunity, the gracious and sociable familiarity, enticingly doth allure us thereunto, and granteth unto us a continual leisure. And this also thou must

understand, that if one of us be merry and delightsome, the other showeth herself the more glad and pleasant, and our delectable and perticipated friendship, is with an attentive consideration perpetually united and knit together. One of us increasing another's content, to the highest degree of delight, and most convenient solace.

"Thou seest also that the air is healthful, the limits and bounds of this place very large: of herbs full of variety, of plants diversely abounding, and with fruits plentifully laden; environed and defended with huge mountains and rocks, well stored with harmlesss beasts, and fit for all pastimes and pleasures, replenished with all kind of fruits and grains, universally growing, and full of goodly fountains."

Another said: "Understand, unknown, (and yet assured guest,) good friend, that this territory is more fruitful than the fertile mountain Taurus in the aquilonal aspect, whose frame doth swell so much, that their clusters of grapes be two cubits long, and that one fig tree will bear seventy bushels."

The third: "This famous and spacious country, exceedeth the fertility of the Hyperborean Island in the West Indies, or the Portugal of Lusitania, now usurped and tyrannized by the insolent Spaniard, nor Talga in the Caspian mountains." The fourth affirmed in her commendation of that country, that the plentifulness of Egypt was but to be accounted scarcity, in respect of that although that it were thought to be the garden of the world.

And the last, of a choice countenance and sweet pronunciation above the rest, added thus much, saying,

"In this fair country you shall not find any large fenny grounds, or offensive or sickly airs, or craggy and unfertile mosses, but fair and pleasant hills, environed and walled about with steep and unpassageable rocks, and by means thereof, secure and free from all dangers and fear. We want not any thing which may breed delight, and cause a sweet content. Besides all this we are attendant upon a renowned and most excellent Queen of large bounty and exceeding liberality, called Eleuterilyda, of great pity and marvellous clemency, ruling with great wisdom, and with kingly government, with great pomp, in an accumulated heap of all felicity, and she will be greatly delighted, when we shall present thee unto her sacred presence, and majestical sight. And therefore cast away, shake off, and forget all afflicting sorrow, and frame thyself and thy affrighted spirits to entertain of our comforts, solace and pleasure."

The Eighth Chapter.

Poliphilus settling himself under the assurance of the five nymphs, went with them to the baths where they had great laughter in the device of the fountain, and also by his unction. Afterward being brought to the Queen Eleuterilyda, he did see many things worthy of regard, but chiefly the work of a fountain.



I being thus courteously entreated of these gracious and pitiful nymphs, and having my safety by them sufficiently warranted with sweet comforts, reviving my decayed spirits. To whatsoever might seem grateful and pleasing unto them, so much as was convenient for me, I framed myself to offer my service. And because that they had boxes of sweet perfumes, and casting bottles of gold and precious stone, looking-glasses in their delicate and fair hands, and pure white veils of silk pleated and folded up, and other necessities to be used in bathing, which I offering to help them to bear, they refusing say thus unto me: that their coming into this place was to bathe, and therewith showed me that it was their pleasure that I should go with them, for (said they) the fountain is here hard by, have you not seen it. And I reverently made them this answer.

"Most fair nymphs, if I had a thousand tongues and knew how to use them all, yet could I not render sufficient thanks for your gracious deserts, and make requital of your great favours, because you have restored unto me my life. And therefore if I should not consent and yield unto you my service and company, I might well be accounted of a churlish disposition. For which cause, amongst you I had rather be a servant, than in another place a lord and commander, for that (so far as I can conjecture) you are the tenants and chamberfellows of all delight and true felicity."

You shall understand that I did see a marvellous fountain of a rare and wonderful workmanship, as never before my eyes did behold, and so much my mind was occupied in the regard of the strangeness thereof, and to quench my great thirst, that I did look for no further benefit.

One pleasant nymph spake thus merrily unto me saying, "Give me thy hand, thou art very welcome. Thou seest at this present here, that we are five companions, and I am called Aphea, and she that carrieth the boxes and white clothes Offeressia. This other with the shining glass (our delights), her name is Orassia. She that carrieth the sounding harp is called Achol, and she that beareth the casting bottle of precious liquor, is called Genshra.<103> And we are all now going together to these temperate baths to refresh and delight ourselves. Therefore you also (seeing that it is your good hap to be amongst us) shall be willing to do the like, and afterwards with a very good will we will make our repair to the great palace of our sovereign.

"Who is most merciful, bountiful, and liberal, and willing to help and further you, in your intended loves, burning desires, and high conceits. Pluck up a good heart, man, come let us go on."

With pleasurable actions, maidenly gestures, suasivious behaviours, girlish sports, wanton regards, and with sweet words they led me on thither, being well content with every present action, but that Polia was not there to the suppliment of my felicity, and to have been the sixth person in the making up of a perfect number.

Further, I found myself aggrieved, that my apparel was not conformable to this delicious consort, but growing into some household familiarity, I disposed myself to be affable with them, and they with me, till at last we came to the place.

There I beheld a marvellous building of a bath eight square, and at every exterior corner, they were doubled together two piles, in fashion of a pike, from the level of the foundation, the subject areobates circumcinct and ribbed about. And after them followed the utmost of like bigness, from the ground of the other, with their capitals set under the straight beam, with a border above, under a cornice going round about. Which border was beautified with excellent carved work, of litle naked children passing well set forth, and equally distant one from another, with their hands intricately tied and wrapped about, and in them holding little bundles of small green boughs, instrophiated together. And above the said cornice, did mount up (by an elegant arching) an eight square spire, imitating the subject. Which from corner to corner was cut through with a marvellous workmanship of a thousand sundry fashions, and closed again with quarrels of crystal, which afar off I did take to be lead.

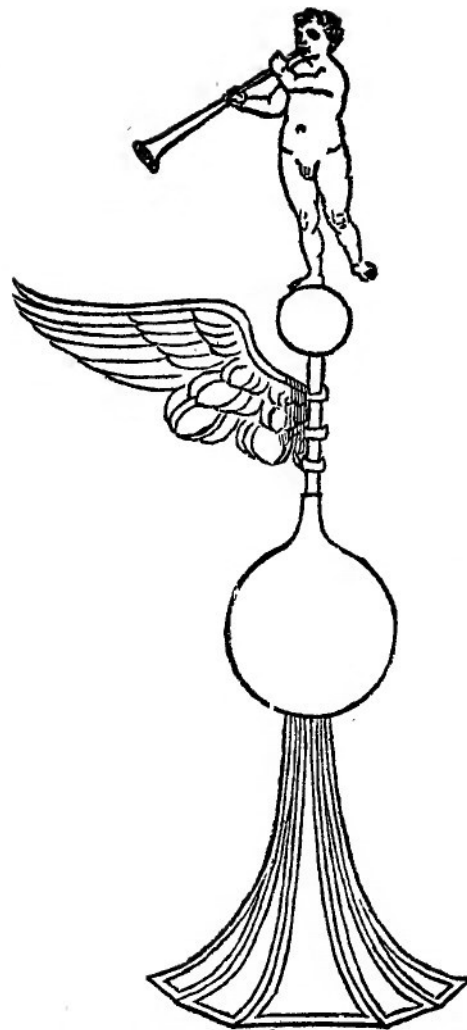


Illustration 21. A weather-cock, with a genius blowing a trumpet.

Upon the top of which arched spire was placed a trigon, and from the upper centre thereof, did ascend up a strong stele, whereinto was joined another stele which was turned about, and to the same was fastened a wing, which with every blast of wind carried about, the piping stele which had upon the top thereof a ball, whereupon stood a naked boy, straight upon his right foot, and the left holden out. His head was hollow to his mouth like a tunnel, with the orifice evacuated to his mouth, to the which was soldered a trumpet, with his left

hand holding the languet to his mouth, & his right hand extending towards the middle joint; just over the pinon of it, the wing or fane. All which was of thin brass, excellently well cast and gilt. Which wing, ball, and boy, with his cheeks and countenance as if he were sounding, with the hinder part of his head evacuated towards the blustering wind, as that blew, so he sounded, and as the wind caused a strange noise among the rods of Siliques of Egypt, even so did it here in the trumpet. Upon which cause I merrily thought to myself, that a man being alone in an unknown place and out of quiet, may easily be affrighted with such like strange noises.

In that part of the building that was on the other side of the nymph was the entrance into the bath performed as methought by the same lithoglypher, that covered the sleeping nymph, upon the frieze whereof, were certain Greek Characters, signifying ΑΣΑΜΙΝΘΟΣ (asaminthos).<104>

Within there were four seats which went round about, and one under another, and close knit together, wrought with jasper and chalcedony stone, in all kind of colours. Two of the compassing about seats were covered over with water, and to the upper margin of the third. In the corners, & in every corner stood a Corinthian column of divers colours, waved with so pure & beautiful jacinths as nature could afford, with convenient bases and their capitals curiously made under the beam, over the which was a zophor, wherein were carved little naked boys playing in the water, with water monsters, with wrestling and childish strifes, with cunning sleights and agilities fit for their years, in lively motions and sports. All which was beautiful over-compassed about with a cornice. Over the which, according to the order of the little columns, from the perpendicular point in the top of the cupola or soffit and cover of the bath, there went a *tore moderator*,<105> increasing bigger and bigger of oak leaves, one folding and lying over another of green jasper, hanging upon their branching stalks gilt, which ascending up met together, and joined round in the aforesaid cupola: where was placed a lion's head, with his hair standing up round about his face, and holding a ring in his jaws, unto the which were fastened certain chains or orichalc or copper, that held a large goodly vessel, with a great brim or lip, and furrowed of the aforesaid shining substance, and hanging two cubits above the water, the bowl of the vessel which was of crystal only, except the rest as the ribs thereof and lippings, was of azure blue, with bubbles of shining gold sprinkled here and there.

Not far of, there was a cleft in the earth, the which continually did cast forth burning matter, and taking of this, and filling the bottom of the vessel, they did put certain gums and sweet woods which made an inestimable suffumigation as of the sweetest paste, afterwards closing the same, and putting down the cover, both parts being hollow, and the lipping and ribbing perforated and pierced through the transparent crystal, clear and bright, they rendered a pleasant and divers coloured light, by the which through the small holes the baths were lightened, and the heat still incarcerated and interdicted.

The wall equally interposite betwixt column and column was of most black stone, of an extreme hardness and shining, encloistered about and bordered with a convenient border of jasper red as coral, adorned with a lineament and work of double gurgules or verticules. In the middle part of which table, betwixt the columns, there sat an elegant nymph naked, as if she had been staying and attending of the stone galactite, of colour like ivory, the lower parts of every of the said borders, circulating justly with the bases of the columns.

Oh how exquisitely were the same images cut, that often times my eyes would wander from the real and lively shapes, to look upon those feigned representations.

The paved ground under the water being of a diverse emblemature of hard stone, checkered where you might see marvellous graphics through the diversity of the colours. For the clear water was not sulphurous, but sweet and temperately hot, not like a hothouse or stew, but naturally cleansing itself beyond all credit, there was no means to hinder the object from the sight of the eye. For divers fishes in the sides of the seats, and in the bottom by a mosaical cutting expressed, which did so imitate nature as if they had been swimming alive. As barbels, lampreys, and many others, the curiousness of whose work I more regarded, than their names and natures.

The black stone of the walls was engraven with a leafwork, as if it had been an illaquiated composition of leaves and flowers, and the little shells of cytheriaces so beautiful to the eye, as was possible to be devised.

Upon the door, the interstice whereof was of stone called galactite, I beheld a dolphin swimming in the calm waves, and carrying upon his back a young man, playing upon an harp. And on the contrary side upon the cold fountain, there was another dolphin swimming, and Poseidon riding upon him with a sharp eel-spear in his hand.

These histories were perfected within the compass of one self-same stone, and set out in a most black ground. Then deservedly I did commend both the architect and the statuary. On the other side, the pleasant dignity of the fair and beautiful sporting nymphs did highly content me, so as I could not compare to think whether the excess of my past sorrow, or present solace should be greatest. And there was so sweet a smell as Arabia never yielded the like.

Upon the seats of stone, instead of an apodytery, they did impoverish their apparel, richly enveloped, in the casting of it off, from their celestial bodies. Their fair tresses bound up in nettings of gold, woven after a most curious sort. And without any respect at all, they gave me leave to look upon their fair and delicate personages, their honesty and honour reserved. Flesh undoubtedly like the pure roses and white snow. Ah woe is me, I found my heart to rise and open itself and altogether to be addicted to a voluptuous delight. Whereupon I at that present thought myself most happy, only in the beholding of such delights, because I was not able to resist the burning flames which did set upon me in the furnace of my heart. And therefore sometime for a refuge and succour I durst not look so narrowly upon their enticing beauties, heapd up in their heavenly bodies. And they perceiving the same did smile at my bashful behaviour, making great sport at me. And thereat I was glad, and contented that I might in any way occasion their pastime. But I was greatly ashamed, in that I was an unfit companion for such a company, but that they entreated me to enter in with them where I stood like a crow among white doves, which made me partly ashamed to behold, and overlook such choice objects.

Then Offressia a very pleasant disposed piece, said unto me. "Tell me young man what is your name?" And I reverently answered them, "Poliphilus." "It will please me well," saith she, "if the effect of your conditions be answerable to your name." "And without deceit," said the rest. "And how is your dearest love called?" Whereat I making some pause, answered, "Polia" Then she replied. "Aha! I thought that your name should signify that you were a great lover, but now I perceive that you are a lover of Polia." and presently she added more, saying, "If she were here present, what would you do?" I answered, "That which were agreeable with her honour, and fit for your company." "Tell me Poliphilus, dost thou love her well indeed?" Then I fetching a deep sigh, answered: "Beyond all the delights and chiefest substance of the greatest and most precious treasure in the whole world, and this opinion hath made an everlasting impression in my still tormented heart." And she: "Where have you lost or abandoned so loved a jewel?" "I know not, neither where I am myself I know." Then she

smiling answered, "If any should find her out for you, what reward would you give? But content thyself, be of good comfort, and frame thyself to delights, for thou shalt find thy Polia again." And with these and such like pleasant and gracious questions, these fair young virgins, sporting and solacing themselves, we washed and bathed together.

At the opposite interstice of the beautiful fountain without, of the fair sleeping nymph before mentioned, within the bath there were other statues of fine metal, and of a curious workmanship, glistening of a golden colour, that one might see himself therein. Which were fastened in a marble, cut into a quadrature and evacuated for the images to stand in there proportions, with two half columns that is hemistyles, one of either side, with a trabet, a small zophor, and a cornice, all cut in one solid marble, and this piece of work was nothing inferior to any of the rest, which before I had seen, but with a rare art, and marvellous invention, both devised and performed. In the void and plain evacuated quadrate, there stood two nymphs, little less than if they had been lively creatures, apparelled, so as you might see somewhat above their knees, upon one of their legs, as if the wind had blown it up, as they were doing their office, and their arms bare, from the elbow to the shoulder except. And upon that arm, wherewith they sustained the boy, the habit that was lifted up was reject. The feet of the infant stood one in one of the hands of the nymphs, and the other, in the other's hand. All their three countenances smiling: and with their other hands, they held up the boys shirt, above his navel.



Illustration 22. Part of the second fountain, the infant held up by two nymphs.

The infant holding his little instrument in both his hands, and continued pissing into the hot water, fresh cool water. In this delicious place of pleasure, I was very jocund and full of content, but the same was much apalled, in that I thought myself a contemptible body, among such beauties, and dew congealed into snow, and as it were a negro or tawny moor amongst them.

One of them called Achoe, very affably and with a pleasant countenance said unto me, "Poliphilus, take that crystal vessel and bring me some of that fresh water."

I without stay intending to do so, and thinking nothing but to do her service in any sort that she would command me, went to the place. And I had no sooner set my foot upon the step, to receive the water, as it fell, but the pissing boy lift up his prick, and cast suddenly so cold water upon my face, that I had like at that instant to have fallen backward. Whereat they so laughed, and it made such a sound in the roundness and closeness of the bath, that I also began (when I was come to myself) to laugh that I was almost dead. afterward, I found out the concavity, and perceived that my heavy weight, being put upon the movable stepping, that it would rise up like the key and jack of a virginal, and lift up the boy's prick, and finding out the device and curious workmanship thereof, I was greatly contented. Upon the zophor was written in Attic letters this title

ΓΕΛΟΙΑΣΤΟΣ (geloiasotos) <106>

After our great laughter and bathing, and all having washed with a thousand sweet, amorous, and pleasant words, maidenly sports, and pastimes, we went out of the water, and leapt up upon the accustomed seats, tripping on their toes, where they did anoint themselves with sweet odours, diapasmatic, and with a myristic liquor, or water of nutmegs. And they offered a box unto me also, and I anointed myself therewithal, and I found great pleasure therein, for besides the excellent smell and sweet savour, it was very good to comfort my body, legs, and arms, that had been so wearied in my dangerous flight.

Afterward when we had made ourselves ready, which was somewhat long after the manner of other women, by reason of so many gewgaws and gimmery whatsits, they did open their vessels of dainty confections, and refreshed themselves, and I amongst them, and with precious drink. When they had eaten sufficiently, they returned again to their looking glasses, with a scrupulous examination, about their bodies, and the attire of their heads, and dressing of their yellow curling hairs depending, and hemicirculately instrophiated about their divine faces. And when they had made an end, they said unto me.

"Poliphilus, we are now going unto our gracious and most excellent sovereign the Queen Euleuterylida, where you shall find and conceive greater delight, but the water is still in your face, whereat they began to renew their laughter, without all measure at me, glancing and turning their eyes one on another, with a lovely regard. At last they set forth, and as they went round together, they began to sing verses in a Phrygian tune, of a pleasant metamorphosing of one, who with an ointment thought to have transformed himself into a bird, and by mistaking of the box, was turned into a rude ass.

Concluding, that many took ointments to one purpose, and found the effects to contrary their expectations.

Whereat I began to be in a doubt, that they had sung that by me, because that they still smiled as they turned towards me. But seeing that I perceived no ill alteration in myself, but well I was contented to let them laugh on. Upon a sudden I found myself so lasciviously heat, and in such a prurient lust, that which way so ever I turned, I could not forbear, and they as they sung laughed the more, knowing what had happened unto me. And it did so increase in me more and more, that I knew not wherewithal I might bridle and restrain myself from

catching of one of them, like an eager and hot falcon coming down out of the air, upon a covey of partridges. I was with such a violent desire pricked forward, which I felt more and more to increase in a sault burning. And the more I was to that venereous desire by the violent offers of so opportune and sweet objects, a food for such a pernicious plague, and unexperienced burning.

Then one of these flammigerous nymphs named Aphaea said unto me, "How is it Poliphilus? Even now I did see you very merry, what hath altered your disposition?" I answered. "Pardon me that I bind and vex myself more than a willow garland. Give me leave to destroy myself in a lascivious fire." And then as they burst out all in a laughter and said, "Ah ha, and if your desired Polia, if she were here, what would you do, how?" "Alas my desire, even by the deity which you serve, I beseech you put not flax and rosin to the fire, which burneth me out of all measure. Put no pitch to the fire in my heart, make me not to forget myself I beseech you."

At this my lamentable and sorrowing answer, they were provoked to such a loud laughter, wherein they did exceed so much, that neither they nor myself with the weariness thereof could go any further, but were constrained to rest ourselves for want of breath, upon the odoriferous flowers and cool grass, by means whereof, I became somewhat opportunely to be eased, my heat assuaging and relenting by little and little.

And as they thus contentedly rested themselves awhile, under the cool umbrage of the leafy trees, I began to be bold with them saying. "O you women, that are burners and destroyers, do you use me thus? See what an offered occasion I have, which will hold me excused, to break forth and do violence unto you." And thereupon somewhat boldly moving myself and feigning as if I would have done that which by no means I durst, but then with a new pastime and laughter they called one for another's help, leaving here and there their golden pantofles and veils, to be carried about with the wind, and their vessels neglected in the grass, they ran all away and I after them, that I might well perceive that they had neither cramps nor stringhalts or leaden heels, and thus continuing our pastimes a pretty space, being somewhat pleased that I had made them to run. I returned back to gather up their pantofles and such things as they had scattered behind them. And coming near to a fresh cool river, they began to cease off from laughter, and to take pity upon me, and Geussia behind all the rest, bowed herself down to the water, beautifully adorned with the bending Bullrush, Water Spike, Swimming Vitrix, and abundance of water simples, she did pluck up the *Heraclea nymphaea*, of some called Water Lily or Nenuphar, and the Root of Aaron or Wake Robin, of some, Pesvituli or *Serpentaria minor*; and *Amelia* or Balm-gentle, all which grew very near together and not far distant, which she favourably offered unto me saying, "Of these which I have made choice of, take, and for my freedom taste."

For which cause I refused the Nenuphar, and rejected the Dracuncle for his heat, and accepted of the *Amelia*, which she had clean washed, by means whereof, within a very short space, I found my venereous lubricious and incessant spur of desire to leave off, and my intemperate lust was clean gone.<107>

And when my unlawful desires of the flesh were bridled, the pleasant nymphs came again to me, and as we walked on, we came into a frequented place, and wonderfully fruitful.

And there in a fine order and appointed distance was a way set on either sides with cypress trees, with their corner-clefted apples; and as thick with leaves as their nature will suffer them, the level ground being covered all over, with green *Vinca pervina*, or Laurels and chammee, *Daphne*, and full of his asurine flowers. Which adorned way of a meet and convenient breadth, did lead directly on into a green closure, from the beginning of which

walk, just betwixt the cypress trees, to the entrance and opening of the aforesaid enclosure, was some four furlongs. Unto which enclosure when we came I found it equilateral, with three fences like a straight wall, as high as the cypress trees upon either side of the way, that we had passed along in: which was altogether of citrons, oranges and lemons, bushing with their leaves one within another, and artificially knit and twisted together, and the thickness methought of six foot: with a gate in the midst of the same trees, so well composed as is either possible to be thought or done. And above in convenient places were made windows, by means whereof, the boughs in those places were to be seen bare, but for their green leaves, which yielded a most sweet and pleasant verdure. Betwixt the curious twistings of the branches and their green leaves the white flowers did abundantly show themselves a singular ornament, breathing forth a most delectable and sweet odour. And to please the eye, the fair fruit was in no place wanting, where it should yield content. And afterwards I might perceive that in the interstitious thickness, the boughs (not without a wonderful work) were so artificially twisted and grown together, that you might ascend up by them, and not be seen in them, nor yet the way where you went up.

At length coming into this green and delightful ground to the eye, and in a man's understanding worthy of estimation, I perceived that it was a great enclosure in the forefront of a marvellous palace of a noble symmetriated architecture which of this frondiferous enclosure, was the fourth part in longitude sixty paces. And this was the hypæthri to walk in, for open air.

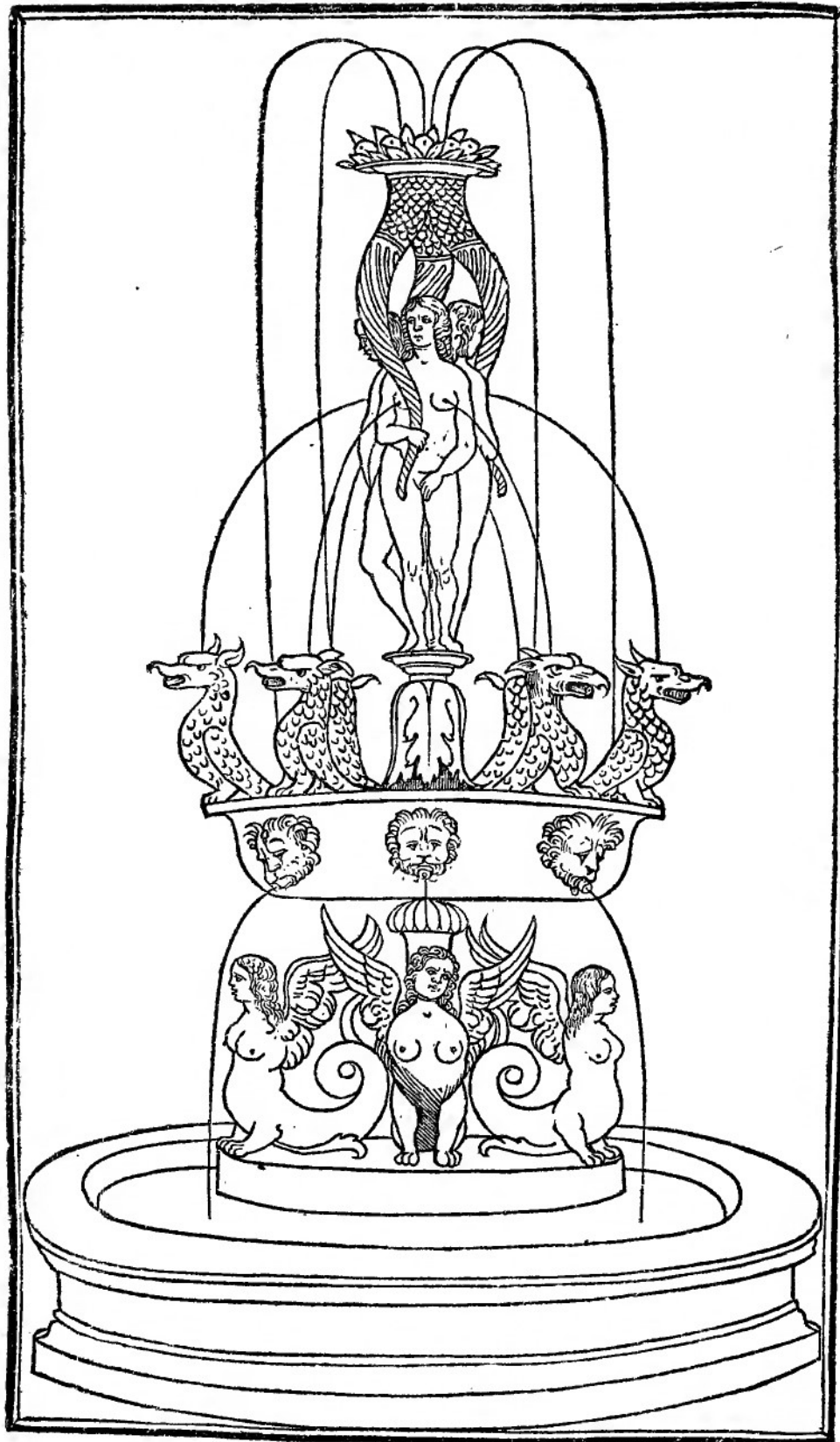


Illustration 23. The third fountain, with groups of harpies and griffins. The figures of the three Graces crown the whole. They hold in their hands large cornucopias from which, as well as from their breasts, water is spouting.

In the midst of this great base court, I did behold a goodly fountain of clear water, spinning from the very top as it were to the foundation, which stood upon a smooth pavement through little straight pipes, falling into a hollowed vessel, which was of most pure amethyst, whose diameter contained three paces, the thickness agreeing therewithal, leaving the twelfth part for the thickness of the brim, round about the same were carved water monsters, after the best sort that ever any ancient inventor or workman for the hardness of the stone could devise to work, it might be the work of Daedalus for the wonderful excellency thereof. Pausania, if he had seen this, would have taken small pleasure to boast of the standing cup which he made to Hipparis.

Which same was founded upon a stele or small pillar of jasper of divers colours, beautifully adulterating one with another, being cut in the midst and closed up with the clear chalcedony of the colour of the troubled sea, and brought into a marvellous work, being lifted up with guttered hollow vessels, one above another, with a reserved separation, by artificial and wonderful joints. It stood straight up, fastened in the centre of a plinth, made of green ophite which was round, and somewhat lifted up above, about compassing porphyry, some five inches, which was curiously wrought with divers lineaments.

Round about the stele which held up the vessel, four harpies of gold did stand, with their claws and taloned feet upon the smooth table of the ophite.

Their hinder parts towards the stele, one just opposite against another, with their wings displayed and spread abroad, they rested under the vessel with their feminine countenances, and having hair upon their heads, from the same, it spread down to their shoulders, their heads under, and not touching the vessel: with their tails like eels, and turning round. And upon their navels, an antique leafwork. These were very necessary for the strengthening of the pipe within the stele and small pillar.

Within the midst of the womb and belly, or navel of the vessel, upon the subject stele, there was proportionately raised up of the same vessel of amethyst, a substance like a chalice, inward, or the inward mould for a bell, so high as the vessel was deep the middle thereof, level with the brim of the vessel.

Upon the which was made an artificial foot set under the three graces naked of fine gold, of a common stature, one joining to another.

From the teats of their breasts the ascending water did spin out like silver twist. And every one of them in their right hand did hold a cornucopia full of all kind of fruits, which did extend in length up above their heads, and at the opening, all three of them joined round into one, with divers leaves and fruits hanging over the brims or lips of the writhing cornucopias.

Betwixt the fruit and the leaves, there came up six small pipes, out of the which the water did spring up through a small hole.

And the cunning artificer, because that he would not trouble one cubit with the touch of another. With a sign of shamefastness, the images with their left hands did hide that part which modesty would not have seen, but accounteth worthy to be covered.

Upon the brim of the hollow vessel, whose compass was a foot moreover about, than the subjacent of it, with their heads lifted up upon their vipers' feet, with a convenient and decent intercalation, there were placed six little scaly dragons, of pure shining gold, with such a device, that the water coming from the teats of the ladies, did fall directly upon the evacuated and open crown of the head of the dragons, afore spoken of, with their wings spread abroad, and as if they had been biting, they did cast up and vomit the same water which fell beyond the roundness of the ophite, into a receptory of porphyry, and round, which

were both more higher than the flatness of the pavement before spoken of: where there was a little channel going round about betwixt the ophite and the porphyry, in breadth one foot and a half, and in depth two foot.

Which porphyry was three foot from the plain overmost part to the pavement, with an excellent undiculation. The rest of the parts of the dragons, for the moderate deepness of the vessel did grow on, until all met together, transforming the extreme parts of their tails into an antique foliature making a beautiful illigament with the arula or foot set under the three images without any deforming hindrance to the hollowness of the precious vessel. And what with the green assailing of the compassing orange trees, and the bright reflections of the shining matter, and the pure water, there was such a gracious colour, in that singular and most precious vessel, as if the rainbow and the clouds had made their habitation there.

Then in the corpulent bearing out of the belly of the vessel, betwixt one, and the other dragons, in an equal distance, and of a most excellent melting or casting, there stood out lions' heads of an exquisite exaction, and driving, casting forth by a little pipe, the water that distilled from the six fistulets, placed in the cornucopia above. Which water did so forcibly spring upward, that in the turning down it fell among the dragons in the large vessel, where by reason of the high fall, and fashion of the vessel, it made a pleasant tinkling noise.

All which rare work, by so sharp and fine a wit composed, as this insolent and precious vessel was, the four perfect harpies, the wonderful and curious azule, whereupon the three images of pure gold stood, with what art, ordinance, and rule, digested and made perfect: as I am ignorant in them altogether, so much the less able am I to describe the whole as it did deserve, being a work past any human reach and capacity to frame the like.

And I may boldly say, that in our age there was never seen in stone and metal such a piece of work embossed, chased, and engraven. For it was a wonder to see, that stones of such extreme hardness, as that which was the stele to hold up the vessel, should be cut and wrought to that purpose, as if it had been as soft as wax. A work rather to be wondered at, than undertaken.

The square base court, (in the midst whereof stood this notable work of the sumptuous fountain), was paved with fine marble of divers colours and fashions. Amongst which were appact very beautifully, rounds of jasper, equally distant, and disagreeing from the colour of the pavement, and the corners closed up with leaves and lilies. Betwixt the square marble paving stones, there was a space left like a list, which was filled up with divers coloured stones of a lesser cut, some proportioned into green leaves, and tawny flowers, cyanei, phenicei, and celandine, so well agreeing in their colours, so glistening and severally set of a diligent xesturgy. As full of colours as a crystal glass, repercussed and beaten against with the beams of the sun. Because the circumduct and compassing colours, meeting together in the self-same smooth and clean stones, did yield a reflection, no part being faulty, either of the square chequers or scutuls and trigons. But with a smooth and straight ordinance well joined together.

Whereat I remained wonderfully amazed by myself, diligently considering upon the nobleness of the work, such as I had not been used to see, and very willingly I would have been content, to have made more stay in the contemplating thereof, for so the dignity of the work required, but I could not because it was necessary for me to follow after my leaders.

Then the aspect of this sumptuous magnificent and stately palace, the approved situation thereof, the due proportion, and the marvellous composition in my first coming to it, did make me wonderfully contented to view the worthiness thereof, and in continvance I was provoked to behold more, for which cause I persuaded myself, as I might very well, that the

expert builder, excelled all other whatsoever. What kind of rafters? what manner of roof? after what sort the parlours, chambers, closets, and lodgings, were disposed? with what kind of ceiling they were enclosed and incrustated? wherewithal hanged? with what colour and kind of painting overhead? What order of columnation, and what space betwixt. No other building may go beyond this whatsoever, but may give place very well, of what kind of marble, and what manner of engraving.

There I beheld the labours of Hercules graven in stone with half the representation standing out or bearing forth, in a wonderful sort, the skins, flatness, titles, and trophies. What an entry, what a stately porch, what that of Titus Caesar with his stone of Phoenicia with all the tinkering and polishing about it, there is none whose wit is so gross to commend it, in respect of this, but will rather scorn to speak of it. As for the worthy and excellent manner of glazing the gallery without the palace, the conspicuous porch, the manner of building, the arched ceiling above head, beautified and adorned with foliature and other lineaments of pure gold and azure colour and excellent painting, that whatsoever I had seen before I made small account of, as not worthy of remembrance. And being now come to the door within the porch, the going in was closed up with a hanging, drawn over before it of gold and silk, wrought together, and in the same two images. One of them having all kind of instruments about her, fit and ready to go to work, and the other with a maidenly countenance, looking up with her eyes into heaven.

The beauty of which two were such, and so fresh, as I looked about me, whether Apelles had painted them with his pencil.

And there my sportful, fair, and pleasant companions, every one putting their right hands to mine, willing to have me in, said, "Poliphilus, this is the usual way, by the which you must come into the presence of our gracious and most excellent queen. But you cannot have leave to enter in here through this curtain, before you be received of a vigilant and innocent damsel that is the keeper of this door, and she is called Cinosia." Who hearing us coming, did forthwith present herself, and favourably held up the cloth, and we entered in.

There was a room hung about and divided by another curtain of excellent arras full of imagery, as signs, shapes, plants, and beasts, singularly well done.

In this place at our coming, another curious woman came towards us, called Indalomena, and she putting by the curtain, we entered in. And there was another such like room, from the second for quantity, with discourses and reason marvellously woven, with infinite knots, bucklings, tyings, and old fashioned harping irons, or hooks, as if they had been fastened and knit together. In which place without any staying, the third woman came and received us very graciously, her name was Mnemosyne, and she calling us, gave us free leave to go in. Where lastly my companions did present me before the sacred majesty of the Queen Eleuterylida.

The Ninth Chapter.

Poliphilus showeth as well as he may, how exceeding great the Majesty of the Queen was, the manner of her residence and service. His favourable entertainment. How she marvelled at him.



When I came towards the first doorkeeper, I was somewhat abashed, but yet I did salute her in good sort as became me to do. And she very courteously bade me come near. And in like manner the second. In whose garth I did see a lofty gallery as long the content of the palace, the root whereof, was all painted with a green foliature, with distinct flowers and folded leaves, and little flying birds, excellently imphrygiated of mosaical painting, as without in the first court, and the stone walls sealed with chipworks of divers colours.

At the last door, the matron Mnemosyne persuaded me very effectually, not to doubt of any thing, but that I should steadfastly follow the royal persuasion, and healthful counsel of the Queen, and persevere in the execution thereof, for that the end without doubt would be to my content.

And thus having leave to go in, behold such things presented themselves to my eyes, as were liker to be celestial than human.

A most stately and sumptuous preparation, in a gorgeous and spacious court, beyond the palace near and opposite to the other, and four-square.

The beautiful and precious pavement within a checkered compass going about the same, there was a space of sixty-four quadrates, of three foot the diameter of every one: of the which one was of jasper, of the colour of coral, and the other green, powdered with drops of blood not to be worn away: and set together in manner of a chessboard. Compassed about with a border, the breadth of one pace, of rare invention of work, with small pieces of stones, of divers colours, and so compact together, as if it had been a strange painted work evenly cut and set by rule, that you could not perceive the joining, but smooth and shining, and so well framed by the level and squadrate, that no circulating or spherical instrument would move to either sides without forcing.

About this, lastly was another marvellous kind of paving of three paces broad, in knots of jasper, prase, chalcedony, agate, and other sorts of stones of price.

And about by the sides of the walls, compassing the said court paved as you have heard, there were placed settles, of the wood of palm trees, of colour betwixt a yellow and tawny, passing well turned and fashioned, covered over with green velvet, and bolstered with some soft stuff or feathers easy to sit upon, the velvet brought down to the frame of the settles or benches, and fastened to the same with tack nails of gold, with bossed heads upon a plain silver nextrule or cordicell. The alament of the claustring walls, were covered over with plates of beaten gold, with a graving agreeable to the preciousness of the metal.

And in the coequated and smooth plain of the same walls of stone, by certain pilasters, quadrangles, or lozenges, of an equal dimension and distinct correspondency in the midst of every one, there were perspicuously apport round jewels, bearing out and swelling beyond the plain level of the wall, after the manner of the toruses of bases, and of thickness according to the proportion of the lozenge wherein it stood, compassed about with green jagged leaves, one bending over another, the tops turned toward the jewel.

And betwixt the foliature and the great jewel, another border of precious stones curiously sorted and conspicuously set.

And in the rest of the wall circumvallate of these bearing out round jewels, the seven planets<108> with their nature and properties, with an encaustic work were sweetly painted, which I beheld with great delight. The rest of the wall exclusive from the roundness of the jewels within the pilasters, were filled up and beautified with infinite variety of works in silver, and powdered with divers inestimable stones, singularly well cut, and of divers fashions.

The wall on the left side was in like sort, and opposite in roundels. Against the seven planets were there seven triumphs over the subjects of the same predominant planets, and in such like art of painting as the other side.

And on the right part I beheld their seven harmonies and friendly aspects, and the passage of the blood, with the qualitative receiving and retiring & circulating entrance, with an incredible history of the celestial operation accedent.

The fourth alament made the palace of such like distribution as the other, the door except, which did occupy an empty void interstice. The other six with a regulate correspondence, and harmony of the rest, in the jewels to the opposite and symmetrical congress of the planets, with their virtuous inclinations, were expressed in the shapes of elegant nymphs, with the titles and signs of their natures.

The seventh median quarter, was the forefront directly placed against the seventh jewel, representing the planet Sol, which was set up more higher than the rest, by reason of the queen's throne.

Every part of matter, number, form, and lineament, in distribution equally correspondent to his level, the right with the left, and here and there, with an exquisite love, and congress agreeing.

Of which most excellent court, every side was eight and twenty paces. In this sort stood this synary open court, all compassed about with fine gold, a work rather to be wondered at, than spoken of.

The pilasters were discrepant four paces one from another, with a just partition of seven (a number grateful to nature) of fine and orient azure lazuli stone, passing well coloured according to his kind, with a beautiful bestowing of small glimpses of gold. In the fore part of which, betwixt the seven pilasters, there were appointed little slender pillars wrought about with leaves, cornucopias, heads with hair like leaves, boys [with] their hips and legs proportioned into branches, birds and cornucopias, and vessels full of flowers, with other wonderful inventions and devices, from the top to the bottom of the anaglyph, as if they had grown out of the foundation, making and dividing in sunder the spaces, their capitals were wrought of a fashion answerable to the rest.

Over the which did extend a straight beam with 14 graven lineaments fitting the same. And over that a zophor, containing this work still throughout, that is, the bony scalps of oxen, with myrtle boughs full of berries, tied about their horns by a towel of linen.

Upon either sides of them were dolphins with their gills like leaves, and their fins and their extreme parts of a foliature, and upon their heads and backs certain naked boys, getting hold of their lifted up branching tails, with leaves and flowers, and bending them down.

The head of the dolphin having a cyma, whereof the one part turned towards the boy, and the other bent against the vessel with an open gaping, and ending in the head of a stork,

with her beak against the open mouth of a monster, lying with his face upward, and certain whorls or beads rising up betwixt his mouth and her beak.



Illustration 24.Ornament of a frieze, composed of two somewhat full-bodied but gracefully moving genii, dolphins terminating in foliage, vases with masks placed upon them, and two winged angels' heads in the corners; in the centre, the skull of a sacrificed bull, its horns entwined with laurel-branches.

Which heads instead of hair, were covered with leaves one over another, filling the orifice of the vessel, and from one lip to another, and under the bowl thereof toward the foot, there compassed a fine towel of linen, the ends hanging down from the knots, in such an excellent sort as was convenient both for the place and matter. And in the middle over the heads, was the face of a child upon a pair of wings.

And with such like lineaments was the zophor adorned and covered, with a cornice full of excellent workmanship. Upon the plain top whereof, by a perpendicular line over the pillars, in the ordaining of the quadrangles, there were placed and framed certain old-fashioned vessels, by an appointed distribution, three foot high of chalcedony, some of amethyst, some of agate, some of jasper, with their bellies furrowed and channelled, and cut of a rare and marvellous cunning, and with excellent ears.

In a perfect order over every jewel above the cornice, were aptly joined transoms, squared seven foot high, and the middle space between them of glistening gold, with a superadject extension, closing over the straight extended transoms. And by a turning down the transoms, did join decently one with the other, with a topiary<109> work. Intending that out of the vessels standing upon the cornice as aforesaid, in the horns the transom and the vine should rise up together, but out of the other vessels, either a vine or some woodbine of gold, by courses meeting over the transverse transoms, with a thick stretching out of their spreading branches, one joining with another, and twisting together with a fine and pleasant congress, covering over all the whole court with a rich and inestimable soffit with divers fashioned leaves of green emerald, grateful to the sight, more perfect than that wherein Amenon was impressed, and the flowers dispersed and distributed of sapphires & beryls. And with an excellent disposition and artificial, betwixt the green leaves and the gross veins, so precious hung down the clusters of grapes made of stones, agreeable and fitting to the natural colours of grapes.

All which most rare devices, of price incomparable, incredible, and past imagination, did shine all over most preciously: not so much to be marvelled at for the costliness of the matter, but for the large greatness of the work.

For not without great cause, from place to place, with a diligent and jealous examination I did carefully consider the large extension of the inmost intricate branches, and their proportionate strength and thickness, so cunningly done, by such an art, bold attempt, and continued intent, they were so aptly led out, whether by soldering, or by the hammer, or by casting, or by all three, methought it an impossible work to make a covering of such a breadth and so twisted and twined together.

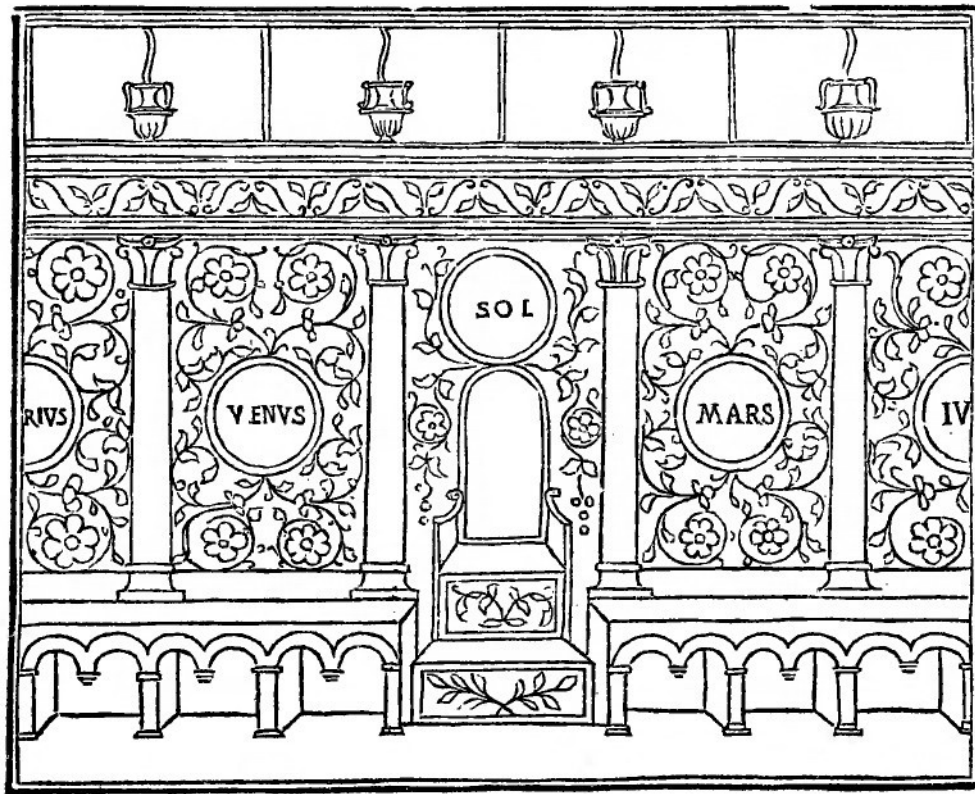


Illustration 25. View of a panelled wall in the Queen's palace, with a throne-chair and benches. The panels between the pilasters are tastefully decorated with foliage, encircling medallions within which the names of the planets are inscribed.

In the mid prospect, opposite against our going in, upon a degreed regal throne, set full of glistening stones in a marvellous order, far more excellent than the seat in the temple of Hercules at Tyre, of the stone eusebes.<110> The Queen with an imperial Majesty sitting upon it, Goddess-like, and of a wonderful magnanimity in countenance: gorgeously apparelled in cloth of gold, with a sumptuous and curious attire, upon her head of a purple colour, with an edging of orient pearl, shadowing over her large forehead, anciently and princelike, ever pressing her plemmirulate trammels of hair, as black as jet descending down her snowy temples, and the rest of the abundance of her long hair, fastened round in the hinder part of her head, and divided into two parts or tresses, lapped about this way and that way, behind her small ears, over her straight proportioned head, and finished in the crown, with a flower of great Orient, and round pearls, such as be found in the Indian promontory Perimula.<111>

The rest of her long spreading hair was not seen, but covered over with a thin veil, edged with gold, hanging down from the said flower and knot of pearl, to her delicate shoulders, and flinging abroad with the air.

In the middle of the edging of her dressing, upon the highest part over the midst of her forehead hung a rare jewel. And about her round and snowy neck, went an inestimable

carcanet with a pendent over the division of her round breasts, of a table diamond,<132> in fashion of an egg, sparkling, and of a monstrous largeness, set in gold with wire work.

At her ears most richly were hanged in the tips two earrings, two great shining carbuncles of an inestimable price.

Her shoes were of green silk & her pantofles of gold embrodered in a leafwork. Upon a footstool above the which, and under her feet, was laid a cushion of white velvet, with a purfling of silk and orient pearls of Arabia, within the Persian Gulf, with four buttons wrought with precious stones, and tasseled with gold twist, and crimson silk, depending.

Upon either side along upon the aforesaid benches covered over with green velvet, sat her ladies of honour, attendant in a goodly and commendable order, according to their estates, apparelled in cloth of gold in an incredible bravery, as in the world may be seen. And in the midst of them this renowned and famous Queen in great pomp and unspeakable stateliness, and the hems of her vestures so edged and set with pearl and stone, as if nature had rained and poured them down upon her.

At her high and imperial aspect, with great reverence bowing their knees to the ground unto her, her women did rise up from their seats, occasioned by the novelty of the spectacle, & greatly marvelling that I should come into such a place.



Illustration 26. Poliphilus rendering homage to the gentle Queen Eleuterylida, who is seated on her high and magnificent throne; the ladies of her court are ranged on both sides. Upon the back of the throne are the figures of two naked youths, with their arms resting on their hips,

standing in a proud posture, just—remarks Ilg, in his treatise on the *Hypnerotomachia*,—as the artist may have seen courtiers in attendance on a prince.

But I found myself more amazed, my heart quailing, and dilating both of the troubles that I passed, and the present estate that I was brought into, which did environ and fill me with an extreme amazement, reverend fear, and honest shamefastness.

And they asking the five nymphs that brought me in, whisperingly what I was, and the strangeness of my hap, directing, bending and intently fixing all their eyes upon me. Where finding myself so base a worm in such an excellent conspect, I was wonderfully astonished, and like one that had no spirit.

But the success and manner of my coming being demanded of them, the nymphs plainly, open and manifest the same at large, whereat the gracious Queen being moved to compassion, caused me to stand up, and understanding what my name was, began to say,

"Poliphilus, be of good comfort, and pluck up a good heart, and tell me how thou comest hither, and by what means, and how thou didst escape that mortal and horrible dragon? and how thou didst find a way out of that odious and blind darkness. I have been told of it: but I marvel me not a little, because few or none dare adventure that way. But seeing that grace hath safely brought thee hither unto us, I will not deny thee (any cause notwithstanding) a gracious and favourable entertainment."

To whose liberal inviting, royal words and entertainment, better than I could have imagined to desire, with devoted and honourable thanks, given abundantly from point to point, I told how I escaped and fled from the dragon, a fearful monster. And consequently with what travail and pain I came to the desired place. And how the five nymphs did find me wandering and afraid. Which when I had at large declared and ended my speech, I began with great desire to frame myself to be a partaker of their folacious and magnificent pleasures.

After that she said unto me with a smiling and pleasant countenance, "It is a worthy matter to consider, that an evil and discontented beginning, often time falleth out to a happy and good success in the end: and before that any thing be committed unto you to perform, as touching your amorous and firm conceit, it is our pleasure, for the assuagement and mitigation of thy commendable griefs, that in this company thou especially shouldst associate thyself with Philotesia, seeing that the fair heavens have showed thee of thy entertainment, and brought thee into our triumphant mansion place. And therefore my Poliphilus, without any more ceremonies take thy place there and sit down, for thou shalt see (with a very good will) part of our sumptuous and stately manner of service, the plentiful diversity and number of my more than princely dainties, the honourable attendance of my household, & excellent order thereof, the inestimable preciousness of my great abundance, and the large effects of my bounty."

At which imperious command, her eloquent and favourable speech ended, humbly, and with a little more audacity than before, upon one of the benches of my right hand I did sit down (lapping my torn gown together before me with certain bramble leaves still sticking in it) betwixt the five nymphs that brought me in, and amongst them next unto Offresia and Achoe, placed behind the Queen, and six other of the chamber upon the other hand, and in the midst on high upon a throne did the Queen sit in an imperial majesty.



Illustration 27. Medallion in the canopy above the Queen's throne. Within a closely twisted wreath the bust of a youth draped in a chlamys, with a nimbus round his head; below, an eagle with laurel-branches.

The cover over the throne was of an enamelled colouring containing in it a beautiful image without any beard, the head bushing with yellow hair, part of his breast covered with a thin cloth over the displayed wings of an eagle, her head turning up, and beholding of him. The head of which image was redimeted with an azure diadem, adorned with seven beams, and at the foot of the eagle two branches of green laurel, one one way, the other contrary towards either side. And in every garland I beheld the figment proper to his planet, and behind at my back was the jewel, containing the history of the winged Mercury, and how the benignity of his good disposition is depraved, when he is in the malignant tail of the venomous scorpion. And looking upon myself, I was ashamed to see my vile habit among such sumptuous induments, that methought myself no otherways but even like that vile and mortiferous beast among the most noble signs of the zodiac. The beautiful and honourable damsels sat in order upon the benches, compassed about all along by the sides of the walls upon the right side, and the best of the court, with a rare and strange kind of womanly dressing upon their heads, as is in the world, with the tresses of their hair lapped and bowed up in cowls of gold.

Some with their hairs of amber colour, curled and dressed up with flowers of the same upon a wire, with the ends turning down and waving upon their snowy foreheads and smooth temples, beautified with rubies and diamonds pricked in the hair.

Others of the colour of the obsidian of India, black and shining, adorned with flowers of orient pearl, & carcanets of the same. They stood all waiting with such a venerate attention, that when the service was brought to the table, they all at one instant time alike, made their reverent curtsies in bowing of their knees, and in like manner when they did rise from of their seats, every one apparelled in cloth of gold, but they did not sit and eat at the same table.

Straight before the triumphant Queen was the opening of the third curtain, covering a great and goodly door, not of marble, but of rare and hard jasper of the East, of an artificial and ancient work, wonderfully beautiful to behold. Upon either side of this door, their young damsels musicians, seven upon a side in a nymphish apparel, notable for the fashion and very rich: which at every change of service, did alter their music and instruments, and during the banquetting, others with an angelic and sireneal consent, did tune the same to their hands. Then in a sudden was placed frames of ebony, with three feet, and other temporary tables,

without any noise or bustling. Every one ready to his appointed office, with a careful, diligent, and affecting endeavour, wholly to that service which was enjoined him.



Illustration 28. A richly ornamented tripod: it deserves particularly to be noticed for its exquisite beauty and purity of style.

And first before the Queen, there was placed a frame of three feet of this form, upon a round of fine jasper, with curious lineaments. To the which were three stypets, the lower parts whereof, did finish in the form of the tearing claw of a lion, with an exquisite foliature, compassing about the steles of the stypets, having in the midst of every one, fastened the head of a child betwixt two wings, from the which betwixt one and other of the stypets, there hung in maner of a garland a bundle of leaves and fruits bound together, and biggest towards the midst, and upon the top of the stypets or steles, was put a projection to bear up the round table before the Queen.

This frame was unmoveable, but the round table was to be quickly taken off and on, according to the substance of the vessels at every changing of the table.

And straight way as it were in the twinkling of an eye and turn of a hand, there was put upon this three-footed frame a round table of gold, three foot by the diameter, and of an indifferent thickness, and of this form and bigness were all the rest.

Upon this table was laid a carpet perfumed, of cloth of armozine of a green colour, evenly distended large and long down to the pavement: fringed upon the sides with twisted thread of the self-same, and mixed with silver and gold, depending down under a border of embroidery of pearl and precious stone, with a handbreadth of the pavement on every side hanging down. And of this sort were all the carpets bordered and fringed.

Afterwards followed a fair young damsel and quick, with a great basin of gold filled with the flowers of violets, tawny, blue & white, and sweet smelling, as in the prime springtime, and strewing of them upon the tables, except that before the Queen.

Her sacred majesty, having put off her robe so gorgeous as Lolia, wife to Paulus Aemilius never saw in her husband's triumphs, and she remained in a gown of purple velvet, having woven in it birds, little beasts, leaves and flowers in knots, the work somewhat raised up with pearl and stone, with a thin veil covering it all over of silk cyprus, showing through it

the covered works and cloth by reason of the clear subtlety and thinness thereof, an imperial and gracious apparel.

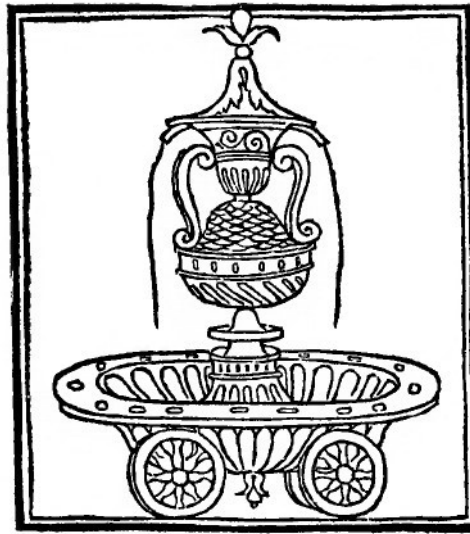


Illustration 29. Basin of gold, upon wheels.

After came in two beautiful damsels bringing in an artificial fountain continually running with water, and reassuming the same again, which was of fine gold, and in a vessel of a curious workmanship, which was brought before the Queen, and after the presenting of it upon the table of gold they bowed their knees down to the pavement, and like reverence at the same instant made all the rest of the attendant ladies, both at the presenting of every thing, and at the taking away. Three other fair damsels followed near after them, one carrying an ewer of gold, the second a basin, and the other a towel of white silk.

The Queen whilst she did wash her hands, one that carried the golden basin, received therein the water, that it might not fall again into the reassuming fountain: and the other with the ewer, poured in as much sweet water as was borne away, because that the fountain should not be empty, and hindered in his course. The third did wipe and dry her hands.

The broad and large receptory of this fountain was carried upon four little wheels, which they drew upon every table to wash the hands of all that were seated.

The brim of the vessel wherein the rising up fountain did stand, was adorned with bubbles of pearl standing up, and under the same was set another of another sort, and both joined together with two clasps of an exquisite polyture, fine work, and precious garnished. For among other jewels of inestimable price, upon the very top in a flower, there was set a diamond in fashion of a pear, glistening and sparkling of a huge and unseen bigness.

And as near as my smell could tell me, I did judge the water to be of roses, mixed with the juice of lemon peels, and a little amber artificially composed, which yielded a sweet and pleasant smell.



Illustration 30. A tripod, with three naked boys standing upon a pedestal, supported by lions' feet.

In the midst of this admirable and stupendious court, there was set out a marvellous perfuming vessel, not so much for the excellent and perfect substance thereof, which was pure and fine gold: but for the conspicuous, rare, and ancient fashion of the base, standing upon three harpy's feet, the which in a foliature made a triangular illigament to the base, full of devices, as the metal required: over every angle or corner whereof stood three naked shapes of flying spirits orderly set, of two cubits high, with their shoulders turned one towards another, and somewhat near together.

They stood upon the base with the right foot towards the corner and the left stretching towards the fixed foot of the other boy. Their cubits bending up, and holding the handle of the perfuming pan, very slender in the stele, and upward in fashion of a bowl, somewhat furrowed and broad lipped.

There were six in a round circuit, one towards another: and betwixt their shoulders in the centre point of the triangular base, there rose up a stele like an old fashioned candlestick, holding on the top thereof such a bowl or vessel as aforesaid, and so broad as did fill up the void place in the midst betwixt the other six.

Which bowls were filled with burning coals covered over with embers, and in every vessel upon the ashes did boil a little pot of gold, which contrary liquors infused with sweet odours.

And as I suspected, every pot had several waters, as it were, one with rosewater, another with water of orange flowers, another of myrtle, tender green laurel leaves, elder flowers, and divers such like sociable simples. And these boiling together, they did yield a most pleasant and fragrant smell.

In the presence of the magnificent Queen there did always wait and attend three honourable nymphs, their apparel being of gold and silk, marvellously woven and adorned, and set with pearl and stone. The linings of their gowns going about their snowy shoulders,

and coming down upon their little round breasts to the lower part of their waists, of such colour as the napkins, leaving to be seen the pleasant valleys betwixt their fair breasts, an extreme delight and desired nourishment unto a narrow look and greedy eye, with a thousand small chains, pretty jewels and flowers of gold in a feminine sort, a sweet bait to carry a man headlong into forgetfulness of himself, being enchanted with choice and amorous regards, far passing the desire of any other delicate viands. Their shoes of gold cut with half moons, and closed up at the joining of the horns or corners with buttons and flowers of goldsmith's work in a curious sort, and the trammels of their fair and plentiful hair above their foreheads and temples instrophiated with large and round orient pearl.

They stood thus on either hand and before the Queen with a singular and reverent regard, attending and readily performing that charge whereunto they were appointed. And these served but on one table: which being changed, they withdrew themselves by, and stood still upon their feet arm in arm, other three having supplied their places: And the three that waited, she in the midst was carver.

The other upon the right side held under a plate if any thing should fall by: and the third upon the left hand held a most white and clean towel of silk to dry her lips, and in every action a reverence.

The towel was not used but once, and then cast by upon the pavement, and carried away by one that stood near. And so many morsels as she did eat, so many sweet perfumed clean towels of silk plighted and finely wrought were used.

And the like was done to every guest, for not one at that banquet did touch any thing saving only the cup.

After that the Queen had washed, and had her first service, then all the rest did wash at the same fountain, casting out water of itself, and reassuming the same in a wonderful manner by two small pipes on either sides, and running up straight in the midst from the bottom of the vessel, the device whereof when I did understand, I was much contented therewithal.

After the washing of the Queen first, and successively of all the rest, there was delivered to every one of the waiters a round ball of gold wirework full of small holes, and within stuffed with amber paste of a most perfect composition, set with precious stones, to the end their hands, eyes, and senses should not be idle.

Then there at every change of course, two edeabriees that had the ordaining of the Queen's meat, did bring into the midst of the royal court upon four turning wheels a stately repository or cupboard, in fashion like unto a ship, and the rest like to a triumphant chariot, of most fine gold, with many fishes and water monsters, and infinite other exquisite shapes marvellously wrought, and set full of rich stones, the sparklings and glisterings whereof did shine round about the sides of the court, and reincounter upon the roundels of the other before-spoken jewels, on every side fitly placed, as if Phoebus had been set by a nymph to grace her eyes and countenance with his shining brightness.

To all which continual glistering of ineffable workmanship, there could no more be devised of equal comparison, although it were the Temple at Babylon with the three golden statues.

Within the which was put all such necessities perfumed, as were meet and convenient for the changing of the tables, as clothes, flowers, cups, towels, and vessels, to pour out of, to drink in, and plates to eat upon. And these two nymphs plaustraries,^{<112>} did take them down, and deliver them (as need required) to the waiters.

And the first table being changed, every thing was brought back again to the plaustraries, at whose going away the trumpets sounded in such a sort, as Piseus Therrenus never came near unto, nor Maleius, trumpeter to the King of Etruria.

And then they did wind their cornets, thus doing every time that the repository was drawn out, until that it came in again, at what time they ceased.

And when the table was changed, they altered their musical instruments, which being ceased, the singers began so heavenly, that it would have caused the sirens to sleep, having mixed with their voices still wind instruments of wood, such as the Troezein Dardanus never invented.

And by this appointed order, there was continually heard melodious sounds, and pleasant harmonies, sweet consorts, with delightful music presented, odoriferous perfumes smelt, and stately viands plentifully fed of. And every thing whatsoever, without any defect of grace or delight answerable, according to the dignity of the place.

To this first princely table, all the vessels and instruments together with the table itself, were of pure fine gold. Whereupon there was appresented a cordial confection, and as I could conjecture, it was made of the scraping of unicorn's horn, date stones and pearl, often heated, and quenched and pounded small, manna, pineapple kernels, rose water, musk and liquid gold, in a precious composition by weight, and made lozenges with fine sugar and amylum.

This was eaten without any drinking upon it, and it was a confection to prohibit all fevers, and to drive away melancholy weariness.

This being done in a moment, all things were taken up and removed, the violets cast upon the ground, and the table bare. And as soon as this was done, the table was laid again covered with cloth of thalassic, and also the waiters, and as at the first, there was cast upon them the sweet flowers of cedars, oranges, and lemons, and upon that, they did appresent in vessels of beryl, and of that precious stone was the Queen's table (except the skinking pots which were all of pure fine gold) five fritters of paste of a saffron colour, and crusted over with extreme hot rose water, and fine pounded sugar, and then again cast over with musked water, and with fine sugar like frost upon ice. These services of a most pleasant taste, and of sundry fashions were laid in thus. The first, in oil of the flowers of oranges. The second, in oil of gillyflowers. The third, in oil of the flowers of jasmine. The fourth, in pure oil of benzoin. And the last, in the oil of musk and amber. And when we had well tasted and eaten of the same delectable meat, there was delivered to us a goodly cup of the aforementioned beryl, with his cover, and covered over that also with a thin veil of silk and gold, curiously folded into the form of a canopy, the ends cast over the shoulders of the bearers and hanging down their back.

And in this sort they did present all drinking vessels and others, with meats and sauces covered. Within that drinking cup they had infused a precious wine, so as methought that the gods of the Elysian Fields, had transformed their power into the sweetness of the liquor: surpassing the wine of Thassus.

Without delay (after our drinking this table being taken away, and the sweet flowers cast upon the pavement, there was forthwith spread a cloth of murrey silk and carnation: with roses white, red, damask, musk, and yellow cast upon the same. And presently new waiters brought in (apparelled in the same colours) six pieces of bread cut for every one, tossed and dressed with refined marrow, sprinkled over with rose water, saffron, and the juice of oranges, tempering the taste and gilded over, and with them six pieces of pure manchet were set down. And next unto them a confection, of the juice of lemons tempered with fine sugar,

the seeds of pines, rose water, musk, saffron, and choice cinnamon, and thus were all the sauces made with convenient gradation and delivery. The vessels were of topaz, and the round table.

This third magnificent table being taken up as before said, there was presently another innovated, with a cloth of silk smooth and of a yellow colour, (the waiters suitable) and strewed with lily of the valley, and daffodil, immediately this course was presented, seven morsels of the flesh of a partridge in a sharp broth, and so many pieces of pure white manchet. The sauce acceres, minced and dissolved in sugar thrice sodden, amyllum, alexanders, musk and rose water. The vessels and the round table of chrysolite. Lastly, they offered a precious drinking cup, and so observed in the rest.

The fourth table being taken away, the fifth was revested with a cloth of silk, of a crimson colour, and in like sort the nymphish apparel. The flowers of purple, yellow, white, and tawny. The service, eight morsels of the flesh of a pheasant roasted lying in the gravy, and withal so many pieces of fine white manchet. The sauce was this, water of orange flowers, the juice of pomegranate, sugar, cloves, and cinnamon. The vessels of smaragd, and the table of the Sovereign Queen.

This being taken away very solemnly, there was spread another cloth of silk of a purple colour, and so the apparel of the waiters.

The flowers were of three sorts, of jessamine, tawny, yellow, and white. The service was nine morsels of the flesh of a restorative peacock, moistened in his gravy. The sauce was most green and tart, with pistachio, nuts pounded, Cyprian sugar, amylum, and musk, thyme, white marjoram, and pepper. The vessels of sapphire, and the princely table.

At the seventh change, they brought in a sumptuous table of white ivory, bordered, trailed, and finely wrought with many small pieces upon the precious wood of aloes, and joined & glued together, and from one side to the other, wrought with knots and foliature, flowers, vessels, monsters, little birds, and the strikes and carvings filled up with a black paste and mixture of amber and musk. This methought was a most excellent thing and sumptuous breathing out, a most delightful sweet smell. The cloth white and subtly wrought with drawn work and satin silk, the ground powdered and filled, and the work white and plain, with the representation of shapes, birds, beasts, and flowers, and in like sort the apparel of the waiters. The flowers lady stele, rape, violet, and all sorts of sweet gillyflowers. And thus there varied everywhere such diversity of smells, severally brought in, and so delightful to the senses, as I cannot sufficiently express.

Then there was given to every one a confection in three morsels of the shell, fish, dactilus, with pistachio, nut kernels pounded and put into rose water and sugar of the Islands, and musk and leaf gold, beaten and adulterated therewith, that every piece taken up, seemed as if it had been all gold.

The vessels were of jacinth, and the table circular. An apt and convenient stone to so excellent disposition and royal board and strange banquets, such as before were never heard of.

After the taking away of these wonderful confections, and the flowers cast down upon the pavement in a princely magnificence, there was presently brought in, a great vessel of gold full of kindled coals, into the which the table clothes, napkins and towels of silk were thrown, which presently burned light, and after that being taken out and cooled, they were whole, unhurt and clean, as at the first. And this yet was the wonderful strangest of all the rest. And then the tables and frames were taken down and carried away.

Which most excellent order and sights, the more that I carefully endeavoured to consider of them, the more ignorant and amazed I found myself.

But in all things assuredly I did take great pleasure with my intended admiration, in seeing of such, so great, plentiful, and triumphant sumptuousness, of so incredible costly a banquet, that it is better to hold my peace than not to speak sufficiently in the report thereof. For that the banquets of Sicily be in respect but beggarly, and so were the stately ornaments of Attalus, the Corinthian vessels, the dainties of Cyprus, and Saliaric suppers.

Yet notwithstanding so supreme and excessive alacrity, and cordial delectation, and that only and extreme pleasure (occasioned by such and so unexpected delights) by one of those three which in the last change attended, were quailed, overthrown, interrupted, lamed, intercepted and made vain. For she did represent in her behaviour, the sweet gesture and resemblance of Polia, stirring up by them in me stealing regards.

This was no small hindrance unto me, in the taking of those pleasant dainties and princely refection. Yet notwithstanding my eyes would now and then with much ado, be withdrawn to behold the beauty of the jewels and precious stones, sparkling and glistening in every place, in such diversities of strange and unseen gloriousness and conspicuous decoraments, as if they had all ought a duty to her, which made me with an immoderate desire, to behold the correspondency of her excellent beauty.

Lastly, in such order and sort, as aforesaid, the tables being taken away, I hung down my head, because that I might not follow after the last junkets which I had lost by minding of her that ministered.

Then first before the sacred Majesty and royal person of the Queen, and afterwards to us, five fair nymphs apparelled in blue silk and gold curiously woven together in works, did all together present themselves.

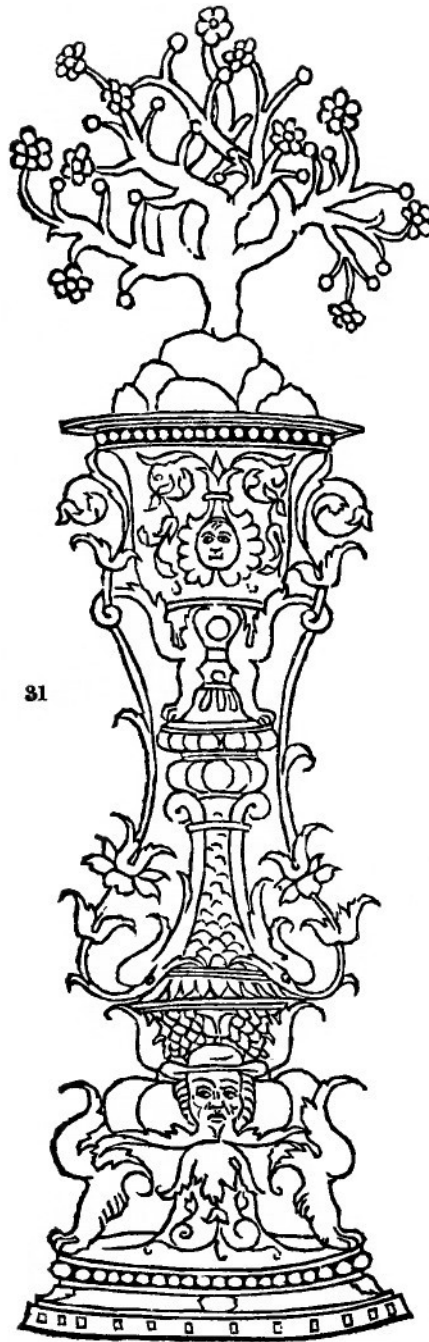


Illustration 31. Another splendid vessel, surmounted by a coral-tree. Coral was frequently used in decorative works of this period.

The middlemost of them did bear a branch of coral, like a tree, such as is not found amongst the Islands Orchades,<113> of one cubit high, which stood as upon a little mountain, which was the cover of an old fashioned vessel of pure gold, in form of a chalice, as high again as the cover and the tree of coral, full of curious workmanship and leafwork, never made in our age, nor the like seen.

Betwixt the gracilament of the foot and the cup, it was knit together with a handle of inestimable workmanship, and in like manner the foot and the bowl were of an excellent anaglyph of foliature, monsters and biformed Scillules,<114> so exquisitely expressed, as could be embossed, chased, or engraved by proportionate circulation.

And the mordicant cover of the same was thick set with incomparable jewels; and in like sort all the base and handle whereas conveniency required, and glistering about.

Upon the branches of the coral, there were artificially set certain open flowers with five leaves, some of sapphire, some of jacinth and beryl, and in the midst of them a little round seed of gold, fastening the leaves to the stalk of coral.

Which young woman reverently bowing to the earth with her right knee, reserving the other still up, whereupon she held this cover of coral, which also besides the flowers, had upon the points and tops of other twigs or sprouts curiously infixed monstrous great pearl. And other of them had a cup full of precious liquor, better than that which the proud Cleopatra gave unto the Roman captain: the rest did execute their offices as aforesaid, and plucking off one after another, with a little instrument with two teeth of gold they offering the same fruits unto us, to me unknown, for that I had never seen the like, we did taste them.

But the unexpected pleasure of them, and sweetness of their taste, was no otherwise to me than like a gracious substance wanting his desired form.

And there were restored again the balls of gold before mentioned.

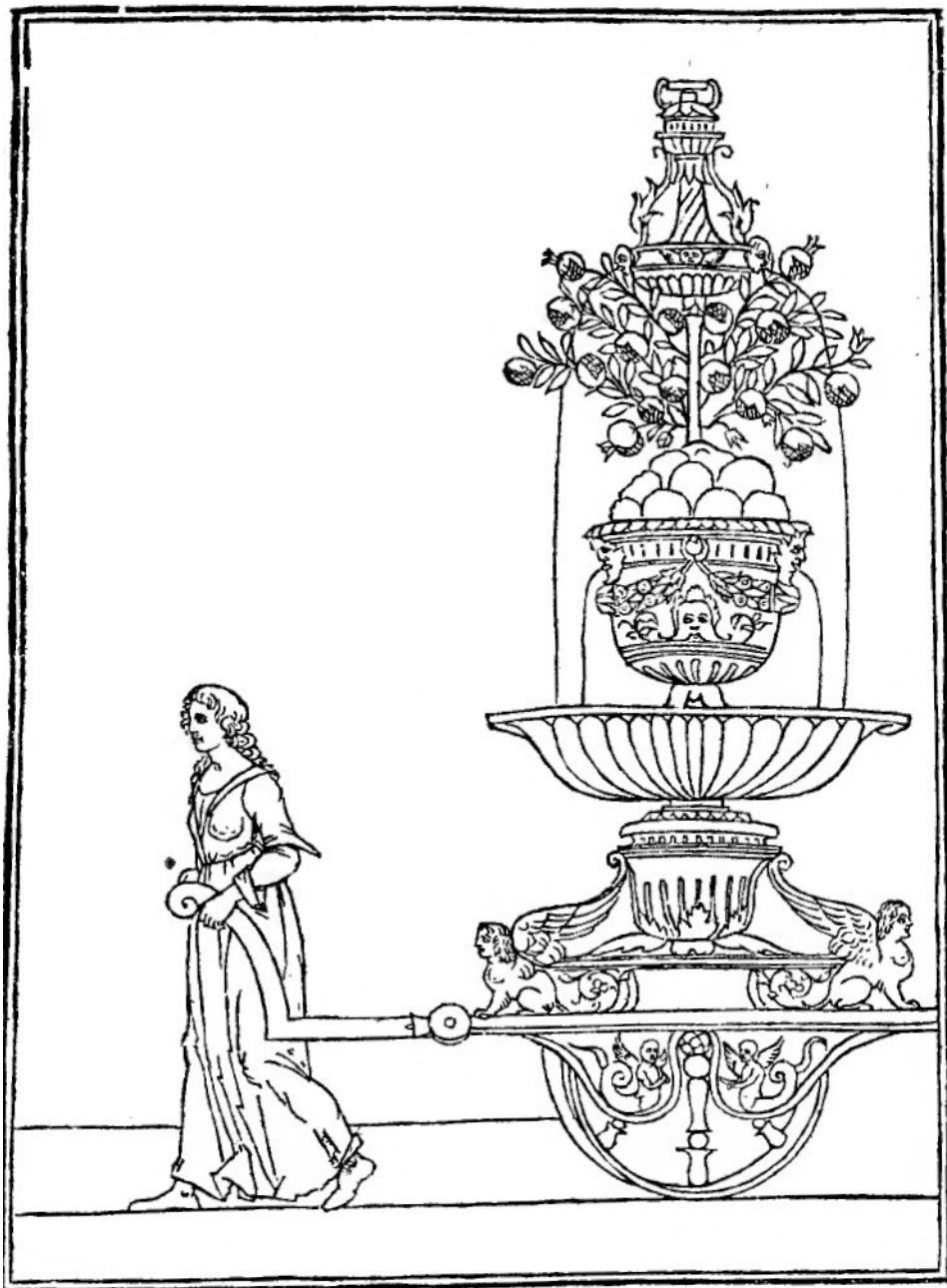


Illustration 32. A large and magnificent vessel of the noblest shape and decoration, with a shrub of gold, and water-spouts. It rests upon a single wheel, and is twice as high as the tall nymph who carries it into the festive hall. Albert Ilg considers this splendid piece to be the flower of all the ornamental designs in Poliphilus.

Upon this appeared another marvellous work, that was a perpetual running fountain artificially devised of the aforesaid matter, but of another notable fashion and workmanship, founded upon an immoveable axle-tree, upon the which two wheels turned about.

Above the which stood an unequal quadrature three foot long, two foot broad, and six foot high.

In every angular part did sit a harpy with both her wings extended and stretched up to the breadth of a higher vessel, standing up upon the midst of the measured quadrangle, coronized at the extreme and upper parts, and beautified with channelling and foliature, circumvesting the lower part.

And upon every side the same divided into three, the middle part betwixt the fall of the waters intercepted, did contain in half bodies carved, a triumph of satyrs and nymphs, with trophies, and exquisite actions, except the forepart and hinder part moderately sinuated and bent in. The which instead of squared lineament, did contain a roundness waved between, in the which was marvellously engraven a little sacrifice with an old altar on either sides, with many figures and actions, the rest that was void, the tails of the foresaid harpies joining together, and turning here and there into leaves, did excellently cover the same.

Out of the median centre of the equator and quadrangle afore specified and described out of an antique foliature, did rise up an old fashioned vessel, and very beautiful, the circuit whereof did not exceed the content of the quadrangulate plain, and this with all the rest of the work, and every proportionate disquisition, trial, and examination, both in the highest breadth and thickness, with most convenient vesselling lineaments, diligently delimited and filed, and then finished with an absolute and depolite deformation.

The which out of the suppressed orifice thereof did ascend up another hollow vessel, the compass whereof did exceed the aforesaid subject vessel furrowed and channelled round about, of a great breadth and large brim so well fashioned, as is possible for any goldsmith to beat out with his hammer.

In the centre point whereof did rise and mount another vessel of incredible workmanship.

In the bottom of which third there were small ridges swelling outwards, the tops of them compassed about with a row of diverse inestimable stones, bearing out and differing in colours, as best might content the eye of a curious lapidary and skilful understanding.

Upon the same on either sides was made a head of a monster, from the which on both hands did proceed the garnishing thereof in an exquisite and most rare work of leaves, investing the same about with the congress of the opposite head, and finely gracing that part of the vessel.

And in the bearing out of the lip of the vessel over the perpendicular point of the head there was fastened a ring, from the which upon either sides there hung down a garland of branches, leaves, flowers, and fruits growing bigger towards the midst, with a perpolite binding to either rings.

Over the middle bending of the garland, and under the projecture of the lip of the vessel, there was fixed and placed the head of an old man, with his beard and hair of his head transformed into nettle leaves, out of whose mouth gushed out the water of the fountain by art continually into the hollowness of the broad vessel under this.

Upon the mouth of this last described vessel did mount up a precious hill marvellously congest, and framed of innumerable round precious rock stones closing one with another unequally, as if nature had joined them growing, making a round composed hill, beautifully glistening of diverse sorts and colours in a proportionate bigness.

And aloft upon the top of this little hill, there grew a fine pomegranate tree, the body, boughs and fruit made all of gold, the leaves of green smaragd. The fruit of their natural bigness here and there aptly placed, their sides cut open, and in place of kernels they were full of most perfect rubies, as big as the kernels.

After that, the ingenious artificer wanting no invention, he separated the greyness instead of the film with silver foil.

And moreover, in other apples, opened, but not ripe, he redoubled the thickness of the foil, making the kernels of an oriental colour, so also he made the flowers of perfect coral, in the cups full of bees of gold.

Besides this, out of the top of the hollow stele, like a pipe, there came out a turning stele, the lowest part whereof rested in a head, framed from the middle trunk or pipe just over the axle-tree.

Which stele or stypet being strongly fastened, it bore up a vessel of topaz of an ancient form, the bowl whereof in the bottom was broad, and swelling out with rigs in the opening, rarely beautified with a cornice, and put under with another.

In which closing and binding together in four equal divisions, there were four winged heads of a little child, with four pipes in their mouths.

The rest mounted up so much as the lower bigness of the vessel was, being closed up at the orifice with an inverse foliature. Upon the which there was placed another vessel as it were a circular cover of a most curious leafwork, with a small cornice, and an artificial orifice.

From the bottom of which there began a flourished tail of a dolphin fastened and soldered to the gracilament of the vessel, descending down with his head finned with leaves, to the circulating brim of the vessel where the boys' heads were fixed. And with a moderate swelling out about the head, and straightening in towards the tail, they fitted for the ears in a beautiful manner. And all that inclining part with an exquisite polishing did make an express show of most curious lineaments.

The upper vessel was so perfectly wrought, that when the wheel was moved, the stele with the vessel upon the top thereof, turned about and poured out water through the tree, and when the wheel stood still, then that left turning.

The wheels were half covered with two wings, the tips turning one way and the other another way, adorned with a chasing of mermaids or scyllas.

This excellent piece of work thus running before every one, and wetting our hands and feet^{<115>} of an incredible sweetness, such as I never had felt before, we dried our hands, and it was carried away.

And being thus sprinkled with this rare and majestical water, the waiters with great reverence presented unto the Queen first a great cup of gold, and her highness affably saluting us, drunk nectar, and afterwards every one of us after other, with reverent, mutual, and solemn honours done, did drink a most pleasant farewell and shutting up of all the precious dainties that we had tasted and fed upon.

Lastly, the redolent flowers being diligently taken away, and all things that had been used borne from thence, the pavement remained pure and shining as a most clear steel glass, and as it were emulating the precious jewels round about.

And every one being set in his appointed place, the high and mighty Princess did command a company to come in, and stand upon the jasper chequers, never the like before seen or imagined of any mortal creature.

The Tenth Chapter.

Poliphilus followeth to show besides this great banquet of a most excellent dance or game, and how the Queen did commit him to two of her nymphs, the which did lead and conduct him to the sight of many wonderful things, and as they talked, showed unto him the secrecies of such things as he stood in doubt of. Finally, how they came to the three gates, in the middlemost whereof he remained amongst the amorous nymphs.



Having spoken something of the exceeding & incomparable glory, triumph, unknown treasure, plentiful delights, solemn banquet, and the most honourable and sumptuous drinking of this most happy and rich Queen, if I have not distinctly and perfectly expressed her chiefest dignity, let not the curious company marvel thereat, for whatsoever ripe, sharp, and ready wit, with a frank, eloquent and plentiful tongue adorned, is not able to perform the least part of his duty.

And much less I, who continually suffer in every secret place of my burning heart, an uncessant strife notwithstanding the absence of Polia my mistress, the owner of all my skill, and prisoner of my perfections.

Besides that, in truth the many marvels in excellency, and variety unheard of, so uncouth rare and strange unlikes inestimable, and not human, have so oppressed, laden & borne down my senses, with the greedy and excessive contemplation and beholding of their variable diversities, as that from point to point I am no whit able to describe them, and much less worthy to publish them.

All and the most that I can do, is to think of the rich apparel, exquisite provision, curious dressings, perfect ambitious and wounding beauties without imperfections, their deep judgements, Aemilian eloquence, & bounty more than princely, the notable disposition and order of architecture, the durable symmetry and proportion of the building, perfect and absolute, the nobleness of the art of masonry and lapicidary, the directions and placing of columns, the perfection of statues and representations, the adornment of the walls, the diversity of the stones, the stately entrance & princely porch, large gallery, and artificial pavements, no man will think with what cost and charge beautified and hanged with precious arras and verdure. The spacious and lofty inner court, goodly bedchambers, inner withdrawing chambers, parlours, baths, library and pinacotheca, where coats of armour, escutcheons, painted tables, and counterfeits of strangers were kept, & with a majestic comeliness and order placed and solemnly distributed.

In which conceiving capacity, marvellous performance, incredible charge and high commendation of the most excellent artificer, worthily allowed in every partition and elegant convention of exquisite lineaments. I also beheld a marvellous twisted conlignation or covering of goldsmith's work, over a four square plain court, growing up alike, without comparison like a heaven, with a disposite distance of many sorted proportions, with sundry levelated dimensions, shadowing over the court, with an arched eminence, which was under, adorned with coronized lineaments and gravings, thereunto convenient, as fascias, gullies, and ovaling, and the leaves of acanthus, licking up as it were in the corners of the quadrangled court. With roses, and the growing order of their leaves, the top leaf least, their jaggings about the leaves, and space between leaf and leaf. All things covered with pure fine gold and azure colour, with divers other proportions and counterfeits of substance, equal with their workmanship. The roofing of Salances, King of Colchis, may not compare with this.

Then the delightful fruitfulness of the set hedges, orchards, watered gardens, springing fountains, current streams in marble channels, contained, framed, and held in, with an incredible art, green herbs, still fresh and flowering, a sweet air, warm and spring winds, with a confused charm of singing and chirping birds, a pure, fair and bright air, and still continuing temperate and healthful, country free from danger and clean, no craggy nor rocky places, nipped and blasted with sharp winds, nor burnt with an untemperate hot sun, but under a sweet and pleasant temperature, in a moderate mean rejoicing, betwixt two extremes, the fields fruitful and without tillage and manuring, yielding all commodities, warm hills, green woods, and sweet cool shadows.

Also the inestimable furniture, the attendant household and great number, their excellent service, the diversity of youths, and all in the prime of their years. The delightful presence of the nymphs, both attending abroad in the presence and chambers, her baser sort, their honourable and gracious behaviours, their diversity of apparel, attire and dressings set with pearl and stone, in an allowed, pleasant & lovely sort, as any can imagine or express. With these infinite riches, supreme delights, and immeasurable treasure, neither Darius, Croesus, or any other human state, whatsoever might in any way compare.

And thus to conclude, being overcome with the glory of them, I know not what more to say, but that I stood amazed, and as it were senseless, and yet in great delight and without weariness, beholding those present objects, and casting with myself what fate and destiny should conduct and lead me into such a place.

But afterwards finding myself in such an accumulation of glory, pleasant seat, happy country, great contentment and triumphant company, such as Clodius the player in tragedies never had seen. I was but moderately converted, notwithstanding the promise of the Queen, to favour my amorous desire, accounting all, but as eye pleasures that hitherto I had seen and had been presented unto me, still desiring a greater happiness.

For which cause, and for the greater setting out of the excess and abounding excellency, beyond all the rest of her royal magnificence, every one sitting in their place after the miraculous, wonderful, and sumptuous banquet, without any delay, she commanded a game to be played by personages, not only worthy the beholding, but of eternal remembrance, which was a game at chess, in this sort as followeth.

By the entrance of the curtain there came in thirty-two nymphs, whereof sixteen were apparelled in cloth of gold (eight uniformly without difference of degrees) afterwards one of those sixteen was apparelled in princely robes like a King, and the other like a Queen, with two towerkeepers or -ooks, as we term them, two counsellkeepers or secretaries, we term them bishops, and two knights. In like sort were eight other in cloth of silver, under the like government and magistracy as aforesaid.

Every one of these according to their duties, took their places upon the chequers of the pavement, that is, sixteen in gold of one side in two rows, and sixteen in silver of the contrary side.

The music began upon a sudden with a rare invention to sound a charge with a pleasant concord, participating together a sweet and thundering melodic, having in it a divine fury.

At the measured sound and time of the music upon their chequers, as it pleased the King to command, the pawns turning themselves with a decent revolution, honouring the King and the Queen, leapt upon another chequer before them.

The King of the white men, his music sounding, commanded her forward that stood before the Queen, and the same with like reverent behaviour marched forward her continent, and stood still. And according to the mensuration of the musical time in this order, so they changed their places, or continued upon the chequers dancing, until that they were either taken or commanded forward by the King.

If the music kept still one time, those eight uniform pawns did spend the time in marching forwards into another chequer, never coming back until that worthily without touch or appalement of courage, they had leapt upon the line of that square where was the residence of the Queen, proceeding straight on, unless she took a prisoner by a diagonal line.

The bishop went in a diagonal line, still holding that coloured chequer wherein he stood first.

The knight over two chequers before him taketh the next of either hands, and of a contrary colour to that he stood in immediately before.

The castle-keepers or rooks might pass over many chequers straight on as they pleased at commandment, so that they might go one, two, three, four, or five chequers, keeping a measure, and not staying in their march.

The King might go upon any chequer, if none were in it, or backward, and cause any other to remove for him, and make him room.

The Queen might go any way, but it is best when she is near her husband on every side.

And whensoever the officers of either of the Kings shall find one without guard of help, they take her prisoner, and both kissing one another, she that is overcome and taken, goeth forth and standeth by.

Thus they continued playing and dancing according to the time of the music, with great pleasure, solace, and applause, until the king of the silver nymphs was victor and conqueror.

This solemn sport, what with resistance flying back, and seconding of one another, with such a measured circulation, reverence, pause, and modest continency, endured the space of an hour, whereat I took such pleasure and delight, that I imagine (and not amiss) that I was rapt upon the sudden from the liking of the sports of Olympus to a new felicity.

This first game being ended, and conquest obtained, all returned into their accustomed places, and in like manner as at the first, so the second time every one in their appointed chequers, the music changing their measure, so the movings and gestures of the players were altered.

And observing the time of the music in a convenient order, and approved gesture and art, that it was no need to command or say any thing. But the cunning and expert nymphs, with their plentiful tresses effused over their delicate shoulders hung waving, and in their motion forwards would stream out at length, somewhat sheaving their backs, about their heads wearing garlands and crowns of violets. And when any one was taken, they lifted up their arms and clapped hands. Thus playing and coursing up and down, the first continued still conqueror.

In the last game and dancing, they being all returned to their distributed places, the music again sounded a measure Phrygian in as perfect and provoking fury as ever Marcias of Phrygia invented.

Poliphilus' Dream of Love

The King in robes of gold, caused the young damsel that stood before the Queen, to march forward to the third chequer, direct in the first remove, whereupon immediately there was seen a battle and tourney, with so swift and sudden forces, bending themselves to the ground as it were lying close upon their gaurd, and presently upon it capering up with a turn twice above ground, one just opposite against another, and upon their down come withal a turn upon the toe thrice about.

All this action they did at one time, with such a grace and agility, as nothing could be better, with their low inclinations, high capers and turnings, without affectation of straining, as it should seem with facility and careless ease at pleasure and sweet gestures, as in such a thing may be imagined, and not else where to be seen. Never any one troubling another, but who so was taken prisoner, did presently kiss their conqueror, and voided the place. And the lesser number that there was, the more pleasure it was to perceive the policies of either sides to overcome other.

And such an order and motion was used of every one, in a commendable sort without fault, as the measure and time of the music appointed, stirring even them that looked on to have a motion in their sinews and minds to do the like, there was such a concord and agreement betwixt nature and the music especially, seeing the performance of the same in the actions of others.

Upon this occasion I was moved to call to remembrance the force of Timotheus, the most cunning musician, who with his voice and measure upon his instrument would provoke the great Macedonian Alexander, violently to take arms, and presently altering his voice and tune, to forget the same, and sit down contentedly. In this third game, they apparelled in gold did triumph in the victory.

Thus honourably with exceeding pleasure and great solace, this sumptuous feast being ended, every one framed themselves to sit down. And I rising up, made reverence before the royal seat of her sacred majesty, and kneeling down upon my knee, she thus said unto me.

"Poliphilus, forget now, and wipe out of thy remembrance all forepassed griefs, occursive troubles, pensive conceits, and overgone dangers, because that I am assured of thy forthwith full contentment of desire.

"And seeing that thy determination is to persevere resolutely in the amorous flames and love of Polia, I think it convenient, that for the recovery thereof, thou repair to the three Portes, which are the resident places of the high and mighty Queen Telosia, in which place upon every of those Portes and gates, thou shalt see her title and name inscript. Read it diligently, but for thy better direction and safeguard, thou shalt have to accompany thee, two of my handmaids, which know very well the way thither, and therefore go on undoubtedly with a happy success."

And thereupon with a princely bounty, she drew off from her finger a ring of gold, having set in it an anachitis, and delivered it unto me to remember her bounty by.

At this advice and precious gift, I became amphasiatic, not knowing what to say or do, in requital or giving of thanks. Which her Highness perceiving, motherly and with a natural promptness in a majestical gravity, turned her countenance to two noble and goodly nymphs, attending near unto her royal and imperial throne, saying thus to one of them upon her right side.

"Logistica, you shall be one that shall accompany our guest Poliphilus," and with a sacred and honourable grace, she turned to the left hand, saying, Thelemia, you shall also go with him. And both of you show and instruct him at what gate he must remain, and then,

Poliphilus, they shall bring you to another mighty and majestic Queen, who if she shall be bountiful unto thee in entertainment thou art happy, if contrary, than discontented.

"Notwithstanding, none doth know her intent by her countenance, because that sometime she showeth herself full of favour, love, and pleasant dispositions. Another time she is malignant, froward, disdainful, with unstable incursive passions. And she it is that determineth such events as thou seekest after. And for her obscure condition, she is rightly called Thelosia.

"Her residence is not in such a stately palace, as thou seest me to dwell in.

"Therefore I would have thee to understand, that the chief workman in the creation of nature, did make nothing comparable to me, neither can the earth show thee greater treasure than to come to my presence and taste of my bounty, obtain my favour and participate of my quality.

"And therefore esteem of it according to the value, for that thou findest in me, is a heavenly talent above all earthly jewels, for I have not had my residence in man since his fall.

"They may imagine of me but they know me not, neither do I bear any rule with them to the good of myself.

"Now the Queen Telosia, she dwelleth in a place of cloudy darkness, her house is kept close and shut, for that she will not show herself unto man, nor anatomize, discover, and lay open herself unto any as she is, and for this cause the event of her variable determination is kept secret.

"But in a marvellous sort considerately, she transformeth herself against the hair,<116> into divers fashions, not manifesting herself, although desired.

"And when the ancient gates shall be opened unto thee, in every one shall be written what shall befall thee, but thou shalt not perceive the same, unless that in some part thy understanding and wisdom enigmatically and with a right and sincere judgement look unto it, and quickly consider of it, for because that she ambiguously changeth herself in habit and countenance, and through this doubtful animadversion, a man remaineth deceived of his expectation without remedy.

"And therefore Poliphilus, that which these my consigned, trusty and appointed handmaids by suggestion shall persuade thee unto, and at what gate thou oughtest to enter in and remain, even which of those two it shall best please thee to give ear unto, do: for they have some understanding of her."

And having thus spoken she made a sign or beck with her head to the two nymphs Logistica and Thelemia, who presently without delay, were obedient to her command. And I being ready to speak, neither knew what to say, or yet durst to so high a majesty, and for so great bounties give a word.

The two appointed companions of my journey, very favourably, and with a familiar readiness and virgin-like gestures, took hold of me, one by the right hand, and the other by the left, and reverently obtaining licence, first of the Queen, and taking their leave of the rest, went out the same way that I came in.

And I beeing desirous and not satisfied, turned me about towards the conspicuous porch, to behold diligently the artificial palace, wonderful and perfinite of the art of building.

The subtlety of which, no human excogitation is able to imitate.

And therefore I thought that nature had made that for a marvel of all her works for commodity, use, grace, beauty, air, and continual durableness.

For which cause, I was excessively desirous to stay and look upon it, but my leaders and guides would not suffer me, and yet by the theft of my eye in the zophor, over the gate I noted this inscription, O THΣ ΦΥΣΕΩΣ ΟΛΒΟΣ (o tes physeos olbos).<117>

And as much as with my quick senses I could carry, I took in my going forth, with as great pleasure and delight as is possible to express. O happy were he that might be but a drudge or kitchen slave in such a paradise.

Now being come into the base court, compassed and set about with orange trees, Thelemia in great courtesy said thus unto me, "Besides and above all the marvellous and wonderful things which thou hast yet seen and beheld, there be four yet remaining behind which thou shalt see."

And upon the left side of the incomparable palace, they brought me into a fair orchard of exorbitant expense, time, and subtlety of workmanship, the continent and circuit whereof was as much as the plot of the palace, wherein was the residence and abiding of the Queen.

Round about fast by the walls of the orchard there were set convenient garden pots in the which instead of growing plants, every one was of pure glass, exceeding a man's imagination or belief, intopiaried box<118> the roots and stalks of gold, whereout the other proceeded.

Between one and other of the which was placed a cypress tree, not above two paces high, and the box one pace, full of manifold marvellous simples, with a most excellent imitation of nature, and pleasant diversity in the fashions of flowers in distinct colours very delightful.

The plain labial compassing about the quadrant orchard coming out from the walls as a seat for these aforesaid garden pots and trees to stand upon, was subcoronized with gold by excellent lineaments wrought and adorned. The upper face whereof, and whereupon those pots and trees did stand, was covered with a plaster of glass gilt, and a curious historiography to be seen in the same, and compassed about and held in with wiring and netting of gold.

The wall that compassed about the orchard with a convenient distance, was bellied out with columns of the same matter, and invested with flowering bindings naturally proportioned, and here and there were quadrangulate columns of gold chamfered, arching from one to another, with a requisite beam zophor and cornice, with a meet and convenient projecture over the capital of glass upon the round.

The substance of which subject projecture of the brittle matter, was of counterfeit jasper diversely coloured and shining. Which brittle substance had some void space between that and the other.

The mouth of the arches were stopped with rhombi of clear glass in form of a triangle, and the pipes beautified all over with an encaustic painting, very gracious to the sight of the beholder.

The ground was here and there covered with great round balls of glass like gunstones, and other fine proportions much pleasing, with a mutual consent unmoveable like pearls shining without any adulteration by foliature. From the flowers did breath a sweet fragrantcy by some clear washing with oil for that purpose.

There most cunningly did Logistica like an orator make a discourse in commendation physically of that excellent confection of the nobleness of the substance, secrecy of the art, and strangeness of the invention. The like is not to be found.

And after she said, "Poliphilus let us go and ascend up this mount next the garden," and Thelemia remaining at the stair-foot, we ascended up to the plain top. Where she showed unto me, with a heavenly eloquence, a garden of a large compass, made in the form of an intricate labyrinth [with] alleys and ways, not to be trodden, but sailed about, for instead of alleys to tread upon, there were rivers of water.

The which mystical place was of a very lusty mould and fruitful, replenished with all sorts of fruits, beautified with fair springs, and green herbs and flowers, full of all solace and delight. Whereupon she spake thus.

"I do imagine, Poliphilus, that you do not understand the conditional state of this marvellous seat, and therefore give attendance to my words.

"Whosoever entereth in cannot come back, but as you see yonder mountains here and there distributed, seven circuits and the about goings distant from another.

"And the extreme molestation and sorrow of the enterers in, is this: In the middle mountain within the centre thereof, and open mouth of the same, there lurketh invisibly a deadly devouring old dragon, he is utter destruction to some, and others are not hurt to death by him. He cannot be seen nor shunned, neither doth he leave any unassaulted, but either in the entry, or in their journey, he destroyeth or woundeth. And if he killeth them not betwixt one mountain and another, they pass the seven circuits to the next mount.

"And they that enter in by the first tower or mount (whereupon is this title inscribed ΔΟΞΑ ΚΟΣΜΙΚΗΣ ΠΟΜΦΟΛΥΣ (doxa kosmikeos pompholys)<119>). They sail in a little ship with a prosperous wind, and securely at pleasure: The fruits and flowers fall down upon their hatches, and with great solace and pleasure they cut through by the seven revolutions with a merry wind, until the second mount be discovered and come unto. And mark and behold (Poliphilus) how clear and bright the air is in the entrance, over that it is in the centre, about the which is thick darkness.

"In the first mount or tower there is always resident a pitiful matron and bountifull, before whom standeth an ancient appointed vessel called Urna, in a readiness, having upon it seven Greek letters as thus, ΘΕΣΠΙΟΝ (thespion),<120> full of appointed honey, and to every one that entereth in, very courteously and with a good will she giveth one of them without respect of state and condition, but according to their entrance.

"These being received, they come forth, and begin to sail in the labyrinth, the water being environed upon either sides, with roses, trees, and fruits.

"And having sailed the first seven revolutions of Aries, and being come to the second mount, there they meet with innumerable troops of young women of diverse conditions, which demand of every one the sight of their honey, which being showed unto them, they straightways know the property of the honey, and the goodness thereof, and embracing him as their guest, they invite him with them to pass through the next seven revolutions, and with diverse exercises according to her inclined promptness, they accompany them to the third mount.

"In this place he that will go on forwards with his companion, she will never abandon or leave him: for there be far more pleasant voluptuous women. And many refuse the first and make choice of them.

"In the putting off from the second mount, to come to the third, they find the current of the water somewhat against them, and stand in need of oars, but being fallen off from the third mount, making their course towards the fourth, they find the tide and stream more against them, and in these seven oblique courses their pleasure is variable and unconstant.

"Being come to the fourth mount, they find other young women combatting and fighting, and those examining their pots of honey, they entice them to their exercise, but those that refuse to leave their first companions, they let pass together, and in this circuit the water is yet more contrary and troublesome, where there is need of great study and labour to pass on.

"And being come to the fifth mount, they find it speculable, like a mirror they see their representations, and in that they take great delight, and with a fervent desire they pass on their laboursome course. In that mount they see this sentence and golden saying manifested, *Medium tenere beati*:<121> not lineal, nor local, but temporal, where by a sincere and perfect examination he discerneth that mean wherewith he hath joined his felicity, wisdom and riches: which if not well, in the rest of his course he fainteth the more.

"And losing off from thence, the waters by reason of the broken circles, begin to be very sliding towards the centre, so that with small or no rowing they are brought to the sixth mount. And there they find elegant women, with a show of heavenly modesty and divine worship, with whose amiable aspects and countenances the travellers are taken in their love, condemning their former with despite and hateful abhorrence. And with these they fall acquainted, and pass the seven revolutions.

"These being come over with an obscure and foggy close air, with many losses and a grievous voyage, they begin to remember what they have past and lost: for the more that the compass of the revolution draweth near to the discovery of the figure of the centre, the sooner they are passed over, still shorter and shorter, and the more swifter the course of the stream is into the devouring swallow of the centre.

"And then with extreme affliction and bitter anguish remembering the abuse of their pleasures, and companions that they have forsaken, and sweet places, which so much the more augmenteth their sorrows, for that they can not return or go back with their ship, such a company still follow them upon the stern with their forecastles. And most of all dismayeth them the heavy sentence over the median centre, ΘΕΟΝΑΥΚΟΣ ΔΥΣ ΑΛΓΗΤΟΣ (theonlykos dys algetos).<122>

"And there, considering the displeasing title, they curse the time of their entrance into the labyrinth, which hath in it so many sundry delights, and the end of them subject to such miserable and inevitable necessity."

And then she smiling, said: "Poliphilus, over the devouring throat of this centre, there sitteth a severe judge, balancing everyone's actions, and helping whom he will help. And because that it will be tedious to tell thee all, let thus much hereof suffice. Let us go down to our companion Thelemia," who demanding the cause why they stayed so long above, Logistica made answer, "It doth not content our Poliphilus, only to behold, but also to understand by me the secrecy of those things, which he could not go to know, wherein I have satisfied him." And when she had ended, Thelemia said.

"Let us go a little while to another garden no less pleasant joining to the glass garden, upon the right side of the palace:" and when we were come in thither, I was amazed with excessive wondering, to see the curiousness of the work, as uneasy to report as incredible to believe: equivalent with that of glass, with like disposition of benches or banks; their lips set out with coronising and golden ground work, and such trees, but that the boxes and cypress

trees, were all silk, saving the bodies and greater branches, or the strength of the arms: the rest, as the leaves, flowers, and outermost rind, was of fine silk, wanting no store of pearls to beautify the same: and the perfect fine colour, smelling as the glass flowers before mentioned, and alike, but that they about compassing walls, of marvellous and incredible sumptuousness, were all covered over with a crusting of pearl, close joined and set together: and towards the top, there sprouted out green ivy, the leaves thickening and bushing out from the pearls, with the strings and veins of gold, running up in divers places betwixt the pearls, in a most rare and curious sort, as if it had been very growing ivy, with berries of precious stones set in the stalks in little bunches: and in the bushes were ringdoves of silk, as if they had been feeding of the berries, all along the sides of the square plotted garden walls: over the which, in masterlike and requisite order, stretched out the beam and zophor of gold.

The plain smooth of the settles, whereupon the box trees stood, covered over with histories of love and venery, in a work of silk and threads of gold and silver, in such a perfect proportioned imaginary and counterfeiting as none may go beyond. The ground of the level garden was of leaves, grass, and flowers of silk, like a fair sweet meadow: in the midst whereof, there was a large and goodly round arbour, made with gold wire, and overspread with roses of the like work, more beautiful to the eye, than if they had been growing roses, under which covering and within which Arbour about the sides, were seats of red jasper, & all the round pavement of a yellow jasper, according to the largeness of the place, with divers coloured spottings, confusedly agreeing together in pleasant adulterated uniting, and so clear and shining, that to every object was itself gain represented. Under the which arbour, the fair and pleasant Thelemia, solaciously sitting down, took her lute which she carried with her, and with a heavenly melodic and unheard sweetness, she began to sing in the commendation and delights of her Queen. And seeing what a grace unto her the company of her fellow Logistica was, I marvelled why Apollo came not to harken the harmonic made by them: it was so melodious, that for the present time a man would have thought that there had been no greater felicity. And after that she ended her divine poems, Logistica took me by the hand and led me forth of the arbour, saying unto me,

"Poliphilus, thou shalt understand that the device of these objects, are more pleasant to be understood than beheld, and therefore let us enter in here, to be satisfied in both."

And from thence, she and her companion brought me from this garden to another, where I beheld an arching areostyle, from the ground bent to the top, five paces in height and three over, and thus continued round about the compass of the garden, in an orderly and requisite proportioning, all invested and covered over with green ivy, so that no part of the wall was to be seen. And there were a hundred arches to the compassing of this garden.

By every [one] of the arches was an altar of red porphyry, curiously proportioned with exquisite lineaments; and upon every one of them was placed, an image of gold, like a nymph, of rare and beautiful semblances, diversely apparelled, and varying in their attire and head-dressing, every one bending their eyes towards the centre of the garden.

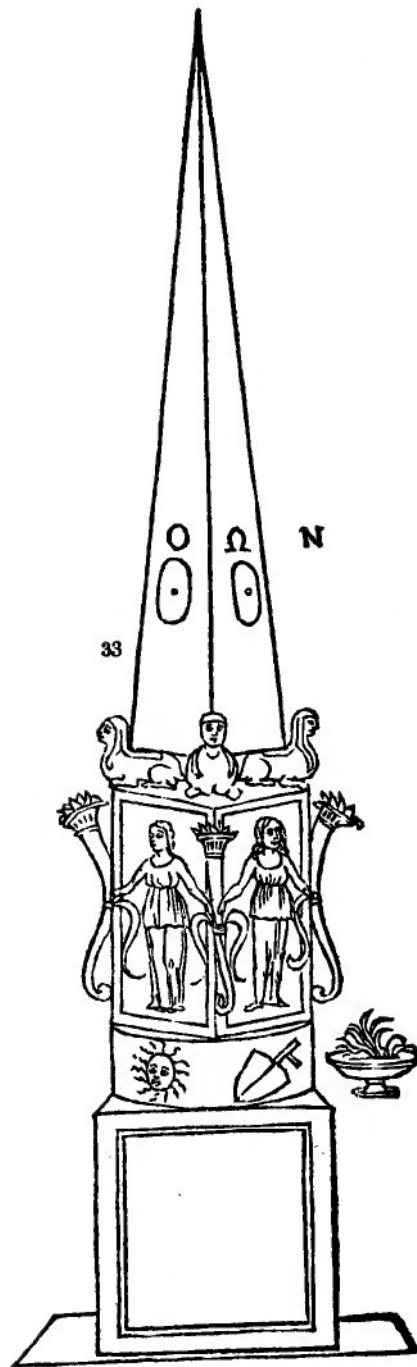


Illustration 33. The triangular obelisk of the mystic Trinity. At the base are three sphinxes, female figures, with horns of plenty, and so-called hieroglyphics.

In which mid centric place, there was founded a base, of a clear crystal, like chalcedony stone, in a cubic form: that is, every way alike square. And upon that was set a round stone, but flat upon both sides, two foot high, and by the diameter, one pace and a half over, of most pure red jasper. Upon the which, stood a most black stone, in form three square, and in quantity for breadth, fitting the round, and in height one pace and a half. The corners of which triangle did jump with the sides, and limbus of the subjacent plinth or round stone.

In the smooth polished fronts of which triangle, there was appact a beautiful image, of a heavenly aspect, grave and modest, with their feet not touching the stone, but standing out

from the same just over the suppressed and underput round stone. Their statures as tall as the trigonal would bear, unto the which they did stick fast by their back parts. Their arms were stretched abroad, both the right and left to the corners of the triangle, where they held a cornucopia, filled and fastened to the corners of the trigonal, the length of every one of which cornucopias of fine gold, was seven foot.

And the images, the cornucopias and their bands wherewith they were tied in the midst and held by, were all shining, and their hands enveloped with the sundry strings, flying about the plain smooth of the black stone.

Their habits were nymphish of most rare and most excellent working. The sepulchre of Tarnia the Queen of the Scythians in Asia was nothing comparable.

In the lowest cubical figure, upon the smooth plain of every square, were engraven Greek letters, three, one, two and three on this sort, ΔΥΣ ΑΛΩΤΟΣ: (dys alotos).<123>

In the circular there were three characters hieroglyphical, perpendicularly under the feet of every image. For the first was impressed the form of the Sun. Next under another, the figure of an old fashioned ewer.

Thirdly, a dish with a burning flame in it.

Upon the head of the trigonal black stone, toward every corner, I did behold an Egyptian monster of gold, four footed couchant. One of them having a face like a man altogether. The other like half a man, & half a beast. And the third like a beast. With a linen veil over every of their heads, with two lapels hanging over their ears, & the rest descending down and covering their necks & backs, with the bodies of lions. Their looks directly forward.

Upon the backs of these three, did stand rising up a massive spire of gold, three square, sharpening up to the top, five times as high as broad below. And upon every front or fore side was graven a circle, and over one circle a Greek letter, O, over another, a letter Ω, and over the third, a Greek N.

Then Logistica began to speak unto me, saying, "By these figures are described, so far as man's reason can show, the celestial harmony. And understand Poliphilus, that these figures, with a perpetual affinity and conjunction, are ancient monuments, and Egyptian hieroglyphs, signifying this, *Divinae infinitaeque trinitati unius essentiae*.<124> Which is now by his holy word, in a most loving sort manifested to the whole world, according to his will: and yet it shall not be amiss to see antiquities, and consider what greater benefit is had by the precious Gospel."

"The lower figure was consecrated to the Deity, because it is every way alike, and all one: and upon every side, and turned every way, of like stableness; upon every base, constant and permanent.

"The round circular standing upon that, is without beginning or end. Upon the circumferent sides whereof, these three lineaments are contained, directly under every image, according to the property attributed.

"The Sun with his comfortable light giveth life to every thing, and his nature is attributed to GOD.

"The second is the oar, which is provident direction and government of all with an infinite wisdom.

"The third is a fiery vessel, whereby is understood a participation of love.

"And although that they be three distinct things, yet they are contained & united in one sempiternally, with great lone communicating their blessings, as you may see by the cornucopias at every corner of the trigonal stone.

And continuing her delectable speech, she said, "Under the form of the Sun, note this Greek word, ΑΔΙΗΓΗΤΟΣ (adiegetos). By the ewer look upon this ΑΔΙΑΧΩΡΙΣΤΟΣ (adiachoristos). And by the vessel of fire, was engraven, ΑΔΙΕΡΕΥΝΗΣ (adiereynes).<125>

"And to this end are the three monsters placed under the golden obelisk, because that there be three great opinions like those monsters: & as that with the human countenance is best, so the others be beastly and monstrous.

"In the spire there be three plain sides, lineated with three circles, signifying one for every time—the past, the present, and to come; and no other figure can hold these three circles, but in that invariable. And no mortal man can at one instant perfectly discern and see together two sides of the same figure, saving one integrally, which is the present: and therefore upon great knowledge were these three characters engraven, O, Ω, N.

"For which cause Poliphilus, not that I excuse myself for being over prolix and tedious, but briefly to teach thee, and set thee right up. In the knowledge hereof, thou shalt understand, that the first basal figure is only known to himself, and to one Son of Man, which hath a human body glorified and without sin: and the brightness thereof we see but as in a glass, and not clearly as it is, for that it is incomprehensible for a finite substance.

"But he that is indued with wisdom, let him consider of the glorious brightness thereof. But to the third figure, which is of a dark and black colour, wherein be the three golden images: the black stone is the law: the cornucopias food: the three women the preservation of mankind.

"Now they which will look higher, they see a figure in a triune aspect, and the higher that they go towards the top, where the union of the three is, be they never so wise, their understanding is unperfect: and although that they see it, yet they know not what they see, but that there is such a thing, in comparison whereof, they are fools, their power weak, and themselves nothing."

And there Logistica having ended her allowed talk, proceeding from an absolute knowledge, deep judgement, and sharpness of wit in divine matters, and unknown to weak capacities, I began thereat to take greater delight, than in any other marvellous work whatsoever, that I had graciously beholden with my greedy eyes. Considering with myself of the mystical obelisk, the ineffable equality statary, for durableness and perpetuity unmoveable, and enduring uncorruptible.

Where there breathed a sweet air from heaven, with unvariable winds, in this garden round about full of flowers, of a large and circular permanent plot: compassed about with all sorts of fruits, pleasant in taste and full of health: with a perpetual greenness, disposed and set by a regular order, both beautiful, pleasant, and convenient; with the perfect labour and endeavour of nature to bring it to that pass, and beautified with precious gold.

And Logistica holding her peace, they took me both by the hands, and we went out at the mouth of one of the arches from the precincts of the ivied enclosure. And being gone from thence, very contentedly passing on betwixt them both, saith Thelemia, "Let us now hasten on to our three Gates whither we are sent."

Whereupon, we passing through a plentiful seat and pleasant country, with a reasonable convenient pace, I beheld the heavens very clear & bright, & beguiled the time with merry, sweet, and delightful discourses. And I desirous to understand every particular of

the inestimable riches, unspeakable delights and incomparable treasure of the sacred Queen, (to the which Osiris the builder of the two Temples of gold, one to Jupiter, and the other to the kingdom, must give place,) I moved this question.

"Tell me I beseech you fair nymphs, (if my curiosity be not to your discontentment) amongst all the precious stones that I could perfectly behold of great estimation and price, one I deemed inestimable, and without comparison most precious; the jasper which had the effigies of Nero cut, it was not much bigger. Neither was the coruscant to pass in the statue of Arsinoë the Arabian Queen equal with it. Next her, of such value was the jewel, wherein was the representation of Nonius the Senator, as this sparkling and shining diamond, of a rare and unseen beauty and bigness, which did hang upon a rich carcanet about the snowy neck of the sacred Queen, what cutting was in the same, which I could not perceive by means of the brightness and my being somewhat far of. And therefore I being therein ignorant, desire to know the same."



Illustration 34. Cameo, set in an oval frame of pearls, representing Jupiter, with a cornucopia in his right hand, and the flame of lightning in his left. At his feet are the vanquished giants. The God occupies a throne, very much like those upon which the enthroned Virgin is pictured by old Italian masters.

Logistica considering of my honest demand, answered me incontinently. "Know this Poliphilus, in the jewel was engraven an imperial throne, and in the throne the mighty name of Jehovah in Hebrew letters, and before that throne are cast down and trodden under foot, the giants which proudly have lifted up themselves against his word, and resisted his will: upon the left side of the throne is a flame of fire, upon the right hand a horn of salvation, or cornucopia full of all good blessedness, and this is all that is contained in the jewel."

Then I presumed further to know, what should these two things upon either sides of the throne signify, that were holden out in two hands. Thelemia quickly answered me, "God of his infinite goodness, proposeth to mankind his mercy and his judgement, choose which they will."

For this being satisfied I said, moreover, "Seeing that most gracious nymphs, my speeches be not displeasing unto you, and that I am not yet satisfied in all that I have scene, I pray you let me understand this.

"Before the horrible fear that I was driven into by the dragon, I beheld a mighty huge elephant of stone, with an entrance into his belly, where were two sepulchres, with a writing, the meaning whereof is too mystical for me, that was, that I should not touch the body, but take away the head."

Logistica forthwith made me answer, "Poliphilus, I do understand very well your doubt, and therefore you shall understand, that this monstrous shape and machine was not made without great and wonderful human wisdom, much labour, and incredible diligence, with a perplexibility of understanding to know the mystical conceit. Thou rememberest that upon the face there hung an ornament, with a certain ideonix Ionic and Arabic, which in our mother tongue is as much to say, as *labour*, and *industry*. Sgnifying thereby, that in this world, whosoever will have any blessing that shall do him good, he must leave the body, which is ease and idleness, and betake himself to travail and industry, which is the head."

She had no sooner ended her words both pleasant & piercing, but I understood it very well and gave her great thanks. And yet desirous to be resolved in whatsoever I stood in doubt, and seeing that I might speak boldly, I made this third question. "Most wise nymph, in my coming out of the subterranean vast darksome place, as I passed on I came to a goodly bridge, and upon the same, in a porphyry stone upon the one side, and an ophite upon the other, I beheld engraven certain hieroglyphs, both which I did interpret, but I stood doubtful of certain branches, that were tied to the horns of the scalp of the ox, and the rather because they were in the porphyry stone, and not in the ophite upon the other side.

She answered me straight way. "The branches, one is of the thistle or thorn of Judea,<126> and the other of the turpentine bush. The nature of which woods be, that the one will not easily take fire, and the other will neither bend, rot, consume, nor be eaten with worms. And so that patience is commended, which with anger is not kindled, nor by adversity will be subdued.

"The nature of the porphyry stone is of this secrecy, that in the furnace it will neither burn itself, but also causeth other stones near adjoining that they shall not burn. And of that nature is patience, that it will neither be altered itself, nor suffer any other wherein it beareth rule to fall into a fury. And the ophite stone is of such nature also.

"Now Poliphilus,I do greatly commend you, in that you are desirous to understand such secrets: for to behold, consider, and measure the same, is a commendable virtue, and the way to knowledge:" whereupon I had occasion given to render innumerable thanks, for her great and favourable courtesies.

And thus with allowed and delightful discoursing speeches, we came to a fair river, upon the bank whereof, besides other fair green and flourishing trees, and water herbs, I beheld a fine grove of plane trees, in the which was an excellent fair bridge over the river made of stone, with three arches, with piles bearing forth against the two fronts, to preserve the work of the bridge, the sides thereof being of excellent workmanship.

And in the middle bending of the same, upon either sides, there was a square stone of porphyry set, having in it a cataglyphic engraving of hieroglyphics.



Illustration 35. Architectural frame, surrounding an emblematical (so-called hieroglyphic) piece of sculpture. A woman seated upon a stool, stretching out her left leg, and holding in her left hand a tortoise, whilst her right foot is resting on the ground: she holds in her right hand a pair of wings.

Upon the right hand as I went over, I beheld a woman, casting abroad her arms, sitting only upon one buttock, putting forth one of her legs as if she would rise; In her right hand, upon that side which she did sit, she held a pair of wings, and in the other hand, upon that side whereon she was arising, a tortoise.



Illustration 36. Another architectural frame, with an emblematic circular bas-relief, representing two half-length figures of winged genii holding an apple between them.

Right against her, there was a circle, the centre whereof two little spirits did hold, with their backs turned towards the circumference of the circle.

And then Logistea said unto me, "Poliphilus, I am sure that thou dost not understand these hieroglyphs, but they make much for thy purpose: and therefore they are placed for a monument and thing to be considered, of such as pass by.

"The circle *Medium tenuere beati*.<121>, The other, *Velocitatem sedendo, tarditatem tempera surgendo*, [that is] 'Temper thy haste by staying, and thy slowness by rising,' consider hereof as thou seest cause."

This bridge was built with a moderate bending, showing the cunning disquisition, trial, examination, art, and discretion of the excellent workman and inventer, commended in the continuance and durableness thereof, which many of our bayardlike modern idiots, without knowledge, measure and art buzzing on, neither observe proportion nor lineaments, but all out of order.

This bridge was all of pure marble.

When we had passed over the bridge we walked in the cool shadow, delighted with the variable notes and chirpings of small birds, to a rocky and stony place, where high & craggy mountains lifted up themselves, afterward continuing to abrupt and wilsome hilly places, full of broken and nibbled stones, mounting up into the air, as high as a man might look to, and without any green grass or herb, and there were heaved out the three gates, in the very rock itself, even as plain as might be. A work very ancient and past record, in a very displeasing seat.

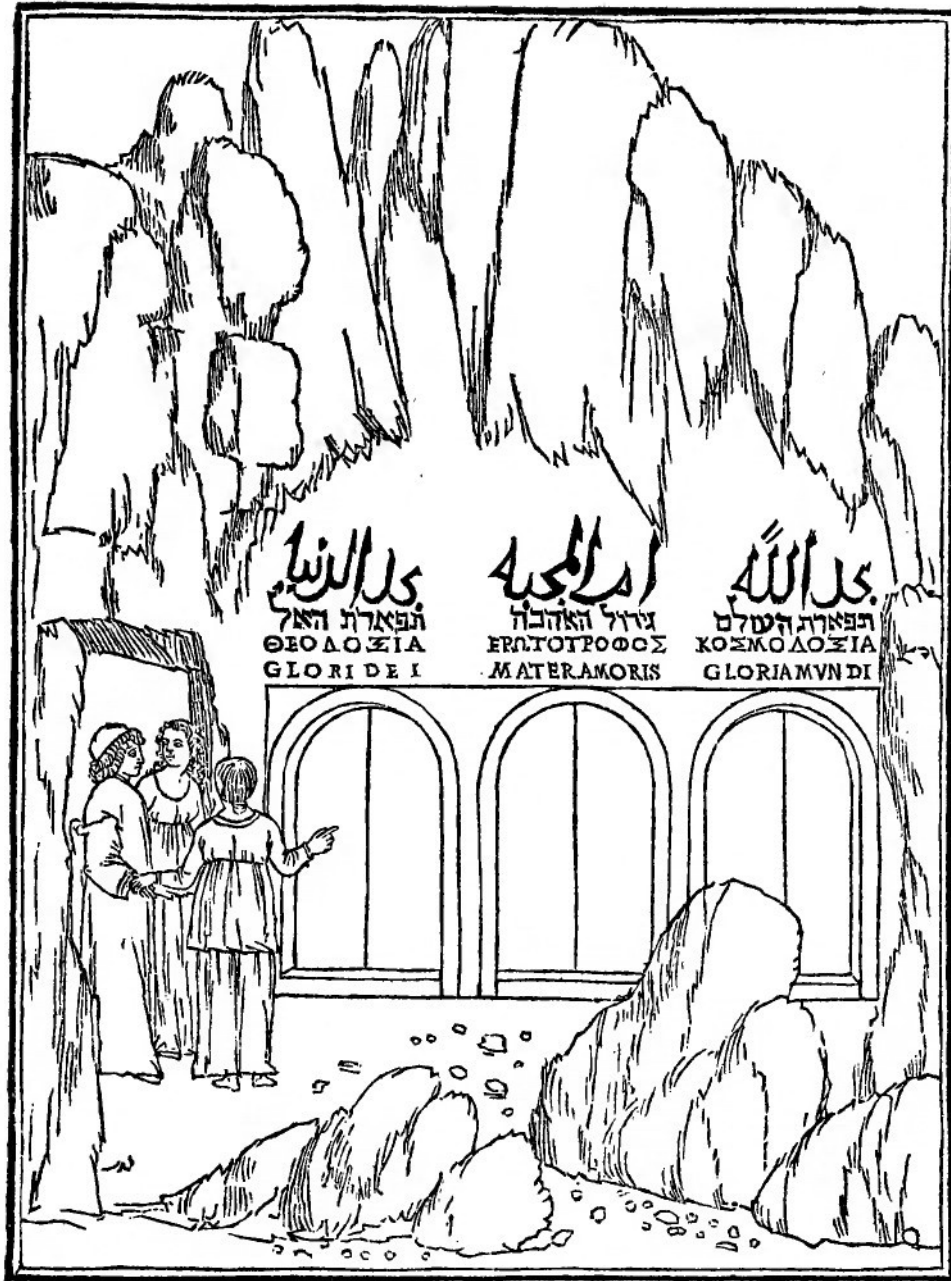


Illustration 37. Poliphilus in a rocky place conducted by two nymphs to the three gates, which are cut in the living rock, with the inscriptions *gloria dei*; *mater amoris*; *gloria mundi* <127>(the inscriptions are also in Greek, Hebrew, and Arabic.)

Over every one of the which I beheld in letters Ionic, Roman, Hebrew and Arabic, the title that the sacred Queen Eleutherilida foretold me that I should find.

The gate upon my right hand, had upon it this word, ΘΕΟΔΟΞΙΑ (theodoxia). That upon my left hand, ΚΟΣΜΟΔΟΞΙΑ (cosmodoxia). And the third, ΕΡΩΤΡΟΦΟΣ (erotrophos). <127>Unto the which as soon as we were come, the damsels began to instruct me in the titles, and knocking on the resounding leaves of the gates, upon the right hand covered over with green moss, they were presently opened.



Illustration 38. Poliphilus meeting at the gate the venerable matron, followed by her six young female attendants.

And there did an old woman present herself unto us, of an honourable countenance, out of an old daubed and smoky house, having a poor base little door, over the which was painted *Pilurania*.<128> She came with a modest and honest shamefastness, and her dwelling place was in a solitary site and shady rock, decayed and crumbly, her clothes were tattered, her face lean, pale & poor. Her eyes looking towards the ground, her name was Thende. She had attending upon her six handmaids basely and slenderly apparelled. One was named Parthenia, the second Edosia, another Hypocolinia, the fourth Pinotidia, the next Tapinosa, the last Prochina. Which reverent matron with her right arm naked pointed to the heavens.

She dwelt in a place very hard to come unto, and full of troubles to pass on the way, being hindered with thorn and briars, very rough and displeasing, a misty cloud cast over it, and very hard to climb up into.

Logistica perceiving by my look that I had no great liking in this place, somewhat grieved therewith, said, "This rock is known never but at the end." And then Thelemia said, "Poliphilus, I see you make small regard of such a painful woman." Whereat I assenting to her with my countenance, we departed, and the gate being shut we came to the next.



Illustration 39. Poliphilus receives the crown and palm-branch, fixed upon a sword, from the hand of another matron, of large frame and severe mien.

Where knocking, it was presently opened, and we entering in, there met us a brown woman, with fierce eyes rolling, and of a quick countenance, lifting up a naked glittering sword, upon the middle whereof was a crown of gold, and a branch of palm tree intraversed. Her arms brawny like Hercules, in labour and acts magnanimous and nobly minded. Her belly small. A little mouth, strong and stooping shoulders, by her countenance seeming to be of an undaunted mind, not fearing to undertake any enterprise how hard soever.

Her name was Euclelia, very honourably attended upon with six young women. The first was called Merimnasia, the second, Epitide, another, Ergasilea, the fourth, Anectea, the fifth was named Statia, the last was called Olistea.

The situation and place methought was painful, and Logistica perceiving my inclination, presently took into her hand Thelemia's lute, and began to strike a Doric tune, and sung to the same very sweetly, saying, "O Poliphilus be not weary to take pains in this place, for when labour and travail is overcome there will be a time of rest." And her song was of such force, that I was even consenting to remain there, notwithstanding that the habitation seemed laboursome. Whereupon Thelemia enticingly said unto me, "I think that it standeth with very great reason my Poliphilus, that before you set down your rest here in this place, you ought in any case to see the third gate."

Whereunto I consented with a very good will, and therefore going out from hence, we came to the other Gate, where Thelemia knocking at a ring of brass, it was forthwith set open, and when we were come in, there came towards us a notable goodly woman, and her name was Philtronia.

Her regards were wanton, lascivious, and unconstant, her grace wonderful pleasant, so as at the very first sight she violently drew me into her love.

Poliphilus' Dream of Love

This place was the Mansion-House of Voluptuousness. The ground decked with small herbs, and adorned with all sorts of sundry flowers, abounding with solace and quiet ease. Issuing and sending forth in divers places small streams of water, pippeling and sliding down upon the amber gravel in their crooking channels here and there, by some sudden fall making a still continued noise, to great pleasure moistening the open fields, and making the shadowed place under the leafy trees, cool and fresh.

She had with her also six young women of like statures, passing fair, of pleasant countenances, amorously adorned and dressed as may be desired of ambitious beauty and gesture.

The first was called Rastonelia. The second, Cortasina. The third, Idonesa. The fourth, Triphelia. The fifth, Epiania. And the last was named Adia.

These and their company were very delightful to my gazing and searching eyes. Whereupon Logistica presently with a sad and grieved countenance, seeing me disposing myself abruptly to the servile love of them, she said unto me, "O Poliphilus, the alluring and enticing beauties of these are vain, deceiveable, and counterfeited, unsavoury and displeasing, and therefore if thou wouldst with advisement look upon their backs, thou wouldst then hate, condemn, and abhor their loathsome filthiness and shame, abounding in stink and noisome savour above any dunghill, which no stomach can abide.

"And therefore what is slippery and transitory fly and eschew, depose that pleasure which bringeth shame and repentance, vain hopes, a short and small joy, with perpetual complaints, doubtful sighs, and a sorrowful life never ending.

"Oh adulterated and unkindly pleasure, fraught with misery, containing such bitterness, like honey, and yet gall dropping from green leaves.

"Oh life worse than death, and yet deadly, delighted in sweet poison, with what care, sorrow, pensive thoughts, mortal and desperate attempts, art thou sought for to be obtained by blind lovers, who without regard or advise cast themselves headlong into a gulf of sorrows.

"They be present before thine eyes, and yet thou seest them not. Oh what and how great sorrows, bitter and sharp pain and vexation dost thou bear wicked, execrable and accursed appetite.

"Oh detestable madness, oh beguiled senses, by your fault with the self-same beastly pleasure, miserable mortal men are overthrown.

"Oh filthy lust, absurd fury, disordinate and vain desire, building nests with errors, and torments for wounded hearts, the utter destroyer, and idle letting go by of all good blessings.

"Oh blind Monster, how dost thou blind, and with what deceit dost thou cover the eyes, and deceive the understanding senses of unhappy and miserable lovers with veils and mists.

"O monstrous and slavish which compassed with so many evils, hastenest to so small pleasure poisoned and feigned."

Logistica speaking with vehemency these and such like words, her forehead frowning, wrimpling with furrows, and veins, rising up in a great rage, she cast her lute upon the ground and broke it.

Whereupon Thelemia, with a smiling countenance nodded towards me, as if she should say, "Let Logistica speak her pleasure, but do as you see good yourself."

And Logistica seeing my wicked intent and resolute determination, being kindled with disdain, turned her back, and with a great sigh hastened away.



Illustration 40. Poliphilus among the nymphs; the flight of Logistica.

And I remained still with my companion Thelemia, who with a flattering and smiling grace said unto me, "This is the place where thou shalt not continue long, but thou shalt find the dearest thing which thou lovest in the world, & which thou hast in thy heart, without intermission determined to seek and desire."

And doubtfully then discoursing with myself, I was resolved that nothing could breed quiet, or bring content to my poor grieved heart, but my best desired Polia. The promise and warrantise of Thelonia for my obtaining the same, bred in me some comfort.

And she perceiving that the mistress of this place, and the seat itself, and her women did both please me well, and entertained me courteously, she kissing me, took her leave and gave me a farewell.



Illustration 41: Poliphilus embraced by the nymph Thelemia.

The metallic gates being shut, I remained enclloistered among these fair and beautiful nymphs, who began very pleasantly and wantonly to devise with me: and being hemmed in with their lascivious company, I found myself provoked by their persuasive alluring enticements, to unlawful concupiscence, feeling in myself a burning desire, kindled with their wanton aspects, an increasing provocation of a lusting fire. I doubt me that if Phryne had been of that savour, and force in gesture and speech, cold Xenocrates would have consented to her alluring, and not have been accused by her, to be an image of stone. Their countenances were so lascivious, their breasts naked and enticing, their roseate foreheads, their eyes flattering, glistening and rolling, their shapes most excellent, their apparel rich, their motions girlish, their regards biting, their ornaments, sweet and precious, no part counterfeited, but all perfected by nature in an excellent sort, nothing deformed, but all parts answerable one to another.

Their heads yellow, their tresses fair, and the hair soft and fine, in such a sort dressed up and rolled into trammels, with laces of silk and gold, passing any joy that a man may behold, turned about their heads in an excellent manner, inviluxed, and bound up together, their foreheads compassed about and shadowed with wavering curls, moveably prepending in a wonderful manner, marvellous delightful, perfumed & sweet, yielding an unknown fragrancy. Their speeches so persuasory and pleasing, as might rob the favour of an indisposed heart, and violently draw unto them any mind, though satyrlike or churlish howsoever, to deprave religion, to bind every loose conceit, to make any rustic peasant amorous, and to mollify any froward disposition. Upon which occasion, my mind, altogether set on fire with a new desire, and in the extreme heat of concupiscence, provoked to fall

headlong into a lascivious appetite, & drowned in lustful love unbridled: in the extreme invasion and infectious contagion thereof, the damsels forsook me and left me all alone in a fruitful plain.

The Eleventh Chapter.

In this place Poliphilus being left alone, a most fair nymph (when he was forsaken of the lascivious company) came unto him, whose beauty and apparel Poliphilus doth amorously describe.



My tender heart thus excessively wounded with amorous provocation, I think I was mad, I stood so amazed, or blind at the least, because that I could not perceive in what sort or how this desired and delightful company gave me the slip: and at last not knowing what I did, but casting mine eyes right forward, I beheld before me, a fine arbour of sweet jessamine, somewhat high, lifting up and bending over, all to be painted and decked with the pleasant and odoriferous flowers of three sorts commixed, and entering in under the same. Wonderfully perplexed for the loss of my company, I knew not how or in what sort, and calling to remembrance the divers, rare and wonderful things past, and above all the great hope and trust which I had conceived upon the Queen's promise, that I should find my love Polia.

"Alas," said I, with a deep sigh, "my Polia," that the green arbour resounded again therewithal, my amorous breathings were such, framed within and sent out from my burning heart. And I was no sooner entered into this agony, and overwhelmed in this passion, but as I passed on to the other end of the arbour, I might perceive afar off, a great number of youths, solacing and sporting themselves very loud with divers melodious sounds, with pleasant sports and sundry pastimes, in great joy, and passing delight assembled together, in a large plain. Upon this grateful and desired novelty, I set me down marvelling at it, before I would step any further on.



Illustration 42: Poliphilus looking through the bower while his mistress Polia is approaching at a distance.

And behold, a most noble and fair nymph, with a burning torch in her hand, departing from the company, tended her course towards me, so as I might well perceive that she was a real maid indeed and no spirit, whereupon I moved not one whit, but gladly expected her coming, who with a maidenly haste, modest access, starlike countenance, and smiling grace, drew near unto me with such a majesty, and yet friendly, so as I doubt me, the amorous Idalea never showed herself to Mars, nor to her the fair pastor Adonis. Nor the delicate Ganymede to Jupiter, or the fair Psyche to her spouse Cupid.

For which cause, if she had been the fourth among the three contending Goddesses, if Jove had been judge, as in the shady woods of Mensunlone<129> was the Phrygian Shepherd, without all doubt she had been judged of far more excellent beauty, and without equivalence, more worthy of the golden apple, than all or any one of the rest. At the first sight I was persuaded that she had been Polia, but the place unaccustomed & her apparel made me think the contrary, and therefore my doubtful judgement remained in suspense, having only a reverent suspicion thereof.

This honourable nymph, had her virginal divine and small body covered with a thin subtle stuff of green silk, powdered with gold, upon a smock of pure white curled lawn, covering her most delicate and tender body, and snowy skin, as fine and good as ever Pamphila the daughter to Platis in the Island of Cos, did invent to weave. Which white smock seemed as if it had covered damask roses.

The coat which she wore over that, was not like our fashioned petticoats with French waists, for that her sweet proportioned body needed no such pinching in, & unwholesome wear, hindering procreation and an enemy to health: but rather like a waistcoat, with little pleats and gathers under her round and pretty bearing out breasts, upon her slender and small waist, over her large proportioned flanks and little round belly, fast girded about with a girdle of gold: and over the same, a gown or garment side to the ground, and welted below.

This garment being very wide, was taken up round about the pitch of her hips, and before upon her belly, & tied about with the studded marriage girdle of Cytherea, the plucking up of the garment, bearing over the girdle about her like a French farthingale, & the nethermost part falling down about her feet in pleats and folds, unstable and blown about with the sweet air & cool wind, causing sometime, by the thinness thereof, her shape to be seen in it, which she seemed with a prompt readiness to resist and hinder. Her beauty and grace was such, as I stood in doubt whether she were begotten by any human generation: her arms stretching down, her hands long and slender, her fingers small and fair, and her nails thin and ruddy, and shining, as if she had been Minerva herself. Her arms to be seen through the clear thinness of the lawn, the wings about the size of her garment where her arms came out, were of gold, in an excellent sort and fashion welted, and set with pearl and stone: and in like sort all the hemming about of her vesture, with gold ooes, and pearl, and spangles of gold in divers places, distantly disposed in a curious and pleasant sort to behold.

Upon either side, under the arms to her waist, her upper garment was unsewed and open, but fastened with three buttons of great Orient pearl (such as Cleopatra never had to dissolve in a potion) in loops of blue silk, so that you might see her smock between the distance of one pearl from another, covering her dainty soft snowy thin skin: except her small neck and the upper half of her spacious and delicious breast, more desired and contenting mine eyes, than the water brooks and cool rivers to the embossed and chased hart, more pleasing than the fisher boat of Endymion to Cynthia, and more pleasant than Cytherea to Orpheus.

The sleeves of her smock of a convenient largeness, and about her wrists pleated and tied with bracelets of gold, double and united with orient pearl. And besides all her ornaments and gracious gestures, she endeavoured now and then with stolen and affected regards, in a sweet & pleasant sort, to cast down her eyes upon her little round swelling breasts, impatient at the suppressing of her soft and fine apparel: so as I judged upon good consideration, and thought that in the dignity and honourable frame of her personage, the Creator had framed and united together, all the violence of love. The four nurses of the royal kingdom of Babylon, called *The Tongue of the Gods*, had not that power to win favour and love of the King, which this most sweet nymph had.

About her fair neck, more white than the Scythian snow, she wore a carcanet of Orient pearl: Cerva the wife of Caesar never had the like, and I doubt me that that of Eriphile, which she took to Amphiarus, was nothing comparable unto it. And in the bending down over the division of her breasts, betwixt two great pearls, there was laced a coruscant round ruby, and upon the collaterate sides of the said pearls, two glistering sapphires, and two pearls, next them two emeralds, & two pearls, and after them two fair jacinths: all these pearls and stones were laced in a work in lozenges, in a rare and beautiful manner.

Her fair head, sending down and unfolding a loose spreading abroad of plentiful hair, like the smallest threads of gold, waving with the wind, and upon her crown, a garland of tawny violets sweetly smelling, and covering the same almost to her forehead: from the middle upper point whereof, in form of two hemicycles to the half of her ears, it mounted up in curled trammels, falling down again upon her fair temples, movably waving and

shadowing the same, and hiding the upper half of her small ears, more fair than ever was reported of Memoria.

The rest of her yellow hair, descended down over her fair neck, well disposed shoulders, and straight back, to the calves of her slender legs, moderately waving and blown abroad in greater beauty than the proud-eyed feathers of Juno's bird. Such hair as Berenice did never vow to in the venereous temple for her Tholemaeus, nor Conus the Mathematician did ever behold the like placed in the Triangle.

In her forehead, under two subtle black hemicycles and distinct eyebrows, such as the Abyssinian in Ethiopia had not to boast of, or compare with, nor Juno herself, did look out and present themselves two pleasant radious and glistering eyes, which would enforce Jupiter to rain gold, of a clear sight, quick and piercing, with a brown circle betwixt the apple and the milky white: near to the which were her purple and cherry cheeks, beautified with two round smiling dimples, gracing the pleasure of her countenance, of the colour of the fresh roses gathered at the rising of the Sun, and laid in a vessel of the crystal of Cyprus, and showing through the same, as methought.

Under her nose to her lips, passed a little valley to her small mouth of a most sweet form, her lips not blabbered or swelling, but indifferent, & of a ruby colour, covering two uniform sets of teeth, like ivory, and small, not one longer and sharpr than any other, but in order evenly disposed and set: from betwixt the which, love had composed an everlasting sweet breathing, so as I presumed to think, that the snow white teeth betwixt her gracious lips, were no other but Orient pearls, her sweet breath hot musk, and by her delightful voice that she was Thespis with her nine daughters.

By all which sight I was greatly moved and my senses ravished with a kindled appetite, causing among them great strife and bitter contention, such as I never felt before, by any other presence or excellent sights whatsoever. My searching eyes commended one part above another, to be more beautiful: but my appetite rapt into another part of her heavenly body, esteeming that above the other. And thus my insatiable and wanton eyes, were the evil beginning of all this perturbing and contentious commotion, whom I found the seminaries and movers of all so great strife and trouble, in my wounded and festering heart. Through their contumacy, I was now brought from myself, and nevertheless, I could not be satisfied by them. My greedy appetite extolled her delicate breast above any comparison, my eyes delightfully consenting therunto, said, at least by that we may discover what the rest is: and they, glancing from that to the regard of her grace and gesture, set all their delight therein: and my appetite strengthened and not easily removed from thence, I persuaded myself, that the plenty and fairness of her head and hair, and the dressing thereof, and the beauty of her forehead, could never be compared with any one or other, like the scrapings of gold always turning into little roundels.

With two eyes like morning stars in a clear heaven, more beautifully adorning her head, than any that ever the warlike Neco beheld among the Acitanians, wounding my heart like one of the arrows of the angry. And thus to conclude, I dare be bold to say, that no mortal man hath seen so gracious, so shining, so clear and pleasant lights as these were, placed in the forehead of this heavenly creature; so that by them my heart was taken prisoner; & was filled with such continual controversies of desire, as if a leaf of the laurel of the tomb of the King of Bibria had been placed betwixt, & that strife should never cease while it was there: so I thought that this strife would never cease, until the pleasure were taken away, by reason whereof, I could not perceive how I should obtain the fullness of my desire or how it could agree with either one or other. Like one extremely hungry among a number of prepared

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meats, being desirous of all, feeds of none, his burning appetite remaining satisfied with none, but still hungry.

The Twelfth Chapter.

The most fair nymph being come to Poliphilus, bearing a torch in her left hand, with the other took him and invited him to walk with her, and there Poliphilus by her love was more inflamed.



Thus seing before me, a real and visible object of a most excellent representation, lovely presence and heavenly aspect, of a plentiful store, and universal gathering of unseen beauty, and unhuman comeliness. I made light and slender account, in respect hereof, of all the inestimable delights, riches, and great pomp which before I had beheld and seen, thinking their worthiness nothing to speak of, in comparison of this. Oh happy he that may enjoy such and so great a treasure of love; And not only a happy possessor I account him, but most happy that shall possess and obtain her obedience, to his desire and rule. But if Zenes had beheld this substance, he would have commended the same above all the Agrigentine maids, every proportion would have made unto him an opportune show of the absolutest perfection in the whole world.

Which fair and heavenly nymph now coming near unto me, with a cheerful countenance, incontinently her most rare beauty, before somewhat afar off looked upon with mine eyes, but now by them more near and narrowly beheld, I was ravished and amazed.

And her amorous aspect and lovely presence, was no sooner brought by the message of mine eyes to my inward parts, but my recording and watchful remembrance, stirring and waking up my heart, presenting and offering her unto the same: it is become her shop; the quiver for her piercing arrows and wounding regards, and the dwelling place and conservable mansion house, of her sweet picture. Knowing that this was she which had tediously consumed my tender years, in her hot and prime love, not to be resisted. For I felt the same leaping and beating against my breast, without ceasing, like as one that striketh upon a hoarse tabor. And still methought by her lovely and delightful countenance, by her fair tresses, and the curling and waving hair, playing up and down upon her forehead, that it should be Polia, whom so greatly I had loved and desired, and for whom I had sustained so many & sundry griefs, without intermission, sending out scolding sighs, the outward reporters of my inward flames. But her rich and nymphish habit, unaccustomed, and the place unknown and strange, made me still doubtful and suspicious.

She (as beforesaid) carried in her snow-white left arm, close to her body, a kindled and burning torch, somewhat higher than her head a good deal, and the lower end growing smaller and smaller she held in her hand: and stretching forth that which was at liberty, more white than ever had Pelopea, wherein appeared the thin smoothness of the skin, and the blueness of the veins like azure streams, upon the fair and whitest paper. She took me by the left hand with a sweet and loving countenance and smiling grace, and with an eloquent speech, she pleasantly said in this manner.



Illustration 43. Poliphilus and Polia retreating from the bower.

"Poliphilus, I think myself to come in safety, but it seemeth that you stand doubtful." Hereat I was more amazed, and my senses in a manner gone, to imagine how she should know my name; and all my inward parts vanquished, and hemmed in with burning amorous flames, my speech was taken from me with fear and reverent bashfulness.

In this sort remaining, I knew not upon the sudden what good answer I might make, or otherwise do her reverence, but to offer her my unworthy and unfit hand; which when it was strained in hers, methought that it was in hot snow and curded milk, and methought indeed, that I touched and handled something which was more than human; which when I had so done, I remained moved in mind, troubled and doubtful, unaccustomed to such a companion, not knowing what to say, or whether to follow her, in my simple apparel and homely bringing up, not agreeable with hers, and as a fool, unworthy and unfit for her fellowship, persuading myself, that it was not lawful for a mortal and earthly creature to enjoy such pleasures. For which cause my colour red and blushing, with reverent admiration, being grieved at my baseness, I settled myself to follow her.

At length, and yet not with a perfect recalled mind, I began to reduce and summon together, my fearful and distempered spirits: persuading myself, that I must needs have good success, being near so fair and divine an object, and in such a place; And so followed her on with a panting heart, more shaking than the bird Sisuva, or a lamb carried in the mouth of a wolf.

And thus touched most fervently with pleasant heats, growing & increasing more & more, they began to boil & kindle my cold fear, and dispositively to adopt my altered heat to

sincere love. Which being thus brought to this pass, by a provoked inward desire, yet inwardly as I reasoned with myself, it was wonderfully variable and doubtful. Oh most happy lover of all lovers, that in requital of his, might be sure to participate of hers.

On the other side, I persuaded myself, that if I should offer unto her my amorous heart and love, having no better thing to bestow upon her, or present unto her, it might be that she would not refuse it: like Artaxerxes, the King of the Persians; who having water presented to his hands, accepted of it bowing down himself. Herewithal, methought yet that a fearful and chill trembling invaded me, infusing itself over all my body and breast, renewing the force of the extreme fire, even like dry reed: which being once kindled, is inflamed and nourished with the fresh air, until at length it is increased so mightily, that it consumeth all to ashes.

And in like sort, I fully found in myself, an increase and flashing abroad of my inward flames, in their prepared subject, so effectually, that her amorous regards gave me mortal and deadly wounds: even as lightning and thunder, among the strong and mighty oaks, suddenly with a great force, scorching & tearing them. And therefore I durst not look upon her bright eyes, because that doing so, (being overcome with the incredible beauty of her gracious aspect) if peradventure her radious beams did reincounter mutually with mine, for a little while every thing seemed two unto me, until I had closed the lids together, and restored them to their former light.

Whereupon, and by reason of these things captivated, spoiled and overcome, I determined at that instant to pluck up some fresh flowers, and in all humble sort to offer them unto her, and it came to pass, that whilst my secret thoughts consented therunto, consigning a free mean and large entrance for the discovery of my desire. But my burning heart humbly having opened the same, even as a ripe apple being either bitten or shaken, so it fell and failed me. And receiving into his wounded and familiar estimation, in some interposition of time, immediatly his accustomed heat and feruor increased, piercing the inward parts with her virginal aspects, exceedingly beautified with a comely grace and unexcogitable elegancy; Because that into this sweet introduction into my mind, of these first amorous flames, (like the Trojan horse, full of weapons and deceit) the entrance was made for an everlasting, unknown, and uncessant plague, deeply festering in my tender and poor heart, perpetually remaining: which easily overcome with one sweet look, inconsiderately without delay, hasteneth his own hurt, and wholly layeth itself open to amorous incursions, and burneth itself with sweet conceits, going into the flames of his own accord.

To all which burning desires, her present company did greatly enforce me, which I esteemed to yield me more comfort, than the North Star in a tempestuous night to the troubled mariner: more acceptable than that of Melieta to Adonis, or to Phrodites, the obsequious nymph Peristera: and more delightful than Dittander to the daughter of Dido, with the purple flower for the wound of Pius Aeneas: And finding my heart stricken and inwardly pricking, secretly filled and compressively stuffed; recording and gathering together into it, variable thoughts and working of love, my immedicable wound grew greater and greater. But gathering up the remainder of my senses, as one that durst, I assured myself to manifest and lay open before her, my intended desires and amorous conceits. And thus losing myself in a blind folly, I could not choose but give place to my invading desires, fervently boiling and enforcing me to say thus.

"Oh delicate and heavenly damsel, whosoever thou art, thy forcible love hath set me on fire, and consumeth my grieved heart; I find myself all over, burning in an uncessant flame, and a sharp dart cast into the midst of my breast, where it sticketh fast, having made a mortal wound uncurable." And having spoken thus, to the end I might discover unto her my hidden desire, and moderate by that means the extremity of my bitter passions: which I felt

the more they were concealed, the more to augment and increase, I patiently held my peace: and by this means all those fervent and grievous agitations, doubtful thoughts, wanton and violent desires, were somewhat suppressed; with my ill-favoured gown, that had still some of the bramble leaves and pricks of the wood hanging upon it, and even as a peacock in the pride of his feathers, beholding the foulness of his feet, pulleth down his train: so I considering the inequality of myself, with such a heavenly object, appaled the provocations of my contumacious and high desires, looking into the vanities of my thoughts.

And then I earnestly endeavoured by all the means that I might, to subdue, encloister, and keep in, my unbridled gadding appetite, wandering mind, and immodest desire, intending now that it should never be uttered again.

At length I began to think in the secret depth of my wounded heart, that undoubtedly this my present continued grief, was equal with that of wicked Tantalus, to whose hot and thirsting lips, the cool and clear water did offer itself, and to his hungry appetite, the sweet fruits hung over his gaping mouth appresenting, but he never tasted any of either.

Ah woe is me even in like sort, a most fair nymph of an excellent shape, of a flourishing age, of angelic behaviour unspeakable, and of rare honour and exceeding courtesy as mine eyes could behold, whose company exceeded any exquisite human content; and I, just by her, full of all whatsoever provocation, forcing solaciously love and desire, heaping up in herself the whole perfections of delight, and yet my yawning and voluptuous desire, never the more thereby satisfied.

Well, on this sort my burning concupiscence nothing allayed, as much as I might, I comforted my languishing heart, unmeasurably tormented, in putting of it in mind, of solacious and amorous hope: and with that there was never a coal so near put out, but it was presently renewed and set on fire, with the company of the next. And my unbridled eyes, the more they were unarmed to resist her power, the more they were inflamed with the insolent desire and liking of her wonderful and heavenly beauty; still seeming more fair, more excellent, more lovely, more to be desired, extremely apt and prepared for love: evidently showing forth in herself, a wonderful increase of sweet pleasure.

Afterwards I thought with myself, it may be that she is some creature which I may not desire, and it may be the place is not fit for such thoughts, and then it may be I have made a wise work, and spun a fair thread, if I should be punished for my impudency, like Ixion. In like sort, the Thracian had never found the deep seat of Neptune, if he had not meddled with Thetis: and Gallantide, the maid of Lucina, should not have brought forth in her mouth, if he had not deceived. It may be that this nymph is spoused to some high and mighty Prince, and I to offer her this dishonour, what am I worthy of?

And thus reasoning with myself, I thought that those things which had but slender assurance, would lightly slip away, and that it would not be hard to deceive, where was no watchful regard: and to bold spirits Fortune was not altogether failing: and besides, that it was hard to know a man's thought. Whereupon, even as Callisto, being ashamed at her swelling belly, shrunk aside from the presence of Diana; so I withdrew my self, blushing at my attempt, and bridling my inconvenient desires. Yet with a lynceous eye, I never left to examine, with great delight, the extreme beauty of the excellent nymph, disposing myself to her sweet love, with an infallible, obstinate, and firm resolution.

The Thirteenth Chapter.

Polia, as yet unknown to her lover Poliphilus, she graciously assureth him: who for her extreme beauty, he endeavoureth his mind to love. And both of them going to the triumphs, they see innumerable youths and damsels, sporting with gieat delight.



The archer Cupid, in my wounding heart having his residence, like a lord and king, holding me tied in the bands of love, I found myself pricked and grievously tormented, in his tyrannous and yet pleasant regiment. And abounding in doubtful delight, unmeasurably sighing, I watered my plaints; and then the surmounting nymph, with a pleasing grace, incontinently gave me comfort, and with her ruddy and fair spoken lips, framing violent and attractive words, she gave me assurance; abandoning and removing from my heart, all fearful thoughts, with her Olympical aspects, and cooling with her eloquent speeches, my burning heart; and with an amorous and friendly regard, and cast of her eyes, and smiling grace, she said thus unto me.

"Poliphilus, I would thou shouldst understand and know this, that true and virtuous love hath no respect of outward things, and therefore let not the baseness of thy apparel, diminish or lessen thy mind, if perhaps noble and gentle, and worthy of these places, and fit to behold these marvellous triumphs; Therefore let not thy mind be dismayed with fear, but diligently behold what kingdoms they possess, that are crowned by Venus. I mean, such as be strongly agonized and yet persevere still, serving and attending upon her amorous altars and sacred flames, until they obtain her lawful favour." And then making an end of her short and sweet speech, both of us making forward, our pace neither too fast nor too slow, but in a measure; I thought thus, and thus discoursing with myself. "Oh most valiant Perseus, thou wouldst more fiercely have fought with the cruel dragon, for the favour of this, than for the love of thy fair Andromeda." And after. "Oh Jason, if the marriage of this had been offered unto thee, with a more greater and more dangerous adventure, than the obtaining of the golden fleece, thou wouldst have let go that, and undertaken this, with a greater courage, esteeming it above all the jewels and precious treasures of the whole world; aye, more than those of the rich and mighty Queen Eleutherilida. Continually seeming more fair, more beautiful) and more lovely, Hippodamia and all the greedy scraping and doubtful usurers, never took such delight in getting of gold. A quiet harbour was never so welcome to a distressed mariner, in a stormy, dark, and tempestuous winter night: nor the wished and opportune fall of rain, at the prayer of Croesus, as the loving consent of this dainty nymph: more welcome to me than bloody broils to warlike Mars, or the first fruits of Crete to Dionysius: or the warbling harp to Apollo: and yet more grateful than fertile ground, full ears, and plentiful yielding, to the labouring husbandman."

And thus in most contented sort, passing on and pressing down the thick, green, and cool grass: sometime my searching and busy eyes would have a cast with her pretty & small feet, passing well fitted with shoes of red leather, growing broader from the instep, narrow at the toe, and close about the heel; and sometimes her fine and moveable legs, (her vesture of silk being blown about with the wind, upon her virginal parts) discovered themselves. If I might have seen them, I do imagine that they did look like the finest flower of Peloponnesus or like the purest milk, coagulated with musk.

By all which most delectable things, tied and bound in the hard and inextricable knots of vehement love, more uneasy to undo than that of Hercules, or that which Alexander the great did cut in sunder with his sword: and amorously masked in rolled nets, and my subdued heart, held down with grieved cogitations and burning desires, leading me whether they

would, I found in it more pricking torments than faithful Regulus in Africa. So that my sorrowing spirits exasperated with an amorous desire and extreme vexation, continually burning in my panting breast, could by no means be assuaged, but with supping up of continual sobbings, and breathing out of their flying loss. And thus drowned in a mist of doubts, and seeing me violently taken in her love, I said thus to myself.

"O Poliphilus, how canst thou leave at any time thy inseparable love, kindled towards thy sweet Polia, for any other? And therewithal, from this nymph, thus close and fast bound, more strongly than in the claws of a crayfish or lobster, endeavouring to untie myself, I found it no easy piece of work, so that I could not choose but grievously bind my troubled heart, to the love and affecting of this; by all likelihoods, having the true shape, sweet resemblance, and gracious behaviour of my most beloved Polia. But above all things, this came more near unto me and grieved me worst, how I should be assured that she was Polia. Whereupon, from my watry eyes, the salt tears immediatly trickling down, it seemed unto me a hard & contemptuous matter, to banish from my forlorn and poor heart, his old sovereign lady and mistress, and to entertain a new, strange, and unknown tyrannizer.

Afterwards, I comforted myself again, with thinking that peradventure this was she, according to the sacred oracle and true speech, of the mighty Queen Eleutherilida: and therefore, that I should not shrink or stoop under my burden; for if I were not greatly deceived this was she indeed. And having made this amorous and discursive thought and suasive presuppose, abandoning all other desires whatsoever, I only determined with my heart and mind, to come back again to this noble and excellent nymph; in whose great love I being thus taken, with extreme compulsion, I was bold with an unaccustomed admiration diligently to look upon her rare shape, and lovely features, my eyes making themselves the swallowing whirlpools of her incomparable beauty: and they were no sooner opened, hotly to take in the sweet pleasure of her so benign and conspicuous presence, but they were strengthened for ever, to hold with them solaciously agreeing, the assembly of all my other captivated senses, that from her and no other, I did seek the mitigation and quenching of my amorous flames. And in this sort we came, whilst I was thus cruelly wounded by exasperating love, somewhat upon the right side of the spacious field.

In which place, were set green trees, thick with leaves, and full of flowers, bearing fruit, round about the place and seat of such variable and divers sorts, never fading but still green, giving great content to the delightful beholder.

The gallant and pleasant nymph there stayed; and I also stood still: Where looking about, by the benignity of the fruitful plain, with half my sight, because I could not altogether withdraw the same from the amorous object. I beheld very near unto us a certain show of an environing company, triumphing and dancing about us, of most brave and fine youths, without beards and unshorn hair, but that of their heads bushing, curling, and writhing, without any art as effeminate crimping: crowned and dressed, with garlands and wreaths of divers flowers, and red Roses, with leafy Myrtle, with purple Amaranth or Flower Gentle, and Melliot: and with them a great company of young maids, more fair and delicate than be to be found in Sparta; Both kinds apparelled very richly, in silks of changable colours, hiding the perfect colour; some in purple & murrey, and some in white curled sendal, such as Egypt never afforded, and of divers other colours: some tawny, some crimson, others in green, some in violet, some in blue, peach colour, peacock colour, perfectly engrained, as ever Corica could yield: and powdered and woven with gold, and edged and hemmed about with orient pearl and stones set in pure gold; some in gowns, and others in hunting suits.

And the most of the beautiful nymphs, had their fair hair smoothly bound up together, and thrice rolled about, with an excellent finishing knot; others had their unstable & waving

tresses, spreading down over their fair necks. Some, with abundance of hair, cast up over their foreheads, and the ends turning into curls, & shadowing over the fairness of the same: so as Nature and not Art, showed herself therein a beautiful mistress; with fillets and laces of gold, edged with orient pearl, and others in cauls of gold, wearing about their slender necks, rich and precious carcanets and necklaces, of pearls and stone, and depending jewels. And upon their small ears, did hang divers precious stones, and over the variable dressings of their heads, before in two hemicycles, were set shoddowes of orient pearl and stone, in flowers of hair.

All which excellent ornaments, together with their most elegant personages, were easily able to alter any churlish, vile or obstinate heart.

Their fair breasts, in a voluptuous and wanton sort, were bare to the midst of them: and upon their pretty feet, some wore sandals, after the ancient manner, being soles, and the foot bare fastened to the same, with a small chain of gold, coming up betwixt the great toe and the middle, and the little toe and the next, about the heel over the instep, and fastening upon the upper part, betwixt the toes and the instep, in a flower. Others having straight shoes, clasped upon the instep with flowers of gold. Their stockings of silk; some of purple, some of carnation, some of parted colours: such as Caius Galicola never first brought up. Others wearing buskins, upon the white swelling calves of their legs, and laced with silk, some buttoned with gold and precious stone.

Their foreheads most fair, and beautified with the moveable wavings of their crisping hair, covered over with a thin veil, like a spider's web, their eyes biting and alluring, more bright than the twinkling stars in a clear air, under their circulate breees:<130> with a small nose betwixt their round and cherry cheeks: their teeth orderly disposed, small and even set, of the colour of refined silver: upon the test, betwixt their sweet and soft lips of the colour of coral.

Many of them carrying instruments of music, such as never were seen in Ausonia, nor in the hands of Orpheus: yielding in the flowering meadow & smooth plain, most delightful sounds, with sweet voices and noices of joy and triumphing: and to increase the glory, amorously striving and contending one with another, with solacious and pleasant acts, accompanied with fair speeches, and friendly aspects, And in this place, with a most delectable applause, I beheld four triumphs, so precious and sumptuously set forth, as never any mortal eye hath seen.

The Fourteenth Chapter.

Poliphilus in this prescribed place, did behold four triumphing chariots, all set with precious stones and jewels, by a great number of youths, in the honour of Jupiter.

THE FIRST TRIUMPH.



<131>The first of the four marvellous triumphant chariots had four round wheels, of perfect green emeralds of Scythia; the rest of the chariot did amaze me to behold, being made all of table diamonds:<132> not of Arabia or Cyprus, of the new mine, as our lapidaries call them: but of India, resisting the hard strokes of iron and steel, abiding the hot fire & striving therewith; mollified only with the warm blood of goat, grateful in the magical art; which stones were wonderfully cut of a cataglyphic explication, and set very curiously in fine gold.

Upon the right side of the chariot, I saw expressed, the representation of a noble nymph, with many accompanying her in a meadow, crowning of victorious bulls with garlands of flowers, and one abiding by her very tamely.

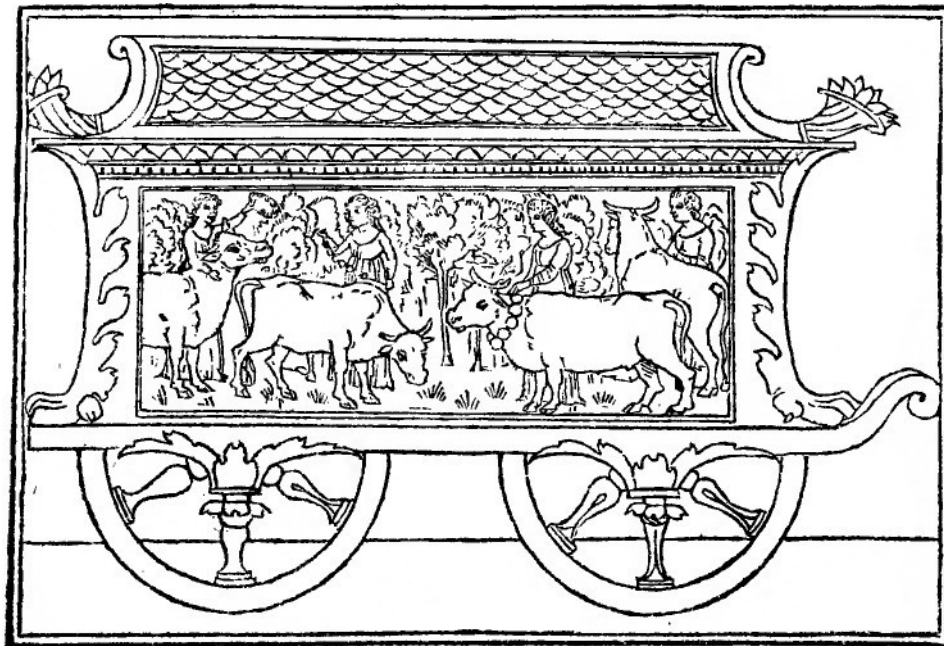


Illustration 44. Triumphal car, ornamented with reliefs. The relief on the right shows Europa and her maidens crowning the herd with flowers.

The same nymph, upon the other side was also represented, who having mounted up upon the back of the bull, which was gentle and white, he carried her over the sea.



Illustration 45. Relief on the triumphal car. The Rape of Europa.

Upon the fore-end I beheld Cupid, with a great number of wounded people and nations, marvelling to see him shoot into the air. And in the hinder part, Mars standing before Jupiter, mourning because the boy had shot through his impenetrable breastplate, and showing the wound; and with the other hand, holding out his arm, he held this word *Nemo*.<133>



Illustration 46. Reliefs on the front and back of the triumphal car. On the front is represented Cupid shooting at the stars in heaven, to his right and left groups of astonished bystanders. The relief on the back shows a king, with sceptre and crown, upon his throne. This figure is intended for Jupiter. Mars stands before him, and accuses Cupid of having rent his impenetrable cuirass. Jupiter holds in his right hand a tablet, inscribed *Nemo*, above Cupid's head, thus intimating that there is nobody who can resist the God of love.

The fashion of this chariot was a quadrangulate, of two perfect squares, long ways, of six foot in length and three foot in height, with a bearing out cornice above and under the plinth: and about the same a plain, in breadth two foot and a half, and in length five foot and a half, bearing towards the cornice, all over scaly, with precious stones, with an altered congress and order of colours, variably disposed. And upon the four corners were fastened

Poliphilus' Dream of Love

four cornucopias, inversed, and the mouth lying upward upon the project corner of the cornice, full of fruits and flowers cut of precious stones, as it were growing out of a foliature of gold. The horns were chased near their mouth, with the leaves of poppy, and writhing in the belly: the gracilament & outward bending, joining fast to the end of the plain, and breaking of in an old fashioned jagged leafwork, lying along under the back of the cornucopia, and of the same metal. Upon every corner of the plinth, from the cornice downward, there was a foot like a harpy's, with an excellent conversion and turning upon either sides of the leaves of acanthus.



Illustrations 47 and 48. The triumph of Europa -- the first of those beautifully designed processions, in honour of the great Jupiter, which form one of the most interesting and splendid features of the Hypnerotomachia. The triumphal car is drawn by six centaurs, their heads crowned with oak-leaves. The first two pairs of these are blowing large bronze horns (*cornua*) and straight trumpets (*tubae*); the two nearest the car are bearing antique vases. Three nymphs are carried upon the backs of the centaurs, the first of them playing the Greek double flute (*diaulos*), the second the viola, and the third beating the tambourine. On the top of the car we see the figure of Europa seated upon her bull. There is a joyous crowd of maidens, walking by the side of the car, and carrying laurel-branches, standards, and trophies.

The wheels, above the naves and axle-trees, were closed within the chariot, and the sides thereof under the harpies' feet, bent somewhat upward and growing lesser, turned round downward, whereunto the furniture or trace to draw it by, were fastened: and where the axle-tree was, there upon the side of the bottom of the chariot, over the nave of the wheel, there came down a prepention joining to the plinth, twice so long as deep, of two foliatures, one extending one way, and the other another way: and upon the middle thereof and lowest part, was a rose of five leaves, in the seed whereof, the end of the axle-tree did lie.

Upon the aforesaid plain, I beheld the image of a fair white and tame bull, trimmed and dressed with flowers, in manner like an ox for sacrifice. And upon his large and broad back, did sit a princely virgin, with long and slender arms, half naked; with her hands she held his horns. Her apparel was exquisite of green silk and gold, marvellously woven, and of a nymphish fashion, covering her body and girded about her waist, edged about with pearl and stone, and a crown of glittering gold upon her fair head.

This triumph, was drawn by six lascivious centaurs, which came of the fallen seed of the saucy and presumptuous Ixion: with a furniture of gold upon them, and along their strong sides, like horses, excellently framed and illaquiated in a manner of a flagon chain, whereby they drew the triumph; such as Erichonius never invented for swiftness.

Upon every one of them did ride a goodly nymph, with their shoulders one towards another: three with their beautiful faces towards the right side of the triumphs, and three to the left, with instruments of Music, making together a heavenly harmony and consort. Their hairs yellow; and falling over their fair necks, with pancarpial garlands of all manner of flowers, upon their heads. The two next the triumph, were apparelled in blue silk, like the colour of a peacock's neck.

The middlemost in bright crimson: and the two foremost in an Emerald green, not wanting any ornaments to set them forth, singing so sweetly with little round mouths, and playing upon their instruments, within so celestial a manner, as would keep a man from ever dying.

The centaurs were crowned with ivy, that is called *Dendrocysos*. The two next the triumph did bear in their hands, two vessels of an old fashion, of the topaz of Arabia, of a bright golden colour, grateful to Lucina, and to the which, the waves will be calm: slender at the bottom, big swelling in the belly, and lessening small up towards the orifice; in height two foot, without ears: out of the which, did ascend a thick smoke or fume, of an inestimable fragrantcy. The middlemost, did sound trumpets of gold, with banners of silk and gold, fastened to the trumpets in three places.

The other two foremost, with old fashioned cornets, agreeing in consort with the instruments of the nymph.

Under the which triumphant chariot, were the axle-trees conveniently placed, whereupon the wheels turned, and of a balustic lineament, waxing small toward the end and round: Which axle-trees were of fine pure gold and massive, never cankering or fretting, which is the deadly poison and destroyer of virtue and peaceable quiet.

This triumph was solemnly celebrated, with moderate leaping and dancing about, and great applause: their habits were girded with scarves, the ends flying abroad.

And in like sort, those which did sit upon the centaurs, commending in their song, the occasion and mystery of the triumph, in voices consonant and cantionell verse; more pleasant than I am able to express, but let this suffice.

THE SECOND TRIUMPH.

The next triumph, was not less worthy to be behold than the first. The four wheels, the spokes, and naves, were all of fulkish agate, and in divers places white veins, such as King Pyrrhus could not show, with the representation of the nine Muses, and Apollo playing in the midst of them upon his lute.

The axle-trees and fashion of the same like the other: but the tables were of orient blue Sapphire, having in them, as small as motes in the sun, certain glints of gold, grateful to the magic art, and of Cupid beloved in the left hand.

Upon the table on the right side, I beheld engraven, a goodly matron lying in a princely bed, being delivered of two eggs in a stately palace: her midwives and other matrons and young women, being greatly astonished at the sight. Out of one of the which, sprung a flame of fire, and out of the other egg two bright stars.



Illustration 49. Two reliefs on the car belonging to the Triumph of Leda. To the left, Leda lying-in, waited upon by four female servants. To the right, the two eggs presented to her husband, Tyndareus, King of Sparta, by the waiting-women.

Upon the other side were engraven, the curious parents, ignorant of this strange birth, in the Temple of Apollo, before his image, asking by oracle the cause and end hereof, having this dark answer. *Uni gratum mare. Alterum gratunt mari.*<134> And for this ambiguous answer they were reserved by their parents.

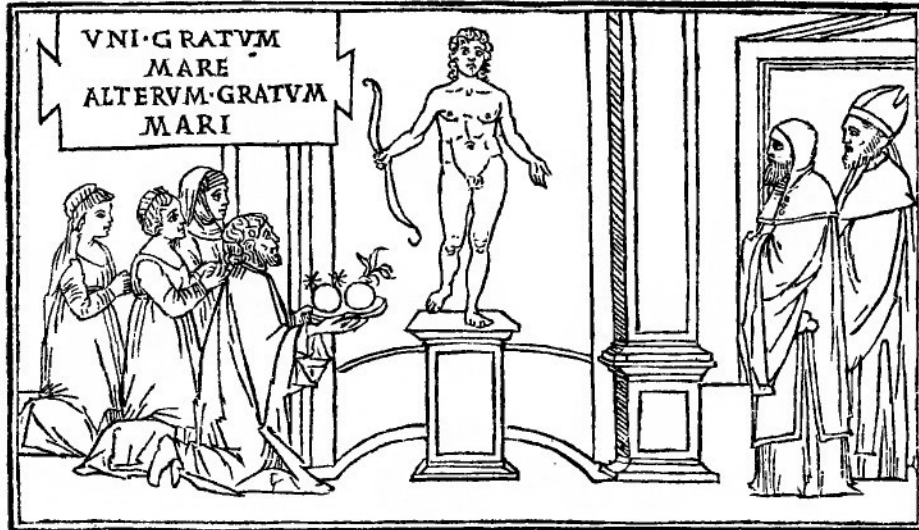


Illustration 50. Relief on the same triumphal car. The King and three women offering upon their knees the two eggs in the Temple of Apollo at Delphi. From one of the eggs are rising two stars; from the other a flame—an un mistakeable allusion to the Dioscuri and their sister Helen. Two priests of Apollo are standing on the right. A tablet bears the inscription of the oracle: *Uni gratum mare; Alterum gratum mari.*<134>

Upon the fore-end of the chariot, there was represented most lively the figure of Cupid, aloft in the skies, with the sharp heads of his golden arrows, wounding and making bleed the bodies of divers four footed beasts, creeping serpents, and flying fowls. And upon the earth, stood divers persons wondering at the force of such a little slave, and the effect of such a weak and slender arrow.

In the hinder end, Juiter appointing in his stead, a prudent and subtle shepherd as a judge, awakened by him, as he lay sleeping near a most fair Fountain, whether of the three most fair Goddesses, he esteemed best worthy. And he being seduced by devising Cupid, gave the apple to the pleasant working Venus.



Illustration 51. Reliefs on the front and back of the car belonging to the Triumph of Leda. One represents Cupid tracing with his golden arrow figures of animals upon the vault of heaven, whilst the wondering people are looking up; the other, the Judgment of Paris.

This triumphant chariot, was drawn by six white elephants, coupled two and two together, such as will hardly be found in Agesinua, nor among the Gandars of India. Pompey never had the like in his triumphs in Africa: neither were the like seen in the triumphs of the conquest of India; their trunks armed with deadly teeth of ivory, passing on their way and drawing together, making a pleasant braying or noise. Their furniture & traces of pure blue silk, twisted with threads of gold and silver; the fastenings in the furniture, all made up with square or true love knots, like square ears of corn of the mountain Garganus. Their poitreles of gold, set with pearl and stone different in colours; the beauty of the one striving to excel the beauty of the other. And thus was all their furniture or armings to the traces, of silk as aforesaid.



Illustrations 52 and 53. The Second Procession. The Triumph of Leda. Six elephants are drawing the triumphal car; and there are again nymphs playing upon musical instruments, and an accompanying crowd. Upon the car we see Leda and the swan.

Upon them also, did ride (as before) six young and tender nymphs, in like sort, but their instruments different from the former, but agreeing in consort: and whatsoever the first did, the same did these.

The first two were apparelled in crimson: the middlemost two in fine hair colour:<135> and the foremost in violet. The caparisons of the elephants were of cloth of gold, edged with great pearls and precious stones: and about their necks were ornaments of great round jewels, and upon their faces, great balls of pearls, tasseled with silk and gold, unstable and turning.

Over this stately chariot triumphant, I beheld a most white swan, in the amorous embracing of a noble nymph, the daughter of Theseus, of an incredible beauty: and upon her lap, sitting the same swan, over her white thighs. She sat upon two cushions of cloth of gold, finely and softly woven, with all the ornaments necessary for them.

Herself apparelled in a nymphish sort, in cloth of silver, here and there powdered with gold, over one and under three, without defect or want of any thing, requisite to the adorning of so honourable a representation, which to the beholder, may occasion a pleasurable delight. In every sort performed with as great applause as the first.

THE THIRD TRIUMPH.

Then followed the third triumph, with four wheels of Ethiopian chrysolite, sparkling out gold: that which hath been held in the same, in old time hath been thought good to drive away malignant spirits. The wheels upwardly covered, as aforesaid, and the naves and spokes of the same fashion, of green helitorope of Cyprus: whose virtue is, to keep secret in the daylight, to divine gifts, full of drops of blood.

This history was engraven upon the right side of the table thereof, as followeth. A man of great majesty, requesting to know what should happen to his fair daughter: her father understanding, that by her means he should be dispossessed of his crown and dignity; and to the end she should not be carried away or stolen of any, he built a mighty strong tower, and there, with a watchful guard caused her to be kept: and she remaining there in this sort with great content, had falling into her virginal lap, drops of gold.



Illustration 54. Reliefs on the car belonging to the Third Procession, the Triumph of Danaë. In one compartment, Acrisius, the King of Argos and father of Danaë, kneeling before the statue of

the God of prophecy (Apollo). In the other, the tower in which Danaë is to be shut up in course of erection.

Upon the other side was chased out a valiant youth, who with great reverence did receive a protection of a crystal shield, and with his sword afterward cutting off the head of a terrible woman, and afterwards proudly bearing her head in sign of victory; Out of the hot blood of whom, did rise up a flying horse: who striking upon a mountain with one of his hooves, made a strange spring of water to gush out.



Illustration 55. Scenes from the story of Perseus. He is seen receiving the mirror from Athena, and also sheathing his sword after having struck off the head of Medusa. In the background is Pegasus, the offspring of Poseidon and the monster.

Upon the fore end I beheld the mighty Cupid, drawing his golden arrow, and shooting the same up into the heavens, causing them to rain blood: whereat a number stood wonderfully amazed, of all sorts of people. Upon the other end, I did see Venus in a wonderful displeasure, having taken her son by a knight in a net, and getting him by the wings, she was about to pluck of his feathers; having plucked of one handful, that flew about, the little elf crying out piteously; and another sent from Jupiter, took him away and saved him from his mother, and presented him to Jupiter: against whose divine mouth, were in Attic Letter these words written, ΣΥΜΟΙ ΓΛΥΚΥΣ ΤΕ ΚΑΙ ΠΙΚΡΟΣ (symoi glykys te kai pikros): <136> and he covered him in the lap of his celestial gown.



Illustration 56. Three reliefs on the front and back of the triumphal car. The first relief represents Venus and Mars who have just extricated themselves from the net in which they were caught by Vulcan. The angry Venus has taken hold of Cupid, and plucked some feathers from his wings. Mercury appears to protect the crying little God against the violence of his mother. The second relief shows Jupiter on his golden throne, and Mercury before him with Cupid, whom the great father of the gods is comforting. In the third relief we see Cupid darting an arrow at the starry sky, from which drops of gold are raining.

This triumphant chariot, was pompously drawn with six fierce unicorns: their heads like harts, reverencing the chaste Diana. The poitreles and furniture about their strong breasts, was of gold set with precious stone, and fringed with silver and hair coloured silk, tied into knots, in manner of a network, and tasseled at every prependent point, their caparisons like the other before spoken of.



59 and 57. Third Procession. The Triumph of Danaë. The triumphal car is drawn by six unicorns.

Upon these did sit, six fair virgins, in such pomp and manner as before, apparelled in cloth of gold, woven with blue silk into divers leaves & flowers; these had a consort of liuncyers wind instruments, full of spirit. And upon the top of the chariot, was placed a stool of green jasper, set in silver, needful in birth, and medicinable for chastity; at the foot it was six square, and growing smaller toward the seat, and from the middle to the foot, chamfered and furrowed, and upward wrought with nextrules: the seat whereof was somewhat hollowed, for the more easily sitting upon it. The lineaments thereof most excellent.

Aloft upon the same did sit a most singular fair nymph, richly apparelled in cloth of gold and blue silk, dressed like a virgin, and adorned with innumerable sorts of pearls, and stone; she showed an affectionous delight, to behold drops of gold fall from heaven into her lap. She sat in solemn pomp like the other, and with great applause, with her fair and plentiful hair spreading down over her back, crowned with a diadem of gold, set with sundry precious stones.

THE FOURTH TRIUMPH.

The fourth triumph was borne upon four wheels, with iron strakes, forcibly beaten out without fire; All the rest of the chariot, in fashion like the former, was of burning carbuncle, showing light in the darkest places, of an expolite cutting: past any reason, to think how or where it was possible to be made, or by what workman.

The right side whereof, held this history: An honourable woman with child, unto whom Jupiter showed himself (as he was wont with Juno) in thunder and lightning: insomuch, as she fell all to ashes, out of the which was taken up a young infant.

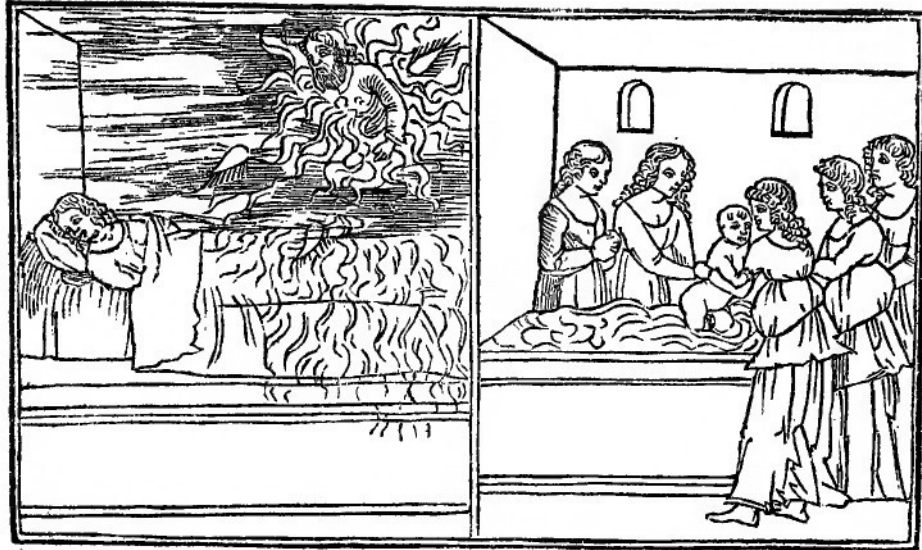


Illustration 58. The first two reliefs on the fourth car (Festival of Bacchus) -- Jupiter appearing before Semele as the God of thunder; her child, the new-born Bacchus, put into a bath.

Upon the other side, I beheld Jupiter, having the said infant in his hands, & delivering him to a young man, with winged buskins, and a staff with two serpents winding about it: who delivered the infant to certain nymphs in a cave, to be fostered.



Illustration 60. Jupiter commits the infant Bacchus to Mercury. In the same compartment, Mercury is carrying the child to the nymphs of Mount Nyssa in Thrace, who bring him up in a cave.

In the fore-end, I might see how having shot up into heaven with his mischievous arrow, had caused Jupiter to behold a mortal nymph: and a great number of wounded people wondering at it.

In the hinder end was Jupiter sitting in a tribunal seat as judge, and Cupid appearing limping before him, and making grievous complaints against his loving mother, because that by her means he had wounded himself extremely with the love of a fair damsel, and that his leg was burnt with a drop of a lamp, presenting also the young nymph and the lamp in her hand. And Jupiter with a smiling countenance speaking to Cupid "*Perfer scintillam qui coelum accendis & omnes.*"<137> This monosticon was graven in Latin letters in a square table before the faces of their supreme majesty's, the rest as is described.

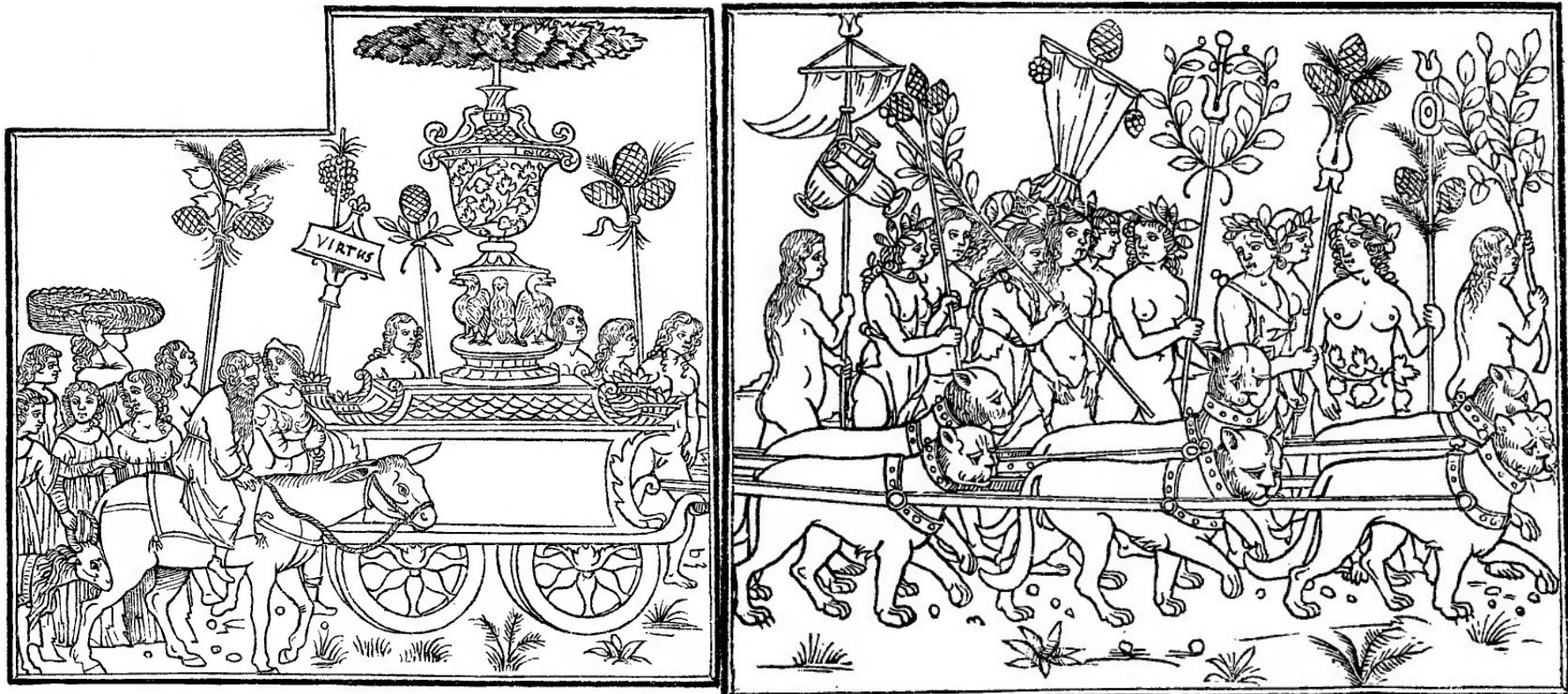


Illustration 64 and 65. The Fourth Procession. (Festival of Bacchus.) The triumphal car is drawn by six panthers; upon it stands a richly decorated and tall vase (see Nos. 62 and 63), out of which a vine is shooting. Old Silenus on his ass rides behind; and nude Bacchantic women, their heads adorned with garlands of vine or ivy-leaves, and bearing in their hands thyrsus-staves and trophies, accompany the car.

This mystical triumph was drawn by six spotted beasts of yellow shining colour, and swift as the tigers of Hyrcania, called leopards, coupled together with withies of twined vines, full of tender green leaves, and stalks full of green clusters. This chariot was drawn very leisurely.

Upon the middle of which plain there was placed a basin of gold by the lowest diameter, one foot and three handfuls high, the lataster or lowest verge round and hollowed, in the middle under the upper cyma or brim in form of a pulley with nextrules, rules and cordicels; the upper plain of this base was evacuated wherein rested the trains of the four eagles standing upon the plain, smooth superficies of the base, which were of precious aetite of Persia, of the colour of a saker's plume. And these stood with their shoulders one opposite against another, and their pounces of gold fastened and sticking in the said base, every one surveying with their wings, and the flowering tips of their sarcelelets touching one another. Over these, as upon a nest, was placed this marvellous vessel of Ethiopian hyacinths clear and bright, *Celso inimicus, Comiti gratiosus*.^{<138>} This vessel was crusted with emeralds and veins of divers other precious stones, a work incredible. The height thereof two foot and a half, the fashion in manner round, the breadth by diameter one foot and a half, and the circumference consisted of three diameters. From the heads of the eagles the bottom or foot of the vessel did ascend up one triens, and a border going about the thickness of a hand, from which border to the beginning of the belly of the vessel, and to the bottom of the foot with this hand breadth, was a foot and a half. Upon this stood the form of the vessel aforesaid one handful and a half broader, which half handful was distributed to the border, about the brim of folding leaves and flowers standing out from the hyacinth. The diameter quarters & a half. Under this border there did stick out round about certain proportions like walnut shells, or the keel of a ship, somewhat thick and broad at the upper end, and lessening themselves to nothing below. From thence to the orifice it did rise up two quarters and a half, furrowed with turning chamfers, and an excellent cyma: and instead of ears to take up the vessel by, it had two lips standing out and turning in round like the head of a bass viol.

Under and above the borders, the vessel was wrought with turned gululs, unduls, and embossings, and with such lineaments were the borders wrought, both under and above.

Upon the border in the neck of the cover, were two half rings, suppressed in the border by transversion, one of them just against another, which were holden in the biting teeth of two lizards, or biting dragons of green emerald, bearing out from the cover. They stood with their serpentlike feet upon the lower part of the cover under the neck, betwixt the which and the lower vessel was one quantity, and from his upper gracilament descending, he joined with the turned-in cyma of the circumferent limbus or verge, where they did closely bite together. This cover to the neck was made in scaly work of hyacinth, except the veins of smaragd, for the little dragons, their bellies and feet fastening to the scaly cover. These little dragons one against another, their breasts and throats hollowing out from the border and the cover, and their tails turning upwards again, did serve for the ears of the cover, just over them of the lower vessel.

The lower turning about, where the cover did close with the vessel being of two parts, joined together with an excellent foliature, half a foot broad, as if they had been inseparable.

The body of this vessel was all run over with a vine, the strings and veins whereof, and small curling twists, were of topaz, far better than is found in the Island Ophiadis, the leaves of fine smaragd, and the branches of amethyst, to the sight most beautiful, and to the understanding a wonderful contemplable. The subject vessel appearing through the same of hyacinth so round and polished, as any wheel can send forth: except, under the leaves there

was a substance left, which held the foliature to the vessel of hyacinth, passing over and separated from the subject. The hollowed and bending leaves with all the other lapicidarial lineaments, were performed with such an emulation of nature as was wonderful.

Let us now return to the circumferent brim of the precious vessel. In the smooth parts whereof, upon either sides of the tails of the lizards, I beheld two histories worthy of regard, engraven in this sort. Upon the foreside of the vessel, the representation of Jupiter, holding in his right hand a glistening sword, of the vein of the Ethiopian chrysolite: and in the other hand a thunderbolt of shining ruby. His countenance savour of the vein of galactite, and crowned with stars like lightning, he stood upon an altar of sapphire. Before his fearful majesty, were a bevy of nymphs, seven in number, apparelled in white, proffering with their sweet voices to sing, and after transforming themselves into green trees like emeralds full of azure flowers, and bowing themselves down with devotion to his power: Not that they were all transformed into leaves, but the first into a tree, her feet to roots, their arms and heads into branches, some more than other, but in a show that they must follow all alike, as appeared by their heads.



Illustration 62. Relief of a large and precious vase carried upon the fourth triumphal car (Festival of Bacchus.) Jupiter standing upon an altar; a chorus of seven nymphs the Heliades, who are already changed, more or less, into trees incline themselves before him.

Upon the other anaglyph, I did behold a merry pleasant majestical personage, like a young fat boy, crowned with two folding serpents, one white, and the other black, tied into a knot. He rested delightfully under a plentiful vine tree full of ripe grapes, and upon the top of the frame there were little naked boys, climbing up and sitting aloft gathering the ripe clusters: others offering them in a basket to the God, who pleasantly received them: other some lay fast asleep upon the ground, being drunk with the sweet juice of the grape. Others applying themselves to the work of mustulent autumn: others singing and piping; all which expression was perfected by the workman in precious stones, of such colour as the natural liveliness of every vein, leaf, flower, berry, body, proportion, shape, and representation required. And in this imagery, although it was very small, yet there was no defect to be found in the least part belonging thereunto, but perfectly to be discerned.



63. The second relief of the same triumphal car. A charming vintage scene. A group of little genii are joyously employed in gathering the grapes, around the stout young Bacchus whose head is entwined with two serpents; others busy themselves about a large vessel.

Out of this former described vessel did spring up a green flourishing vine, the twisting branches thereof full set with clusters of grapes, the tawny berries of Indian amethyst, and the leaves of green silenitis of Persia: not subject to the change of the moon, delighted of Cupid. This tree shadowed the chariot: at evry corner of this triumphant chariot upon the plain where the vessel stood, was placed a candlestick, of excellent workmanship, upon three feet of red coral, well liked of the ruder sort, resisting lightning and tempests, favourable and preservative to the bearer: The like were not found under the head of Gorgon of Persia, nor in the Ocean Erythreum. The stele of one of the candlesticks was of white coral, beloved of Diana, of a convenient length, with round knobs and joints, in height two foot. Another was of most fine stone dyonisias, having spots growing from a blackish to a pure red, the same pounded smelleth sweetly. The third was of perfect medea of the colour of dark gold, and having the smell of nectar. The fourth of precious nebritis from a black growing to a white and green. Out of the hollowed steles whereof, there ascended up a pyramidal flame of everlasting fire, continually burning. The brightness of the works expressed through the reflection of the lights, and the sparkling of the precious stones were such, as my eyes dazeled to behold them.

About which heavenly triumph, with a marvellous and solemn pomp, infinite troops of nymphs, their fair and plentiful tresses falling loose over their shoulders, some naked with aprons of goats skins and kids, others with timbrels and flutes, making a most pleasant noise, as in the dance called Thiasus, in the trietery of Bacchus, with green leafy sprigs and vine branches, instrophiated about their heads and waists, leaping and dancing before the triumphs: immediately after the triumphs followed an old man upon an ass, and after him was led a goat adorned for a sacrifice: and one that followed after carrying upon her head a fan, making an unmeasurable laughter, and using furious and outrageous gestures. This was the order of these mimallons, satyrs, and servants to Bacchus, bawds, thiades, naiads and such as followed after.

The Fifteenth Chapter.

The nymph doth show to Poliphilus the multitude of young lovers, and their loves, what they were, and in what sort beloved.



It is very hard for a man to accommodate his speech to apt terms, whereby he may expressly declare the great pomp, indefinite triumph, incessant joy and delightful jettings about these rare and unseen chariots, and being once undertaken, it is as uneasy to leave off: besides the notable company of young youths, and the increasing troupes of innumerable fair and pleasant nymphs, more sharp-witted, wise, modest, and discreet, than is ordinarily seen in so tender years, with their beardless lovers, scarce having downy cheeks, pleasantly devising with them matters of love. Many of them having their torches burning, others pastophoral, some with ancient spoils upon the ends of straight staves, and others with divers sorts of trophies upon lances, curiously hanging, carried before the mystical triumphs, with shouting resounds above in the air. Some with wind instruments of divers fashions and manner of windings, sackbuts and flutes. Others with heavenly voices singing with ineffable delights, and exceeding solace, past man's reason to imagine: within them passed about the glorious triumphs, turning upon the florulent ground, and green sward, a place dedicated to the happy, without any stump or tree, but the field was as a plain coequate meadow of sweet herbs and pleasant flowers, of all sorts of colours, and sundry varying fashions, yielding so fragrant a smell as is possible to speak of, not burnt with the extreme heat of the sun, but moderate, the ground moistened with sweet rivers, the air pure and clean, the days all alike, the earth continually green, the spring never decaying but renewing, the cool grass with variable flowers like a painting, remaining always unhurt, with their dewy freshness, reserving and holding their colours without interdict of time. There grew the four sorts of violets, cowslips, melilots, rose parsley, or passeflower, bluebottles, gyth, lady's seal, batrachium, aquilegia, lily of the valley, amaranth, flower-gentle, ideosmus, all sorts of sweet pinks, and small flowering herbs of odoriferous fragrancie and smell, roses of Persia, having the smell of musk and amber, and innumerable sorts of others, without setting, but naturally growing in a wonderful distribution, peeping out from their green leaves, and barbs very delightful to behold. In this place I might see goodly brave women as the Archadian Calisto the daughter of Lycaon, with the unknown Diana. The Lesbian Antiopa daughter to Nycteus, and mother to Amphion and Zeteus that built Thebes, with her satyr. Issa the daughter of Machareus with her shepherd. Antichia the daughter of Aecus and young Danae. Asteria the daughter to Caeus, and Alchmena with her feigned husband. Afterward I beheld the pleasant Aegina solacing herself with the clear flood and divine fire. The daughter of Fullus and that of Menemphus, with her counterfeit father, and that other Diodes with her lap full of flowers and a writhing serpent, and the fair young girl no more sorrowing for the growing of her horns. Astiochia and Antigone the daughter of Laomedon solaciously delighting herself in her storkish plumes, and Lurisile the first inventrix of wheels. Garamentide the dancing nymph holding by her little finger, and washing her delicate pretty feet from sweat in the river Bagrada. After that I beheld a quail flying, and a falcon pursuing her: Erigone having her fair shining breast sticked full of sweet grapes, and the daughter of King Chollus with her bull, Eriphile and her changed husband: The daughter of Alpes and the virgin Melantho with her dolphin, Phyllira the daughter of old Oceanus with the father of Chiron. Next her Ceres with her head instrophiated with ripe ears of corn embracing the scaly Hydra: And the fair nymph Lara sorting with Argipon: and the sweet Futurna of the river Numicus.

And whilst I stood with excessive delight beholding only as an ignorant this rare company and mystical triumphs, circumsept with these and such like sorts, and so also the delicious fields, but that methought it was a lovely sight to behold, and so I should have continued: then the gracious nymph associating and leading me, seeing my simplicity and carelessness, with a ready countenance and sweet and pleasant words, without asking, she said thus unto me: "My Poliphilus dost thou see these?" (showing me those of the old world) "these were beloved of Jupiter," and this, and this was such a one, and these were in love with him, by this means showing unto me their high and mighty lineage, and not knowing their names, she in great courtesy told me. Afterward she showed me a great number of little virgins, under the government of three sober and discrete matrons the leaders to so great delight: Adding thereunto very pleasantly (changing her angelic countenance) "My Poliphilus, thou shalt understand, that no earthly creature can enter in here without a burning torch as thou seest me, either with extreme love and great pains, or for the favour and company of those three matrons." And from her heart setting a deep sigh, she said: "This torch have I brought hither for thy sake, minding to put it out in yonder temple."

These speeches pierced my heart, they were so delightful and desired, and so much the more, because she called me her Poliphilus. Whereupon I assured myself, that she was Polia, and from top to the toe I found an extreme alteration into a supreme delight, my heart flying only to her. Which thoughts were bewrayed by my countenance, and whispering small sighs.

Which she cunningly perceiving, broke off this new accident with these words: "Oh how many be there which would most gladly behold these triumphs, and therefore Poliphilus, address thy thoughts to other matters, and behold what noble and worthy nymphs show themselves deservedly consorted with their amorous lovers, courteous and affable: who with sweet and pleasant notes in measured verse, praise and commend one another without weariness, incessantly celebrating their turnes with excessive delight, and extolling the triumphs, the air also full of the chirpings of divers pretty birds, yielding a diffused charm."

About the first triumph among the rejoicing company, the nine Muses did sing, with their leader the divine luter Apollo.<139>

After the triumph followed the fair Parthenopeian Leria, with a laurel crown, accompanied with Melanthia, whose habits and voices represented the pride of Greece, whereupon the great Macedon rested his head:<140> She bore a splendent lamp, communicating the light thereof with her companion; then the rest more excellent both in voice and song.

There the fair nymph showed me the ancient Iphianassa, and after the old father Himerinus his daughters and their drink, and one betwixt the two Theban brothers: These with pleasant noises, sweet music and fine agilities, passed on about the first triumph.

About the second triumph was the noble Nemesis with the Lesbian Covina, Delia and Neaera, with divers others amorous nymphs, making pleasant sounds upon stringed instruments of yellow wood.

About the third triumph, the glorious nymphs showed me Quintilia and Cynthea Nauta, with others, in great solace, making sweet harmonies, and singing pleasant verses: there also I beheld the virgin Violantilla with her dove, and the other sorrowing for her sparrow.

About the fourth triumph, before it went the Lydian Chloe, Lide, Neobole, sweet Phyllis, and the fair Lyce, Tyburtis, & Pyra, with their harps singing and making a most pleasant noise. After this fourth triumph among the Maenades and sacrificers to Bacchus,

there followed an amorous damsel singing in the commendation of the head of her lover Plaon, she desired horns. And after them all she showed me two women, one of them apparelled in white, and the other in green, which came hindermost singing together.

And thus they marched about in a most pleasant and delightful maner upon the fresh green and flourishing plain: Some instrophiated with laurel, some with myrtle, and others with other sorts of flowers and garlands, incessantly without any weariness or intermission in a perfection of the felicity of this world, mutually enjoying one another's aspect and company.

The Sixteenth Chapter.

The nymph having at large declared unto Poliphilus the mystical triumphs and extreme love, afterwards she desired him to go on further, where also with great delight he beheld innumerable other nymphs, with their desired lovers, in a thousand sorts of pleasures solacing themselves upon the green grass, fresh shadows, and by the cool rivers and clear fountains. And how Poliphilus there had with madness almost forgotten himself in the passions of desire, but hope did assuage his fury, quieting himself in the beholding of the sweet favour of the fair nymph.



Not only happy but above all other most happy were he, to whom it should be granted continually by special favour to behold the glorious pomp, high triumphs, beautiful places sweet scituations, together with the goddesses, half-goddesses, fair nymphs of incredible delight and pleasure, but especially to be seconded and accompanied with so honourable a nymph of so rare and excellent beauty. And this I thought not to be the least and smallest point of my felicity. Now having looked upon these sights, I remained a great space recording of the same, being therewith beyond measure abundantly contented.

Afterwards, the fair and sweet damsel my guide said thus unto me: "Poliphilus, let us now go a little further." And then immediately we tended our walk toward the fresh fountains and shady rivers, compassing about the flourishing fields with crystalline currents and gracious streams.

In which clear water, grew the purple flowering son of the nymph Liriope,<141> looking up from his tender strings and leaves. And all the fair rivers were full of other flowers sweetly growing among their green and fresh leaves. This delightful place was of a spacious and large circuit, compassed about and environed with woody mountains, of a moderate height of green laurel, fruitful memerills; hairy, & high pine trees, and within the clear channels, with graveled banks, and in some places the bottom was fair soft yellow sand, where the water ran swift, and the three-leaved driope grew.

There were a great company of delicate fair nymphs of tender age, with a redolent flower of bashfulness, and beyond all credit beautiful, with their beardless lovers continually accompanied. Among which nymphs, some very pleasantly with wanton countenances in the clear streams showed themselves sportful and gamesome, having taken up finely their thin garments of silk of divers colours, and holding them in the bouts of their white arms, the form of their round thighs were seen under the pleats, and their fair legs were revealed to the naked knees, the current streams coming up so high: it was a sight which would have prepared one to that which were unfit, and if himself had been unable thereunto. And there where the water was most still, turning down their fair faces of exceeding beauty, and bending their bodies of rare proportion, as in a large goodly glass they might behold their heavenly shapes, breaking off the same with the motion of their pretty feet, making a noise with the contrast of the circulating water. Some solaciously striving to go by the tame swimming swans, and sportingly casting water one at another, with the hollowness of their palms: others standing without the water upon the soft cool grass, making up of nosegays and garlands of sundry sweet flowers, & giving the same to their lovers as tokens of their favourable remembrance, not denying their sweet kisses, & loving embracings, with the amorous regards of their starlike eyes.

And some were set upon the green banks not overgrown with reed and sedge, but finely beautified with sweet herbs and flowers, among the which the tender nymphs coming wet out of the water more clear than Axius in Mygdonia, under the umbragious trees, did sit sporting and devising one with another in delightful embracings, with their reverencing lovers, not cruelly scorning & rejecting them, but with a sociable love and benign affableness, disposing themselves to the like show of true affection, their sweet gestures and pleasant behaviours far more gracious to the eye, than flowing tears be to the froward and unmerciful Cupid, the sweet fountains and moist dews to the green fields, and desired form to unfashioned matter.

Some did sing amorous sonnets, and verses of love, breathing out in the same from their inflamed breasts, scalding sighs full of sweet accents, able to enamorate hearts of stone: And to make smooth the ruggedness of the unpassageable mountain Caucasus, to stay whatsoever fury the harp of Orpheus would provoke, and the foul and evil-favoured face of Medusa, to make any horrible monster tame and tractable, and to stop the continual provocation of the devouring Scylla. Some rested their heads in the chaste laps of their fair loves, recounting the pleasant devices of Jupiter, and they instrophiating their curled locks with sweet smelling flowers.

Others of them feigned that they were forsaken, and seemed to fly and go away from them, whom dearly they did affect, and then was there running one after another with loud laughers, and effeminate cryings out, their fair tresses spreading down over their snowy shoulders like threads of gold, bound in laces of green silk: Some loose after a nymphish manner, others bound up in attires of gold set with pearl. Afterwards coming near together, they would stoop down, and twiching up the sweet flowers with their fair and tender fingers, fling the same in the faces of their pursuing lovers with great pleasure and solace, maintaining their feigned disgracings.

Others with great courtesy were putting of rose leaves one after another into their laced breasts, adding after them sweet kisses, some giving their lovers (if overbold) upon the cheeks with their harmless palms pretty ticks, making them red like the wheels of Phoebus in a fair and clear morning: with other new and unthought contentions, such as love could devise. They all being pleasant, merry, and disposed to delight: Their gestures and motions girlish, and of a virginal simplicity, putting on sincere love without the offence of honourable virtue: Free and exempt from the occursion of grief or emulation of adverse fortune: Sitting under the shade of the weeping sister of the whited Phaeton, and of the immortal Daphne and hairy pineapple with small and sharp leaves,<142> straight cypress, green orange trees, and tall cedars, and others most excellent, abounding with green leaves, sweet flowers, and pleasant fruits still flourishing in such sort as is inestimable, evenly disposed upon the gracious banks, & orderly growing in a moderate distance upon the grassy ground, invested with green vinca pervince or laurel. What heart is so cold and chilling, that would not be stirred up to heat, manifestly beholding the delightful duties of reciprocal love, such as I was persuaded would have kindled Diana herself?

Whereupon I was bold to show that folly which tormented my inward spirits, envying to see what others possessed, that was a continual delight in pleasure and solace without any weariness in full cloying, and thus divers times my heart being set on fire by my eyes, and extremely burning, my mind still fixed upon delightful pleasures and their smacking kisses, and regarding with a curious eye the abounding guerdons of the feathered God, methought at that instant, that I did behold the extreme perfection of pleasure. And by this means I stood wavering and out of measure amazed, and as one which had drunk an amorous potion, calling into remembrance the ointments of the mischievous Circe, the forcible herbs of Medea, the

hurtful songs of Byrrhena, and the deadly verses of Pamphile, I stood doubtful that my eyes had seen something more than human, and that a base, dishonourable, and frail body should not be where immortal creatures did abide.

After that I was brought from these long and doubtful thoughts and phantastical imaginations, and remembering all those marvellous divine shapes and bodies which I had personally seen with mine eyes, I then knew that they were not deceitful shadows, nor magical illusions, but that I had not rightly conceived of them.

And now with earnest consideration among these beholding the most excellent nymph fast by me, my eyes filled with amorous darts ceased not to wound my passionate heart, by means whereof incontinently all my wandering thoughts were stirred up, compact, and fixed upon her their desired object, recalling my mortified soul afresh to be tormented in his first flames, which most cruelly I suffered, in that I durst not be bold to ask if she were my desired Polia, for she had put me in some doubt thereof before, and now fearing to offend her with my being over-bold, and over-troublesome with my rude and untitled tongue, divers times when my voice was breaking out betwixt my lips, upon that occasion I suppressed the same. But what she should be, it was beyond my compass to imagine, and I stood as suspicious thereof, as the deceived Socia with the feigned Atlantiades. Thus with diligent regards and cordial searches examining her heavenly features invaded with a burning desire beyond measure, I said to myself: "O that I might be, if it were possible, a freeman in such a place, for no sorrow should grieve me, nor imminent danger should make me afraid: although that froward fortune should oppose herself against me, I would spend my life without any regard thereof, not refusing to undertake the laboursome and great enterprise of the two gates showed to the son of Amphitrio.

"To spend the prime of my youth and pleasure of my years in the mortal dangers of the merciless seas, and in the fearful places of Trinacria, with the excessive travels and terrors of Ulysses, in the dark cave of the horrible Polyphemus, the son of Neptune, to be transformed in the company of Calypso, although I lost my life, or endured the most hard & long servitude of Androcles, for all weariness is forgotten where love is vehement. To undertake with the amorous Minalion and Ileus to run with Atalanta, or to come but in such sort as the strong and mighty Hercules for his love Deianira, did with the huge Achelous, so as I might achieve so gracious a favour, and attain to so high delight, as the remaining in these solacious places, and above all to enjoy the precious love and inestimable good will of her, more fair without comparison than Cassiopeia, of better favour than Castianira. Ah me, my life and death is in her power! And if so be that I seem unworthy of her fellowship and amorous commerce, yet would God it might be granted me as a special reward and privilege to look upon her:" and then I said to myself, "O Poliphilus, if these heavy and burdensome weights of amorous conceits do oppress thee; the sweetness of the fruit doth allure thee thereunto, and if the peremptory dangers strike thee into a terror, the hope of the supportation and help of so fair a nymph will animate thee to be resolute." Thus my thought being diverse, I said, "Oh God, if this be that desired Polia which I see at this present, and whose precious impression without intermission. I have still born in my burning and wounded heart from the first years of my love until this present, I am contented with all sorrows, & besides her, I desire no other request but only this, that she may be drawn to my fervent love, that it may be with us alike, or that I may be at liberty, for I am no longer able to dissemble my grief, or hide the extremity of my smart, I die living, & living am as dead: I delight in that which is my grief: I go mourning: I consume myself in the flame, & yet the flame doth nourish me, & burning like gold in the strong cement, yet I find myself like cold ice. Ah woe is me, that love should be more grievous unto me than the weight of Inarime to Typhon. It disperseth me more, than the ravenous vultures the glomerated bowels of Tityus: It holdeth me in more,

than the labyrinth crooking: It tosseth me more, than the northeast winds the calm seas: It teareth me worse than Actaeon's dogs their flying master: It troubleth my spirits more than horrible death doth them who desire to live: It is more direful to my vexed heart, than the crocodiles bowels to Ichneumon. And so much the more is my grief, that with all the wit I have, I know not to think in what part of the world I should be, but straight before the sweet fire of this half-Goddess, which without any corporal substance consumeth me: her abundant and fair yellow hair, a snare and net for my heart to be masked in: her large and phlegmatic forehead, like white lilies, bind me in as with a withy: her piercing regards take away my life as sweet provocations to afflict me: her roseate cheeks do exasperate my desire, her ruddy lips continue the same, and her delicious breasts like the winter snow upon the hyperboreal mountains, are the sharp spurs and biting whip to my amorous passions: her lovely gestures and pleasant countenance do draw my desire to an imaginative delight, heaping up my sorrow." And to all these insulting martyrdoms and grievous vexations of that impious and deceitful Cupid I lay open, mightily striving to bear them, and no way able to resist them, but to suffer myself to be overcome: neither could I shun the same, but remained still as one unawares lost in the Babylonian fen.

"Oh Tityus, thou canst not persuade me that thy pain is equal with mine, although that the vultures tear open thy breast, and taking out thy smoking warm heart, do pluck it in pieces with their crooked beaks, and pinch the same in their sharp talons, eating up also the rest of thy flesh, until they have engorged themselves, & within a while after thou renewed again, they begin afresh to prey upon thee. Thou hast a time to be revived again, and made sound as ever thou wert: but two eyes without all pity or intermission have wounded me, devour or consume me, leaving me no time of rest, or space to be comforted."

And having had these discourses with myself, I began secretly to mourn and weep, and desire a way that I might die, fetching deep sighs as if my heart had torn in sunder with every one of them. And divers times I had purposed with a lamentable voice to desire her help, for that I was at the point of death: but as one drowned and overwhelmed, I deemed that way to be vain, and to no purpose, and therefore furiously, and as one of a raging spirit I thought thus: "Why dost thou doubt, Poliphilus? Death for love is laudable, and therefore my grievous and malignant fortune, my sorrowful accident and hard hap in the love of so beautiful a nymph will be writ and reported when I shall lie interred. The same will be sung in doleful tunes upon sweet instruments of music, manifesting the force of hurtful love."

And thus continuing the folly of my thoughts, I said: "It may be that this nymph, by all likelihoods, is some reverend Goddess, and therefore my speeches will be but as the crackling reeds of Arcadia in the moist and fenny sides of the river Ladon, shaken with the sharp east wind, with the boisterous north, cloudy south & rainy south-west wind. Besides this, the gods will be severe revengers of such an insolency, for the companions of Ulysses had been preserved from drowning and shipwreck, if they had not stolen Apollo's cattle kept by Phaethusa and her sister Lampetie, Orion had not been slain by a scorpion, if he had not attempted the cold & chaste Diana, and therefore if I should use any indecency against the honour of this nymph in any sort, such like revenge or worse would be used upon me." At last getting forth of these changeable thoughts, I did greatly comfort myself in beholding and contemplating the excellent proportion and sweet savour of this ingenuous and most rare nymph, containing in her all whatsoever that may provoke amorous conceits and sweet love, giving from her fair eyes so gracious and favourable regards as thereby I somewhat tempered my troublesome and unbridled thoughts. And my resounding sighs reflexed with a flattering hope (oh the amorous food of lovers and sauce of salt tears;) by these and no other rains I did manage my vehement thoughts, and made them stop in a conceived hope, fixing mine eyes with excessive delight upon her fair body and well disposed members, by all which, my

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discontented desires were gently mitigated and redeemed from that fury and amorous fire, which so near had bred the extremity of my passions.

The Seventeenth Chapter.

The nymph leadeth the enamoured Poliphilus to other pleasant places, where he beheld innumerable nymphs solacing them, and also the triumph of Vertumnus and Pomona.



By no means I was able to resist the violent force of Cupid's artillery, and therefore the elegant nymph having amorously gotten an irrevocable dominion over me a miserable lover, I was enforced to follow still after her moderate steps, which led me into a spacious and large plain, the conterminat bound of the flowered green & sweet-smelling valley, where also ended the adorned mountains and fruitful hills, shutting up the entrance into this golden country, full of incredible delight with their joining together: covered over with green trees of a conspicuous thickness & distance, as if they had been set by hand, as Yew trees, wild Pines, unfruitful but dropping Resin, tall Pineapple, straight Fir, burning Pitch trees, the spongy Larix, the airy Teda beloved of the mountains, celebrated and preserved for the festival Oreades. There both of us walked in the green and flowering plain, she being my guide through the high cypres trees, the broad leaved beech, cool shady oaks full of mast, and other hornbeams, pricking juniper, weak hazel, spalt ash, green laurel, and umbriferous aesculies, knotty plane trees & lindens moving by the sweet breath of the pleasant Zephyrus, whistling through their tender branches, with a benign and favourable impulsion.<143>

All which green trees were not thickly twisted together, but of a convenient distance one from another, and all of them so aptly distributed as to the eye the sight thereof bred great delight.

This place was frequented with country nymphs and dryads, their small and slender waists being girded with a braiding of tender corules of sprigs, leaves, and flowers, and upon their heads their rising up hairs, were compassed about as with garlands. Amongst them were the horned fauns, and lascivious satyrs, solemnising their faunal feasts, being assembled together out of divers places, within this fertile & pleasant country: bearing in their hands so tender green and strange boughs, as are not to be found in the wood of the Goddess Feronia, when the inhabitants carry her image to the fire.<144>

From thence we entered into a large square enclosure compassed about with broad walks, straight from one corner to another, with a quickset upon either sides, in height one pace, of pricking juniper thick yet together, and mixed with box, compassing about the square green mead. In the rows of which quickset there were symmetrically planted the victorious palmtrees, whose branches were laden with fruit, appearing out of their husks, some black, some crimson, and many yellow, the like are not to be found in the land of Egypt, nor in Dabulam among the Arabian Scaenits, or in Hieraconta beyond the Sauromatans.<145> All which were intermeddled with green citrons, oranges, hippomelides, pistachio trees, pomegranates, meligotons, dendromirts, mespils, and sorbs, with divers other fruitful trees.

In this place upon the green sward of the flowering mead, and under the fresh and cool shadows, I might behold a great assembly met together of strange people, & such as I had never before seen, full of joys and pastimes, but basely apparelled, some in fawns' skins, painted with white spots, some in lynx skins, others in leopards: and many had fastened together divers broad leaves, instrophiating them with sundry flowers, therewithal covering their nakedness, singing, leaping, and dancing with great applause.

These were the nymphs Hamadryades, pleasantly compassing upon either sides the flowered Vertumnus, having upon his head a garland of roses, and his gown lap full of fair

flowers, loving the station of the woolly ram. He sat in an ancient fashioned car, drawn by four horned fauns or satyrs, with his loving and fair wife Pomona, crowned with delicate fruits, her hair hanging down over her shoulders, of a flaxen colour, and thus she sat participating of her husband's pleasure and quiet, and at her feet lay a vessel called clepsydra.<146> In her right hand she held a cornucopia full of flowers, fruits, and green leaves, and in her left hand a branch of flowers, fruits and leaves.



Illustration 66. Triumph of Vertumnus and Pomona. The car is drawn by four satyrs; Vertumnus, an elderly figure, with flowers in his lap, his left hand raised, as if in the act of blessing, and Pomona, holding a cornucopia in one hand, and a branch of fruit in the other, are seated upon it. A crowd of nymphs is walking alongside the car; the foremost plays the lyre, the next one blows the tuba; their companions are bearing trophies of fruit and flowers and gardeners' implements; and two half-nude female figures, girt round their hips with leaves, like savages of the New World, and carrying branches of fruit, bring up the rear.

Before the car and the four drawing satyrs, there marched two fair nymphs, the one of them bore a trophy with a prependant table, whereupon was written this title,

*INTEGERRIMAM CORPORIS VALETUDINEM & STABILE ROBUR CASTASQUE
MENSARUM DELITIAS, & BEATAM ANIMI SECURITATEM CULTORIBUS ME
OFFERO.<147>*

And the other bore a trophy of certain green sprigs bound together, and among them divers rural instruments fastened. These passed on thus after the ancient maner, with great ceremonies, and much solemnity, compassing about a great square stone like an altar,

standing in the midst of this fair mead, sufficiently moistened with current streams from beautiful fountains.

This square stone or altar was of pure white marble, curiously cut by a cunning lapicidary, upon every front whereof was a wonderful goodly expression, of an elegant image, so exact, as the like elsewhere is hardly to be found.

This first was a fair Goddess, her tresses flying abroad, girded with roses and other flowers, upon a thin upper garment covering her beautiful and pleasant proportion. She held her right hand over an ancient vessel, in maner of a chafing-dish, called *chytropodus*, sending forth a flame of fire, into the which she did cast roses and flowers, and in the other hand she held a branch of sweet myrtle, full of berries. By her side stood a little winged boy smiling, with his Bow and arrows. Over her head were two pigeons. And under the foot of this figure was written

Florido Veri S.<148>



Illustration 67. Spring. Venus, a draped figure, attended by Cupid.

Upon the other side I beheld in an excellent carving, the representation of a damsel of a maidenly countenance, whose stately majesty gave great commendation to the curious device of the workman. She was crowned with a garland of wheat ears, her hair flinging abroad, and her habit nymphish. In her right hand she held a cornucopia full of ripe grain, and in the other hand three ears of corn, upon their strawy stalks. At her feet lay a wheatsheaf bound up, and a little boy with gleanings of corn in either hands. The subscription was this.

Flavae Messi S.<149>



Illustration 68. Summer. Ceres, with a naked boy, holding ears of corn in his hands, at her feet.

Upon the third side was the likeness in a divine aspect naked of a young boy, crowned with vine leaves, and of a wanton countenance, holding in his left hand certain clusters of ripe grapes, and in the other, a cornucopia full of grapes which did hang over the mouth thereof. At his feet lay a hairy goat and this writing under.

Mustulento Autumno S.<150>



Illustration 69. Autumn. The God of Wine, with a horn of plenty in his right hand, and bunches of grapes in his left, and a ram near him.

The last square did bear upon it a kingly image passing well cut, his countenance displeasing and austere, in his left hand he held a sceptre up into the heavens, the air cloudy, troublesome and stormy, and with the other hand reaching into the clouds full of hail. Behind him also the air was rainy and tempestuous. He was covered with beasts' skins, and upon his feet he wore sandals, where under was written,

Hiemi Aeoliae S.<151>



Illustration 70. Winter, figured as Jupiter Pluvius.

From thence the most fair and pleasant nymph brought me towards the sea side and sandy shore, where we came to an old decayed temple, before the which upon the fresh and cool herbs, under sweet shady trees we sat down and rested ourselves, my eyes very narrowly beholding, with an unsatiable desire, in one sole perfection and virginal body, the accumulation and assembly of all beauties; an object interdicting my eyes to behold any gracious, that except, or of so great content.

Where refreshing in a secret joy with new budding conceits my burning heart, and leaving off vulgar and common follies, I began to consider of the intelligible effect of honest love, and withal of the clearness of the skies, the sweet and mild air, the delightful site, the pleasant country, the green grass decked with diversity of flowers, the fair hills adorned with thick woods, the quiet time, fresh winds, and fruitful place, beautifully enriched with diffluent streams, sliding down the moist valleys betwixt the crooked hills in their gravelled channels, and into the next seas with a continued course softly unlading themselves.

A ground most healthful, the grass cool and sweet: and from the trees resounded the sweet consents of small chirping birds. The floods and fields of Thessaly must give place to this.<152>

And there sitting thus together among the sweet flowers and redolent roses, I fastened mine eyes upon this heavenly shape of so fair and rare a proportion, whereunto my senses were so applied, drawn and addicted, that my heart was overwhelmed with extreme delights, so as I remained senseless, and yet cast into a curious desire to understand and know what

should be the reason and cause that the purple humidity in the touch of her body, in the smoothness of her hand should be as white as pure milk: and by what means that nature had bestowed in her fair body the fragrant sweetness of Arabia. And by what industry in her starry forehead pampinulated with threads of gold aptly disposed, she had infixed the fairest part of the heavens, or the splendant Heraclea.<153>

Afterward letting fall mine eyes towards her pretty feet, I beheld them enclosed in red leather cut upon white, fastened upon the instep with buttons of gold in loops of blue silk. And from thence I returned upward my wanton regard to her straight neck compassed about with a carcanet of orient pearl, striving but not able to match with the whiteness of the sweet skin. From thence descending down to her shining breast and delicious bosom, from whence grew two round apples, such as Hercules never stole out of the garden of Hesperides.<154> Neither did ever Pomona behold the like to these two standing unmoveable in her roseal breast, more white than hills of snow in the going down of the sun. Betwixt the which there passed down a delicious valley, wherein was the delicate sepulchre of my wounded heart exceeding the famous Mausolea.<155>

I then being content with a wounded heart full well understanding that mine eyes had drawn it dying into all these elegant parts. Yet nevertheles I could not so bridle and suppress my amorous inflamed sighs, or so closely cover them, but that they would needs express my inward desire.

By means whereof she was changed from contagious love, and striking with her stolen regards (envying the same) she turned it upon me, so as I perceived an incensing fire pruriently diffusing itself through my inward parts and hollow veins: and during the contemplate beholding of her most rare and excellent beauty, a mellifluous delight and sweet solace constrained me thereunto. Thus discordantly beaten with the importune spur of unsatiable desire, I found myself to be set upon with the mother of love, environed round about with her flammigerous son, and invaded with so fair a shape, that I was with these and others so excellent circumstances brought into such an agony of mind and sickness of body, and in such sort enfeebled, that the least hair of her head was a band forcible enough to hold me fast, and every rolled trammel a chain and shackle to fetter me, being fed with the sweetness of her beauty, and hooked with the pleasant baits of her amorous delights, that I was not able with whatsoever cunning device to resist the invading heats and provoking desires still coming upon me, that I determined rather to die than longer to endure the same, or in this solitary place to offer her any dishonour.

Then again I was determined with humble requests and submissive intreaties to say thus:

"Alas most delighted Polia, at this present to die by thee is a thing that I desire, and my death if it were effected by these thy small, slender and fair hands, the end thereof should be more tolerable, sweet and glorious unto me, bicause my heart is compassed about with such tormenting flames, still more and more cruelly increasing and burning the same without pity or intermission, so as by means thereof I am bereft of all rest."

And herewithal intending to put in execution another determinate purpose, behold my heart was tormented with more sharp flames, that methought I was all of a light fire. "Ah woe is me, what wert thou advised to do Poliphilus? Remember the violence done to Deianira and the chaste Roman lady. Consider what followed them for a reward, and divers others.

"Call to mind that mighty princes have been rejected of their inferiors, how much more then a base and abject person, but tract of times giveth place to them which except the bounty thereof. Time causeth the fierce lions to be tame, and whatsoever furious beast: the

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small ant by long travail layeth up her winter food in the hard tree, and shall not a divine shape lying hid in a human body take the impression of fervent love, and then holding the same, shake off all annoyous and vexing passions, hoping to enjoy amorous fruits, desired effects, and triumphing agonisms."

The nymph Polia perceiving well the change of my colour and blood coming in more stranger sort than Triplion, or Teucrion, thrice a day changing the colour of his flowers, and my endeavouring to send out scalding sighs deeply set from the bottom of my heart, she did temper and mitigate the same with her sweet and friendly regards, pacifying the rage of my oppressing passions, so as notwithstanding my burning mind in these continual flames and sharp provocations of love, I was advised patiently to hope even with the bird of Arabia in her sweet nest of small sprigs, kindled by the heat of the sun to be renewed.

FINIS

PART II

Summary and Illustrations of the Remainder of the Work

The 1890 edition, following the 1592 edition, ends at this point. The rest of this Ex-Classics edition consists of brief summaries of the remaining passages, and the illustrations.

The Eighteenth Chapter.

The Shrine of Priapus and the Temple of Venus

The panels of the four seasons described in the previous chapter are the sides of an altar to Priapus, God of fertility and generation. The crowd of worshippers are sacrificing an ass, and pouring libations of milk and wine. They are singing, dancing, and playing musical instruments.



Illustration 71. The Worship of Priapus, with nineteen female and five male figures, surrounding the terminal figure of this divinity. In the middle of the foreground is an especially fine group of priestesses, sacrificing an ass. (In the original copies this woodcut, which occupies the entire page, is usually torn, or disfigured by ink.)

Polia and Poliphilus walked on through pleasant meadows and shady woods, where demigods, nymphs, naiads and shepherds were sporting together. Above the trees they saw a

Poliphilus' Dream of Love

turret with a dome beyond. Approaching it they saw that it was a temple dedicated to Venus Physioza, Goddess of physical love. Poliphilus describes it in great detail.

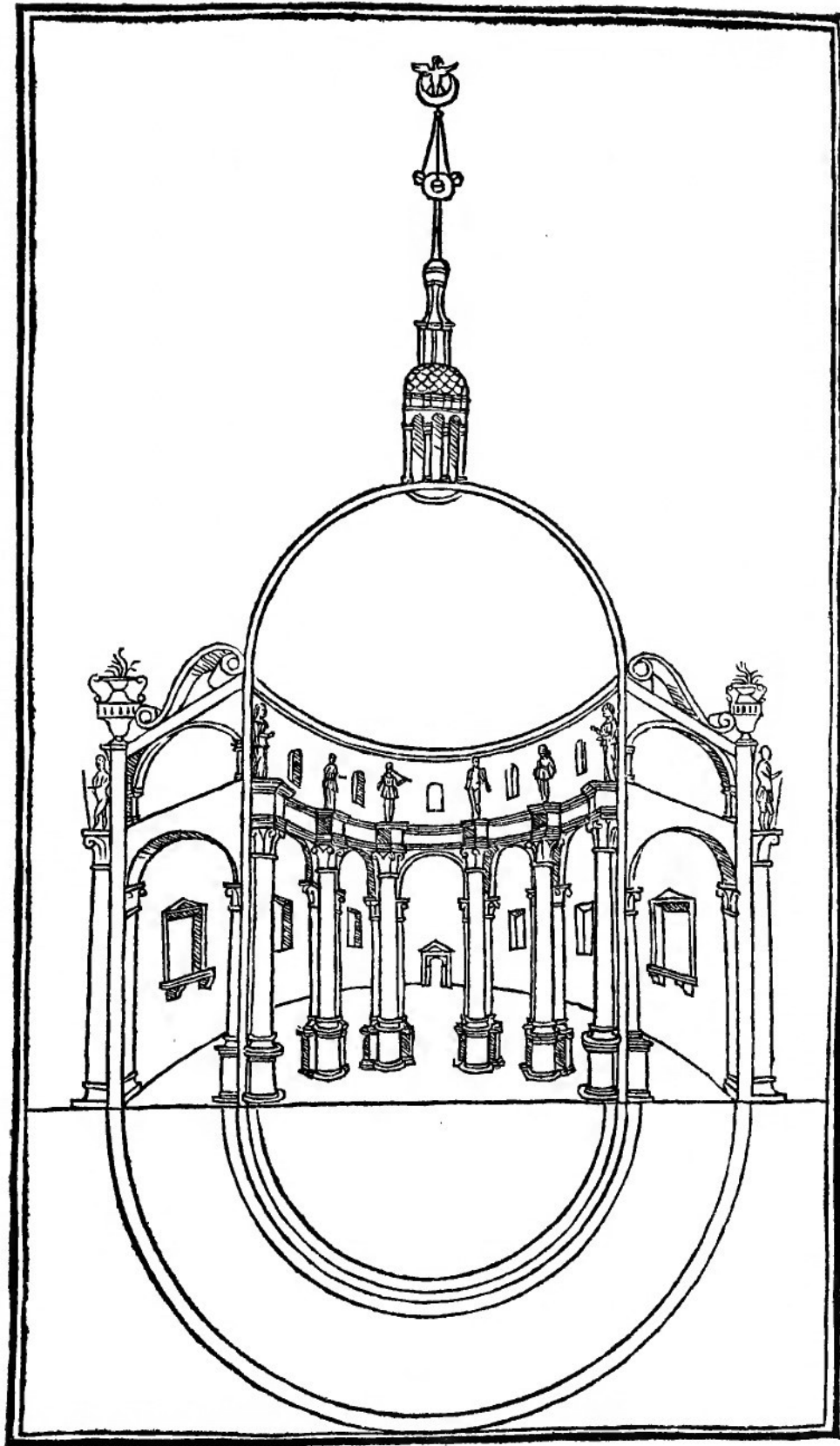


Illustration 72. Section and ground-plan of the temple, described by Poliphilus-a rotunda, with a cupola, in the style of the early Renaissance.

Hanging from the centre of the cupola was a golden chain, supporting a circular plate. Around the edges of this plate were four images of a two-tailed siren or mermaid.

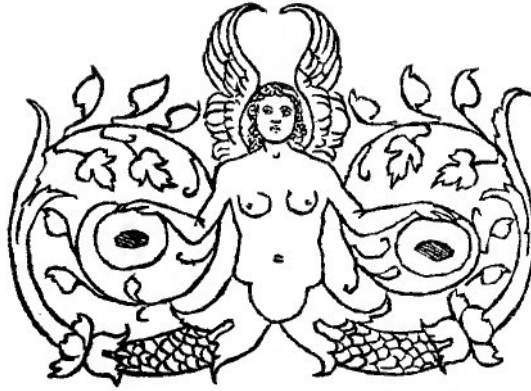


Illustration 73. An elegant piece of ornament. A nude female half-figure, with wings terminating in foliage.

From the four points where these images met, a chain hung down, supporting a lamp which shone as brightly as the sun, fuelled by an everlasting oil which never burned away.

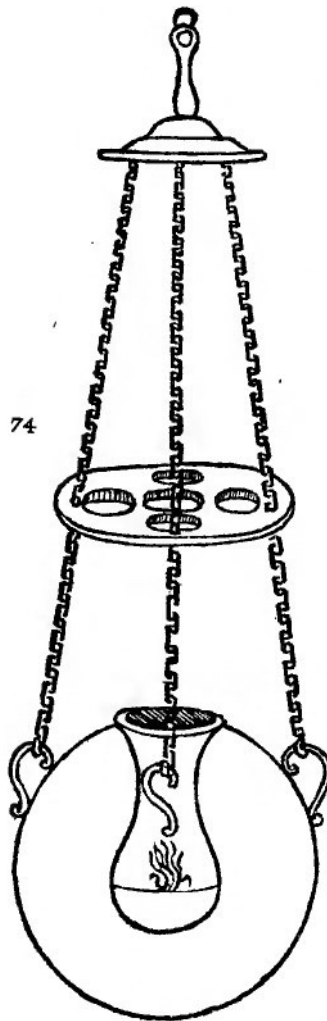


Illustration 74. A lamp of globular shape, hung in chains.

Above the cupola of the temple was a lantern, surmounted with a golden spire, crowned with a golden ball. From this ball rose a shaft, at the top of which was a device of an eagle with outspread wings, standing in a crescent moon. Just below this there hung four chains, each supporting a golden bell which rang musically when moved by the wind.

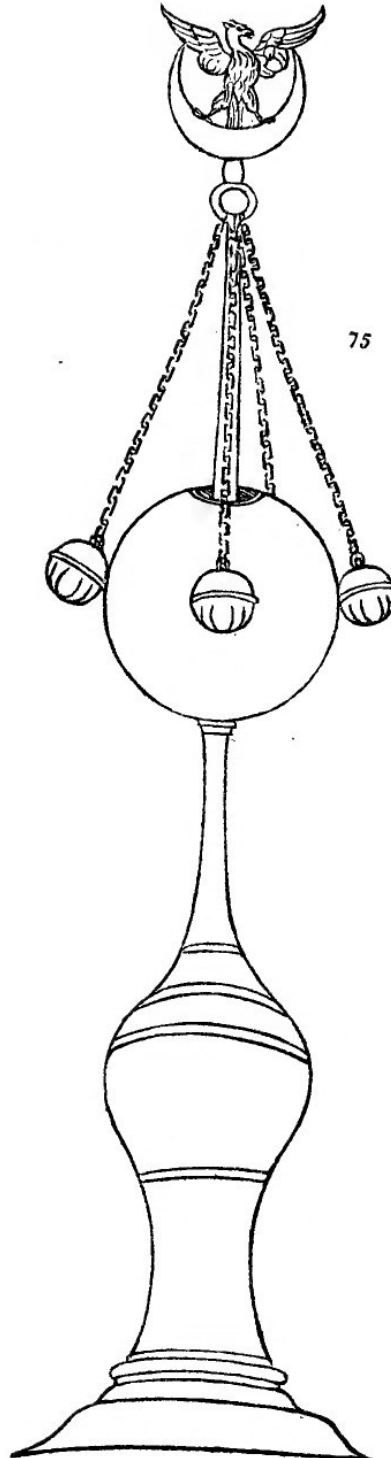


Illustration 75. Crowning of the lantern in the cupola, with bells.

The Nineteenth Chapter.

Poliphilus and Polia enter the temple, and take part in its ceremonies.

Poliphilus and Polia were met by the priestess of the temple and her seven acolytes. She recited certain prayers, but Poliphilus was so taken up by Polia's beauty that he did not pay attention. At last the priestess opened the doors of the temple, and they entered. The doors of the temple were magnificent, running smoothly on rollers, and on each side of them, on the inside, was a slab of blue Indian lodestone, one bearing an inscription in Latin TRAHIT SUA QUEMQUE VOLUPTAS and the other in Greek ΠΑΝ ΔΕΙ ΠΟΙΕΙΝ ΚΑΤΑ ΤΗΝ ΑΥΤΟΥ ΦΥΣΙΝ (pan dei poiein kata ten autou physin)<156>



The acolytes went and fetched the equipment for the ritual. They all stood around a large covered cistern of water, and the ritual began.



Illustration 76. Scene in the Temple of Venus. A procession of seven virgins, with solemn and measured steps approaching the altar of Love. They carry a lighted taper, a ritual book, sacred vessels, and a mitre, after the Christian manner. At the altar stand the high priestess, and Poliphilus and Polia, the latter with a lighted torch in her right hand.

The priestess opened the cistern and prayed over it. She took the torch from Polia, lit a candle from it, and inverted it over the cistern. She asked Polia and Poliphilus in turn what they desired. Polia replied that she desired to go with Poliphilus to the Kingdom of Love; Poliphilus said the same, and that Polia should love him. Instructed by the priestess, Poliphilus then said three times "Just as this flame is extinguished by the water, so may the fire of love blaze in her heart". The priestess and nymphs all said "Let it be so," and he then took the torch and plunged it into the water.



Illustration 77. The torch of Polia extinguished in the altar, which resembles a fountain with its cover kept open.

Poliphilus' Dream of Love

The priestess then drew water from the cistern, and gave it to Polia to drink. She closed the cistern, and Polia prostrated herself before her, and prayed to Venus and Cupid.. Then she got up, and, finally admitting that she was Polia, declared her love for Poliphilus, and kissed him passionately.



Illustration 78. Continuation of the ceremony in the Temple of Venus. Polia and Poliphilus embrace.

They then moved into the chapel at the rear of the temple. Poliphilus stood at the threshold and watched. Two acolytes came in, one carrying two swans and the other two turtle-doves in a basket with rose petals and oyster shells. Polia knelt, allowing Poliphilus to admire her knees.

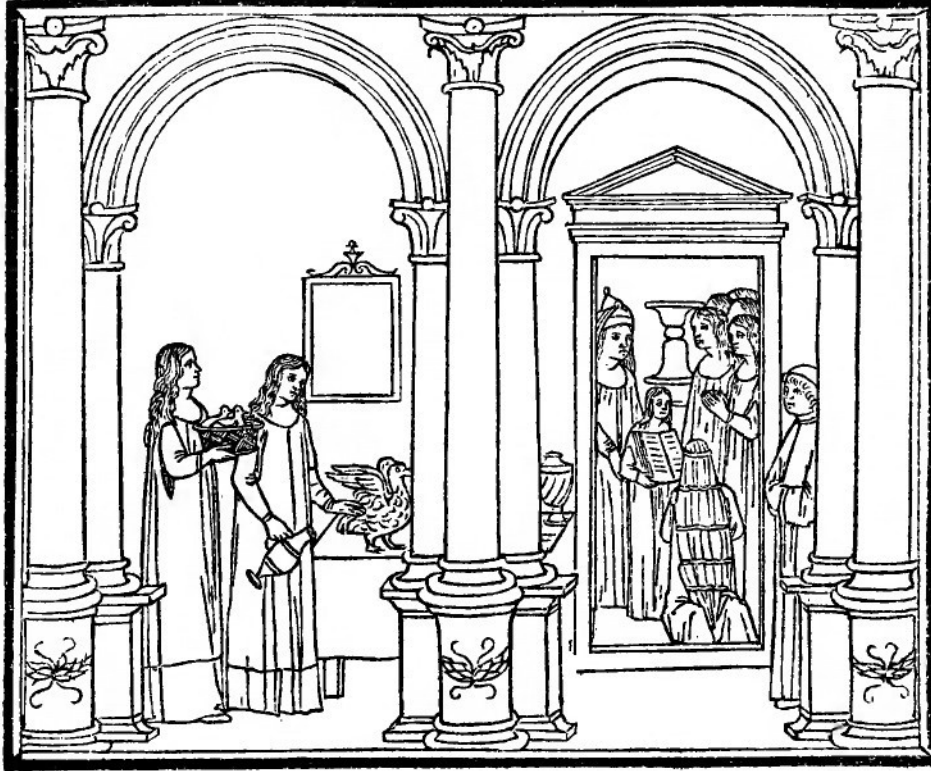


Illustration 79: Continuation of the ceremony in the Temple of Venus. Polia kneels while two virgins enter, one of them offering two swans—birds sacred to Venus, the other carrying in a basket a pair of doves for sacrifice.

The altar of Venus was circular, and surmounted by a golden dish supported by an ornate stand made of jasper.

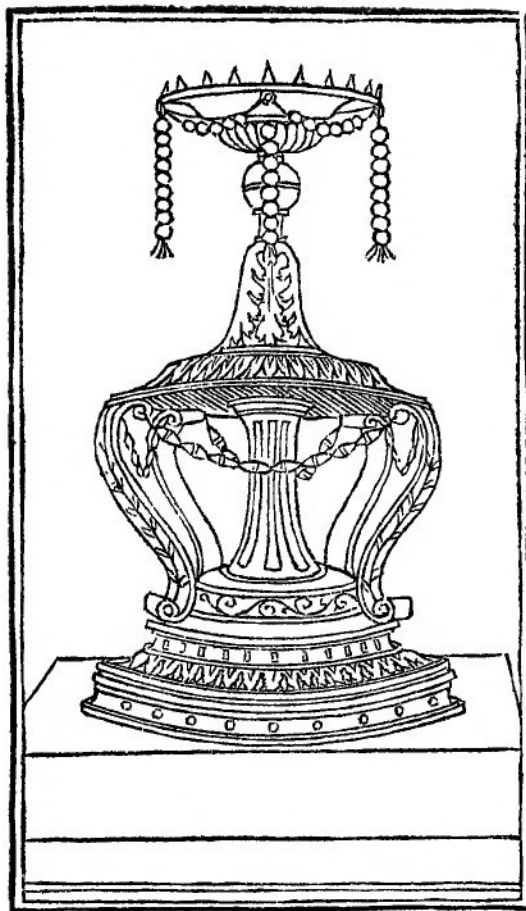


Illustration 80. The altar in the Temple of Venus.

All except the priestess then knelt down, and she prayed to the Three Graces that they might attend and accept the sacrifices.

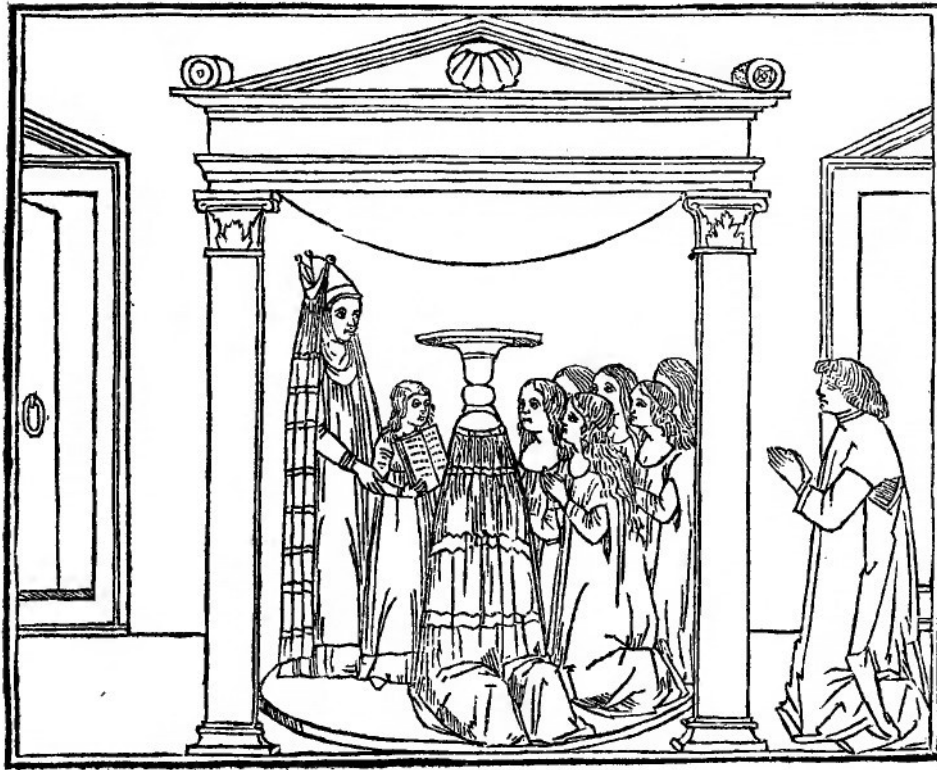


Illustration 81. Continuation of the ceremony in the Temple of Venus. The prayer to the Three Graces.

Polia, directed by the priestess, laved her face with fragrant liquids from an urn of hyacinth-stone, then went to a candelabrum standing on the step of the altar. It had at the top a shallow dish, filled with a blend of aromatic incense. She lit this, then from it a twig of myrtle, with which she lit a pyre of myrtle branches on another altar. The sacrificed doves were burnt on this pyre while the priestess, acolytes and Polia sang prayers and danced. When the fire went out, all but the priestess prostrated themselves, and a spirit sent by the gods emerged from the smoke, a beautiful creature in the form of a winged child. It held a myrtle branch in one hand, and a burning arrow in the other. It flew three times around the altar, and then vanished.

Poliphilus' Dream of Love

The priestess took a branch of rue, dipped it in the urn of fragrant liquids, and sprinkled all present including Poliphilus. She then prayed to the Goddess Venus for Polia and Poliphilus, reading from a book held by a kneeling acolyte.



Illustration 82. Continuation of the ceremony in the Temple of Venus. The prayer to Venus.

*Then the priestess took the roses and oyster shells and scattered them about the altar.
She took an oyster shell and srinkled the altar with sea-water.*

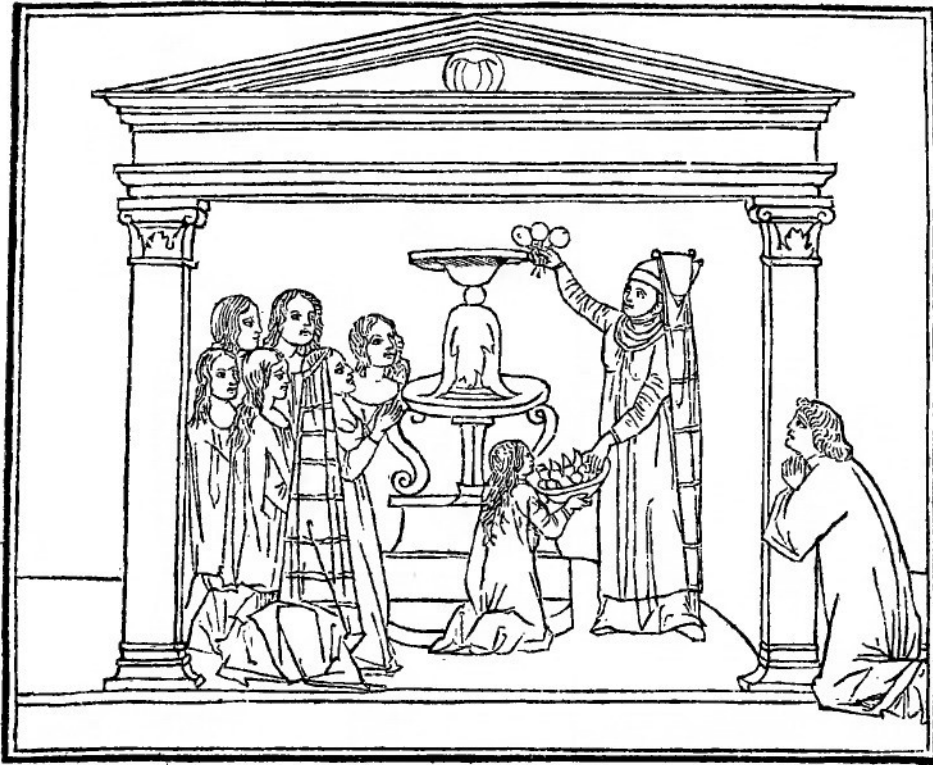


Illustration 83. Continuation of the ceremony in the Temple of Venus. The priestess scatters the roses.

Then she examined the entrails of the sacrificed swans, and declared that they must be burned to ashes. She took the blood which had been collected from the swans, and she and Polia dipped their fingers in it and with it wrote mystic signs on the altar. They washed their hands, and wiped away the mystic signs, squeezing out the sponge in the same water. She threw the water on the embers of the fire. A column of smoke rose up from it, and at the same time the ground shook and there was a noise like thunder. Poliphilus was terrified and closed his eyes: when he opened them he saw a rose-bush rise up out of the smoke, with fruit hanging from its branches, and doves and songbirds perched in it.



Illustration 84: The miracle of the roses. The rose-tree, laden with flowers and fruit, is rising out of the altar, and from its branches doves are fluttering upwards. The virgins have prostrated themselves.

The priestess plucked three of the fruit, and she, Polia and Piliphilus each ate one. Poliphilus was filled with love and joy, and he and Polia went on their way, with the blessings of the priestess.



Illustration 85: Poliphilus and Polia receive the fruits of the miraculous tree from the hands of the high priestess.

The Twentieth Chapter.

Poliphilus and Polia go down to the shore, where there is a ruined temple. Polia explains its dark history, and Poliphilus reads the inscriptions on the temple and its sepulchres.

The two walked on together through a wood, exchanging loving words. They came to the shore of the sea, where there was a ruined temple. Polia explained that it was the Polyandrion Temple, sacred to Pluto. Many were buried there who had died wretchedly for love. Each year on the Ides of May, lovers came and sacrificed black sheep to the God and Goddess. They took the ashes, and laid them on a raft of reeds, which they blew out to sea, shouting, "May all who cause their lovers' deaths perish so!" Then they feasted and celebrated with games, singing and dances.

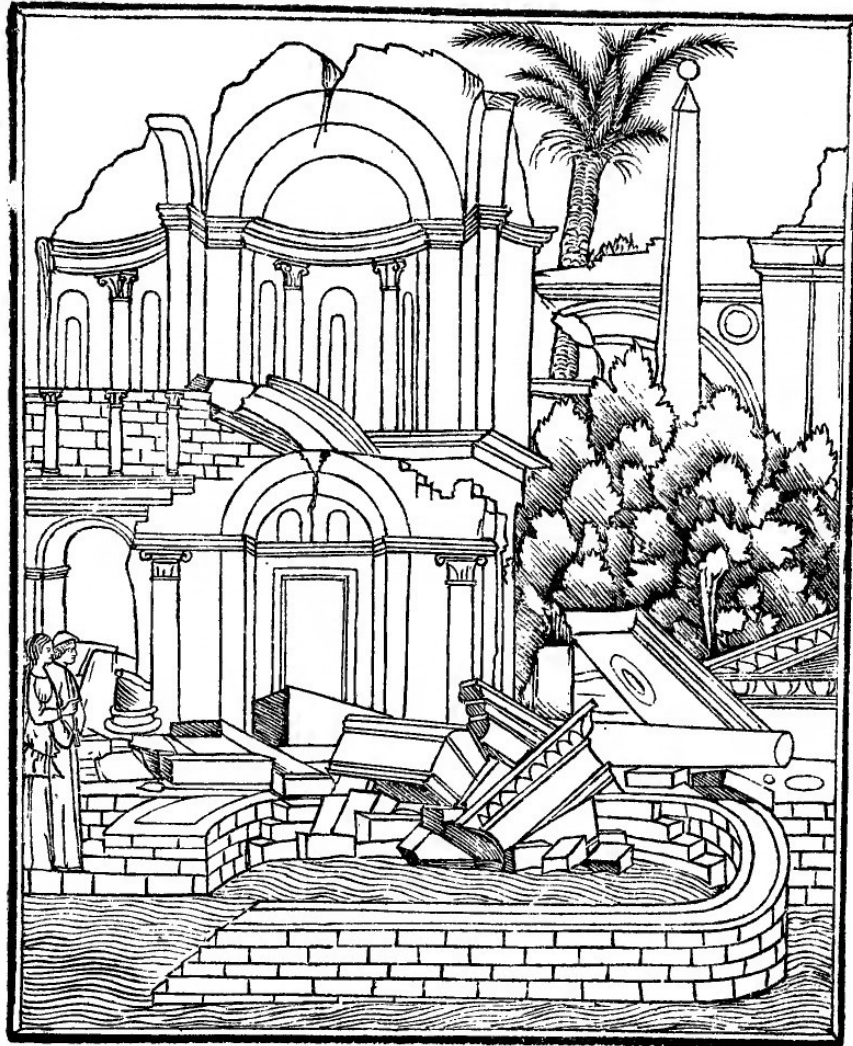
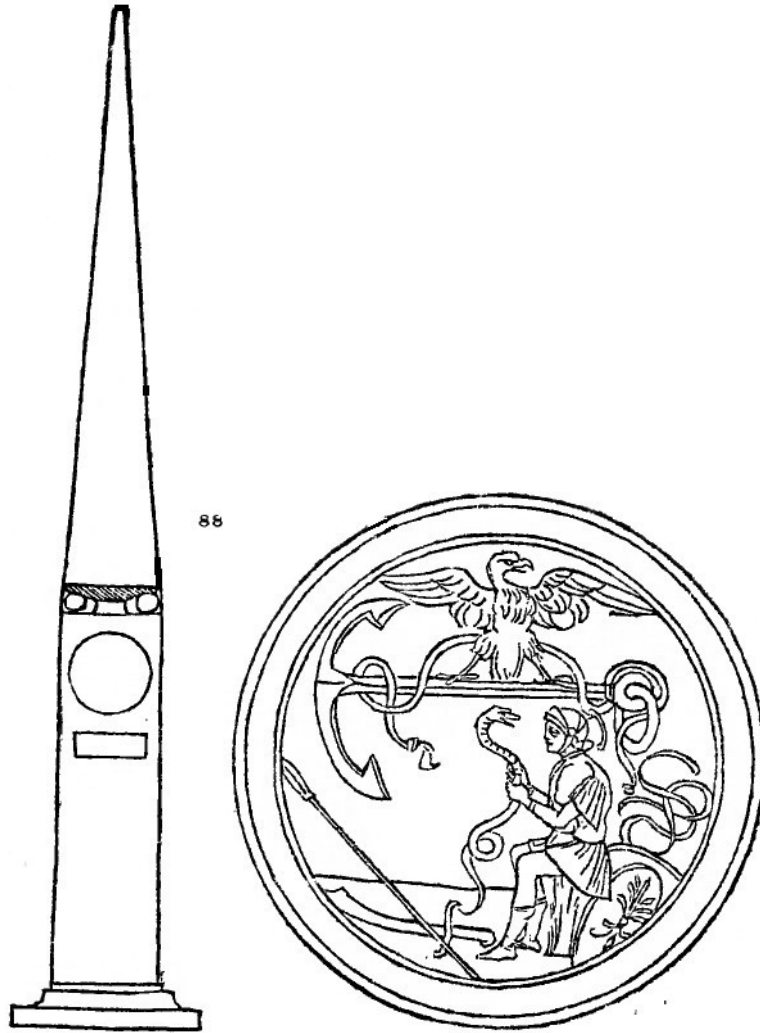


Illustration 86. Poliphilus and Polia entering the ruins of the Temple Polyandrion, in which the unfortunate lovers are buried. This is an ideal view of antique ruins, with lofty arches and columns. On the right hand side an obelisk is rising among luxuriant trees and bushes. A low wall in the foreground seems to belong to some ancient baths.

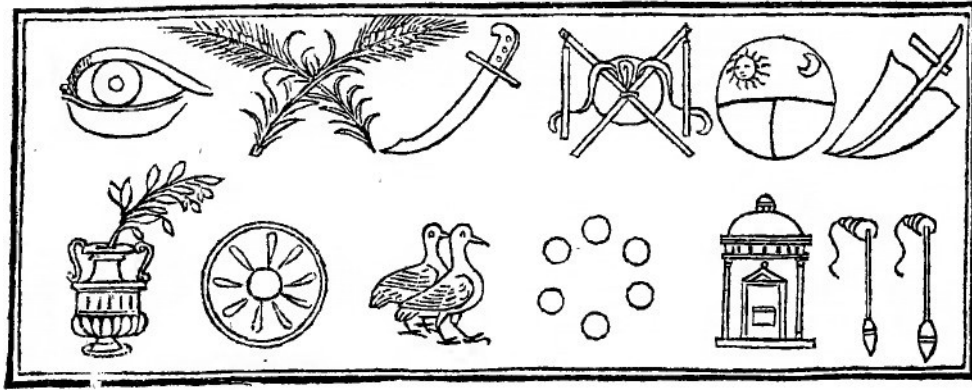
Poliphilus and Polia sat down among the ruins. Poliphilus was overcome by her beauty and the intensity of his love for her. He begged her to let them consummate their love, but Polia told him to wait, that Cupid will come for them soon. In the meantime, he should look around the temple, and examine the monuments and inscriptions there.

He did so; the first thing he saw was an obelisk with a circular plaque on each of the four sides; under one was a rectangular plaque. He examined each in turn, and interpreted each in Latin.



IUSTITIA RECTA AMICITIA ET ODIO EVAGINATA UT NUDAET PONDERATA
LIBERALITAS REGNUM FIRMITER SERVAT.

"True justice, naked and unsheathed, free from love and hate, and considered generosity,
preserve the kingdom."



DIVO IULIO CAESARI SEMPER AUGUSTUS TOTIUS ORBIS GUBERNATOR OB
ANIMI CLEMENTIUM ET LIBERILATATEM AEGYPTII COMMUNIA ERE.S.
EREXERENT.

"The Egyptians have from their own funds erected this to the divine Julius Caesar, forever emperor, governor of the whole world, for his merciful soul and generosity."



PACE, AC CONCORDIA PARVEA RESCRESUNT DISCORDIA MAXIMA
DESCRESUNT.

"Peace, and concord makes small things increase, discord makes the greatest decrease."



MILITARIS PRUDENTIA, SEU DISCIPLINA IMPERII EST TENACISSIMUM
VINCULUM

"Military prudence or discipline is the strongest chain of the Empire."



DIVI IULII VICTORIARUM ET SPOLIORUM COPIOSISSIMUM TROPHAEUM, SEU
INSIGNIA.

"The trophy or insignia of the victory and the most copious spoils of the divine Julius."

Illustrations 87-92. An obelisk, and five reliefs, with emblematical (so-called hieroglyphic) devices; four of them are within medallion frames.

At the entrance to the ruined temple he saw the broken cornice, with part of a bird and an oil lamp as well as the inscription. He interpreted these symbols as VITAE LETHIFER NUNTIUS.<157>

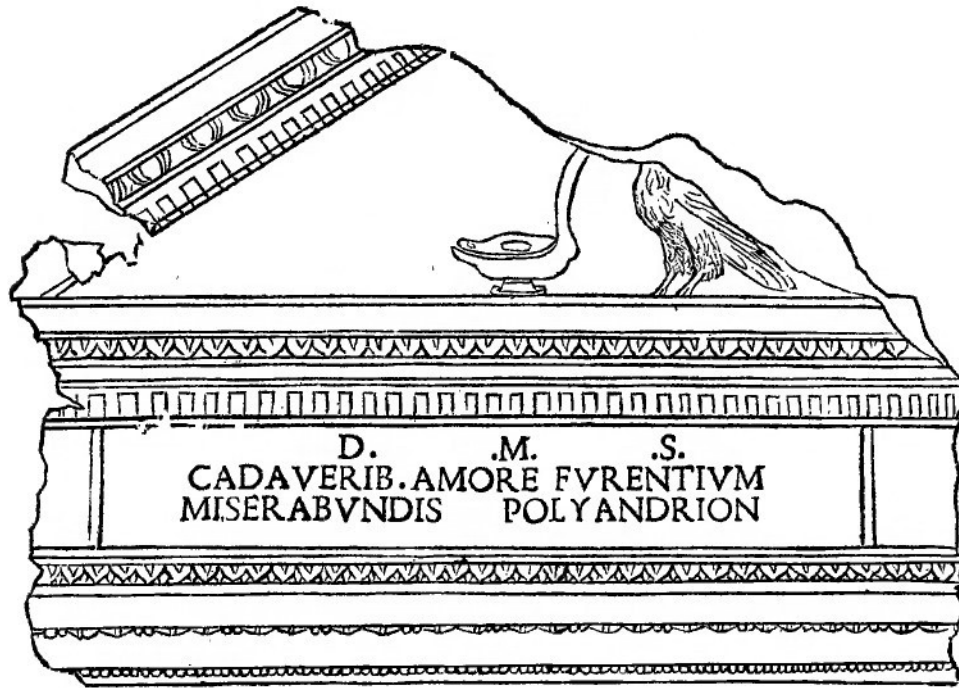


Illustration 93. Fragment of an architrave; in the tympanum, the sculptured broken figure of a bird, and an ancient lamp. The frieze bears an inscription.

Inscription: "Sacred to the blessed shades. Cemetery for the miserable corpses of those maddened by love."

He went into the temple, where there was a circular cupola supported by six pillars, less ruinous than the rest. In the middle of this there was a grille, covering a kind of crypt. He descended into this, where there was an altar used for sacrifices.

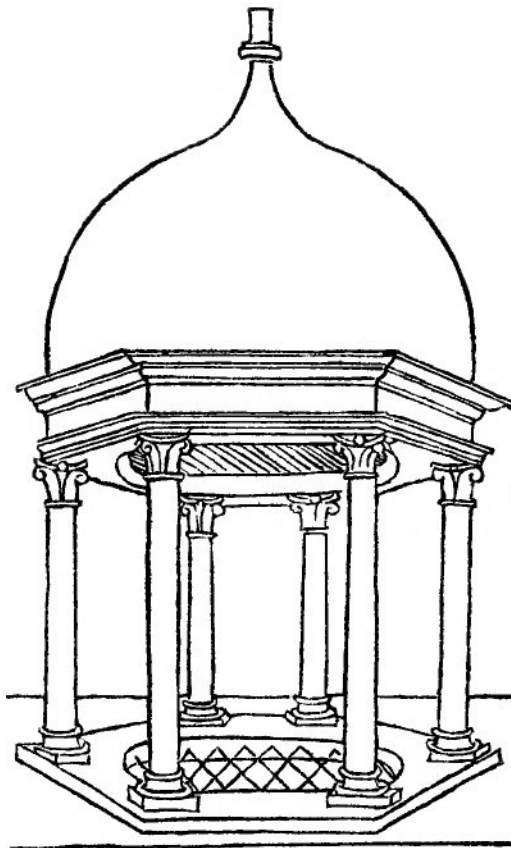


Illustration 94. Cupola above the entrance to the crypt.

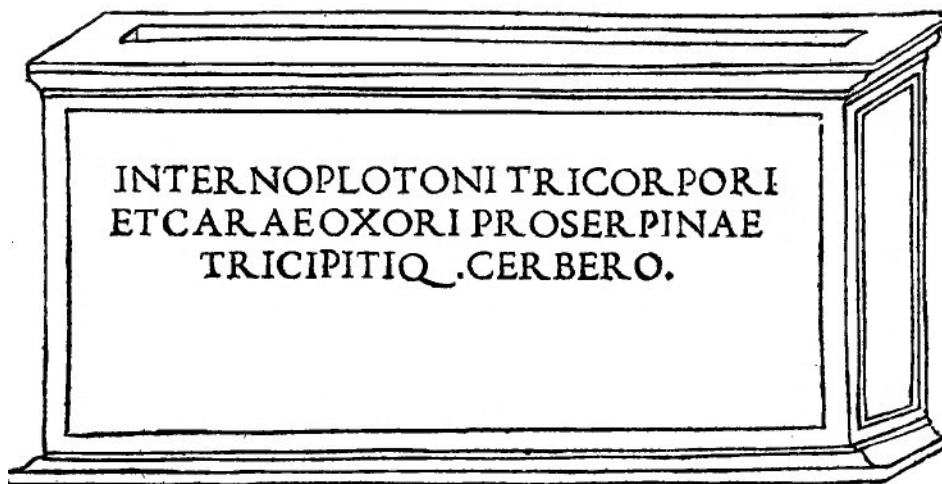


Illustration 95. Sacrificial altar, with the inscription, Interno Plotoni, &c. , but without any decoration.

Inscription: "To internal [*sic*, meant to be infernal?] three-bodied Pluto and his dear wife Proserpina, and to three-headed Cerberus."

Ascending from the crypt, he went further into the temple, where there was a huge painting of Hades. Some of the damned were burning in a lake of fire, others freezing in a lake of ice. Each group attempted to go to the other to obtain some relief, but were prevented from doing so by the Furies. He deduced that the ones condemned to fire were those who had killed themselves in an excess of love, and the ones condemned to ice were those who frigidly rejected love.

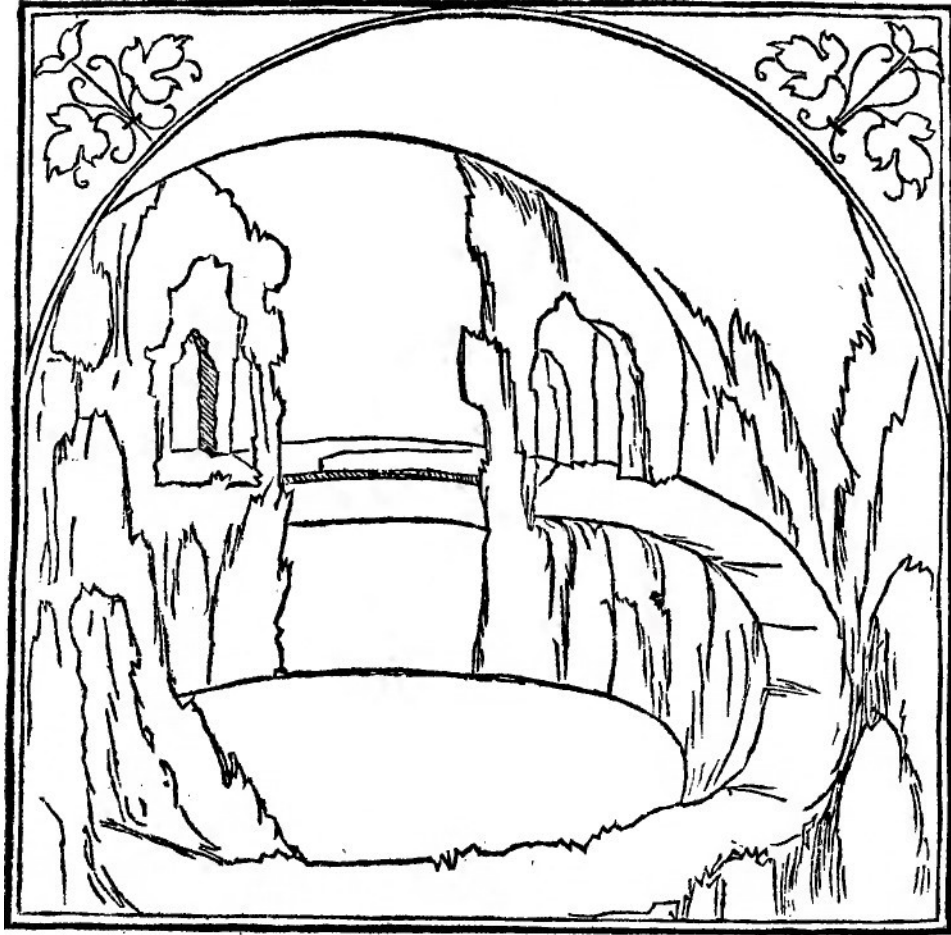


Illustration 96. A mosaic picture on the ceiling of the crypt, a description of which, filling some pages, is given by the author, showing that the *Divina Commedia* of Dante was familiar to him. This cut, however, only represents the gulf of Hell, surrounded by wild rocks, without the figures of the condemned and the hellish furies.

He continued his exploration of the temple, and saw a number of inscriptions and epitaphs, which are shown in the following pages. The Latin inscriptions are translated after each one.

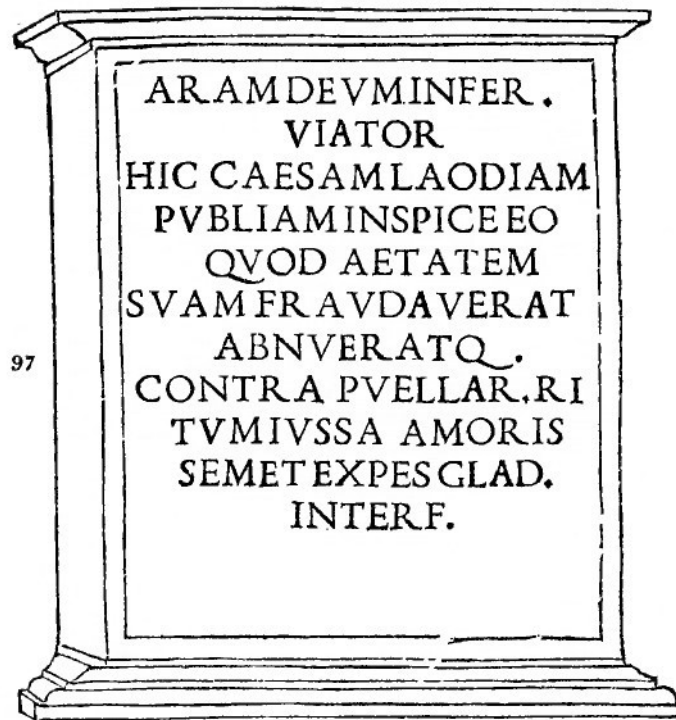


Illustration 97. Sepulchral monument.

Inscription: "Altar of the infernal gods. Wayfarer, see here the slain Laodia Publia. Because she would conceal her age and reject the commands of love, contrary to the rites of girlhood, she killed herself with a sword."

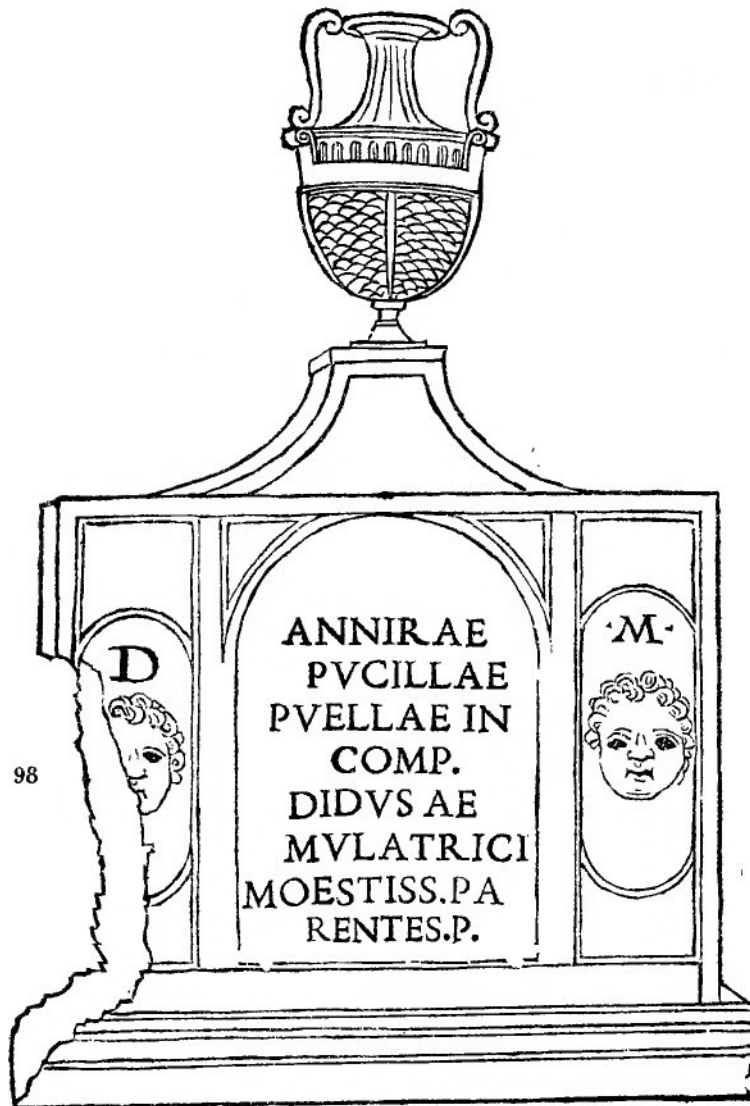
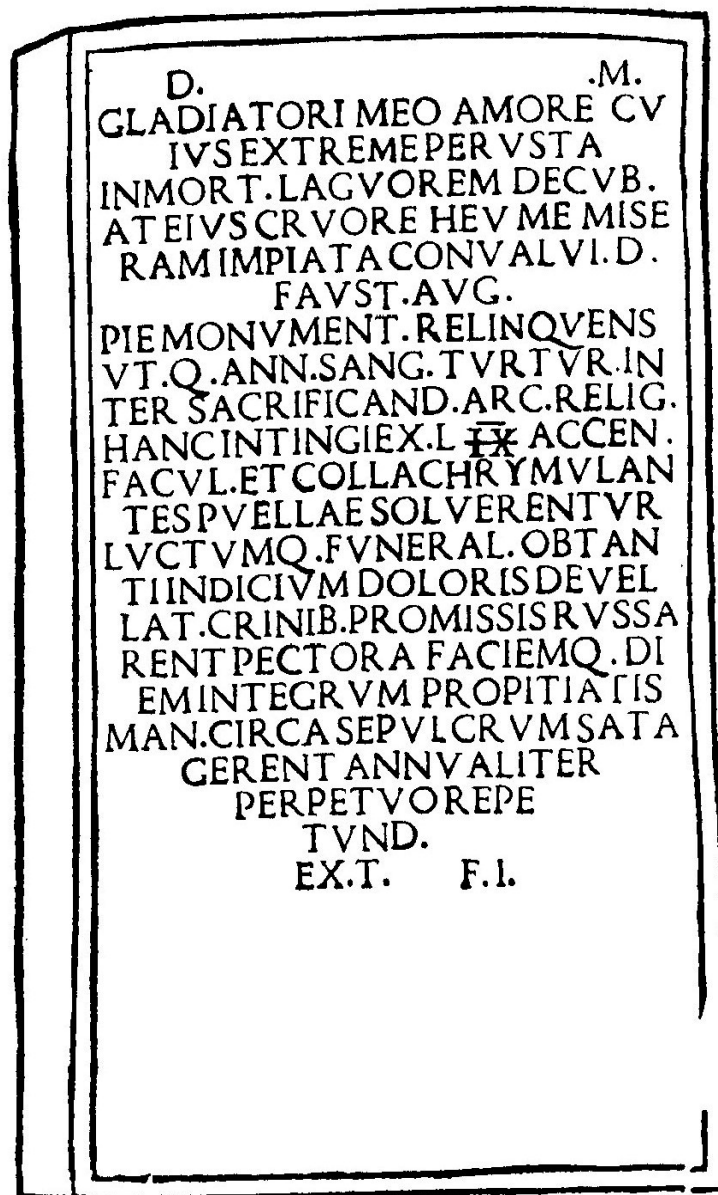


Illustration 98. Sepulchral monument ornamented with masks, and surmounted by an urn in the Renaissance style.

Inscription: "To the blessed shades. The grieving parents have placed this for Annira Pucilla, an incomparable girl, who imitated Dido."



Unnumbered illustration, not in the J.W. Appell edition.

Inscription: "To the blessed shades. To my gladiator, for whom I burned with extreme love and fell into mortal illness, then, wretchedly polluted with his blood, alas, I recovered. Divine Faustina Augusta piously leaves this monument so that every year, while sacrificing, they may moisten this sacred tomb with the blood of doves, and 49 weeping maidens with burning torches shall perform the funeral rite. To show their sorrow, they shall be unveiled and let down their hair, and scratch their faces and breasts all day long to propitiate the shades, and they shall repeat this around the tomb every year in perpetuity. By her testament she has directed this to be done."

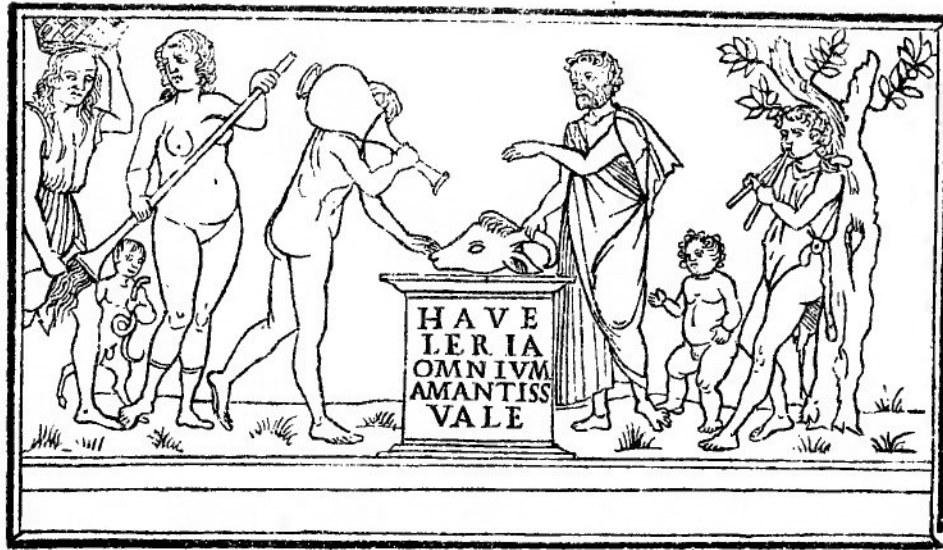


Illustration 99. Relief representing a sacrifice. The altar is erected in the middle: an old man, clad in a toga, and a naked youth are offering the head of a wild goat; the youth carries a vase (lecythus) upon his shoulder, and gracefully bends forward, in order to pour out the wine. A youthful faun-like figure is leaning against a tree, and playing the double flute. Near him we see a dancing naked boy. There are also a nude female figure holding a reversed torch, a boy satyr, with a snake writhing in his hand, and a matron carrying a basket of fruit.

Inscription: "Hail, Leria, most beloved of all, and farewell."

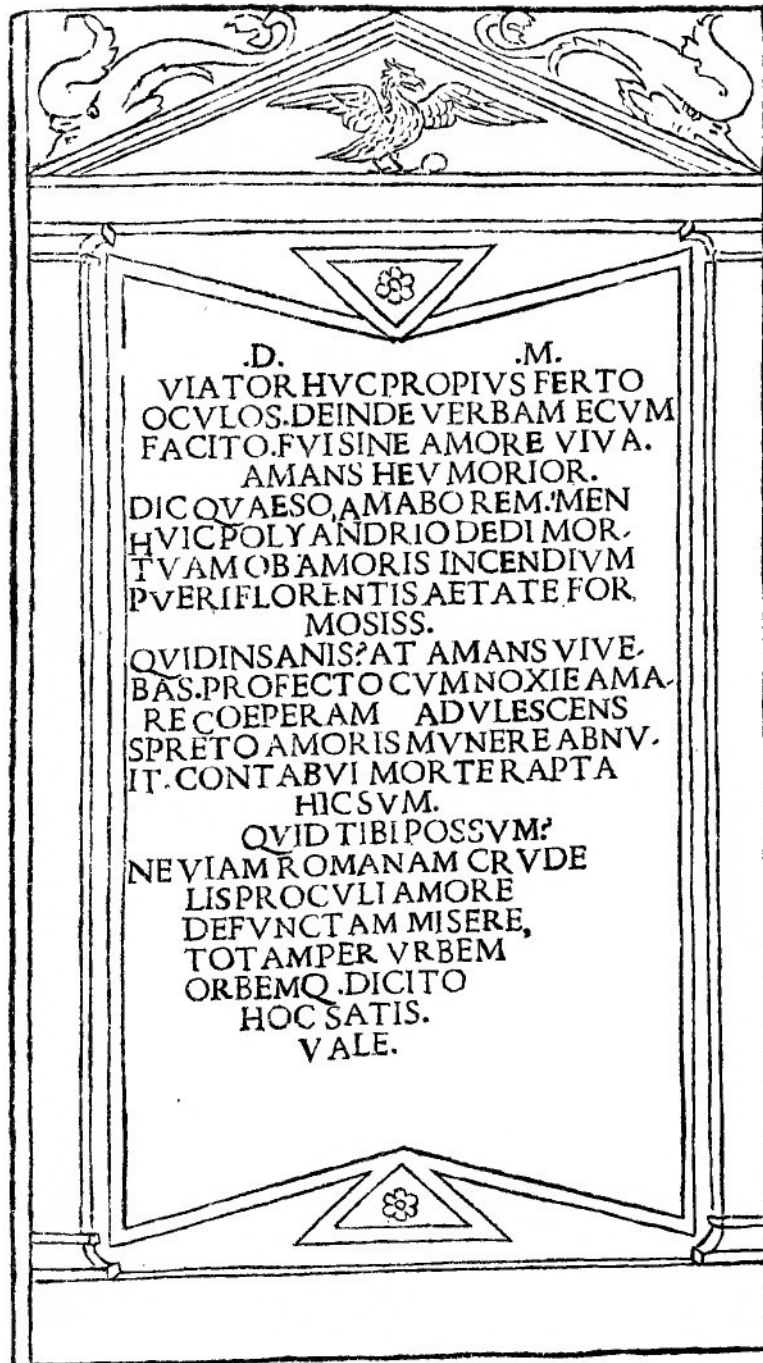


Illustration 100. In the tympanum, an eagle; and in the corners above it, two dolphins.

Inscription: "To the blessed shades. Wayfarer, turn your eyes hither, then hear my words. I was loveless while I lived; loving, alas, I die. Speak, I pray; I would like to hear it. I gave myself, dead, to this cemetery, because I burned with love for a beautiful youth in the flower of his age. What, are you mad? So you did love while you lived. In fact, I began to love, to my hurt; for the youth, spurning the gift of love, refused. I pined away, death took me, and here I am. What can I do for you? Pity Nevia Romana, dead for love of cruel Proculus, and tell it through the whole city and the world. That is enough. Farewell."

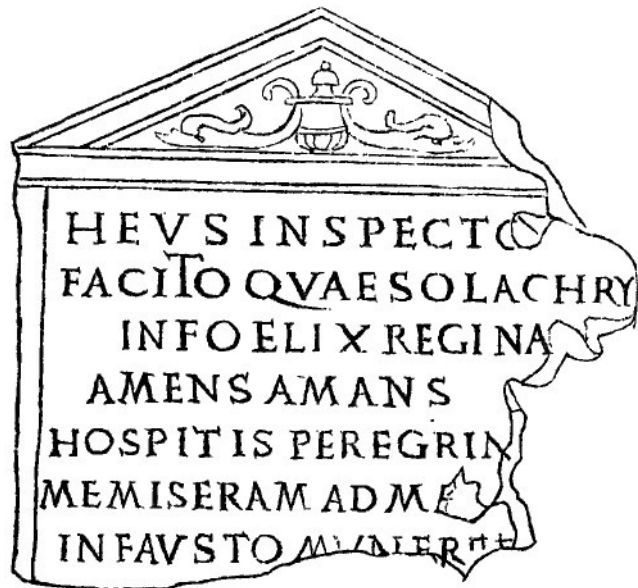


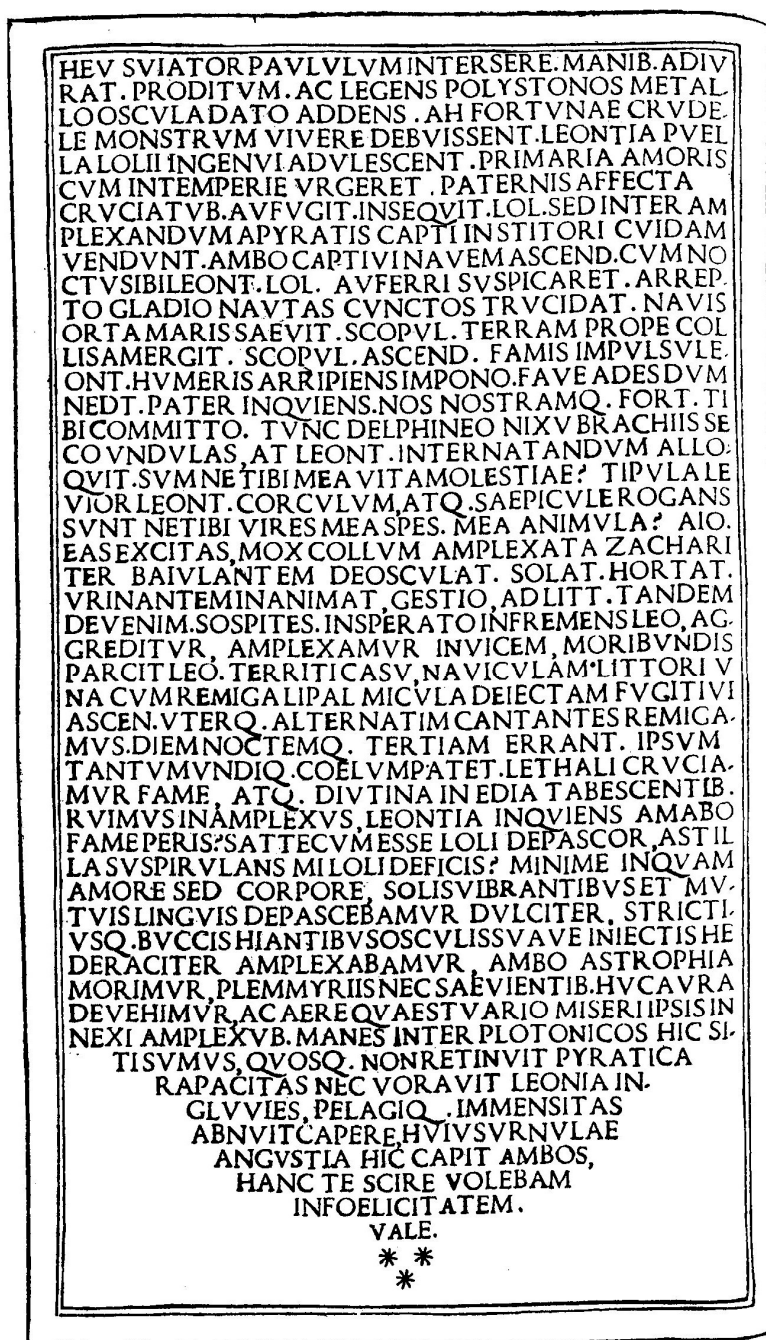
Illustration 101 is only a fragment, with simple ornament in the tympanum.

Inscription: "Hail, viewer, and weep, I pray. An unhappy queen, madly loving a wandering guest, alas, with an unfortunate gift."



Illustration 102. Sepulchral urn, with Greek inscription.

Inscription: "Nothing is more sure than death."



Unnumbered illustration, not in the J.W Appell edition.

Inscription: "Hail, wayfarer, and tarry awhile among the shades summoned here, then read with many a sigh and kiss the marble, saying: 'Ah, monster of cruel Fortune! They should have lived.' The girl Leontia, impelled by the first intemperance of love for Lollius, a noble youth, was tormented by her parents and fled. Lollius followed; but while embracing they were captured by pirates and sold to a slave-dealer. We both went on board as captives. When night fell, Lollius suspected that Leontia was being taken away, and seizing a sword he killed all the sailors. A rough sea arose; the ship collided with the rocks close to shore and sank. I climb the rocks. Driven by hunger, I seize Leontia, grasping her elbows: 'Come hither and help us, father Neptune: I commit our fortune to you.' Then with dolphin-like efforts you swim in his arms; but Leontia, while swimming, says: 'Am I a burden to you, my life?' 'Lighter than a water-spider, Leontia my heart.' And she asks repeatedly: 'Is your strength enough, my hope, my soul?' I say: 'You arouse it!' Then embracing his neck she sweetly

Poliphilus' Dream of Love

kisses her bearer, consoles and exhorts him, heartening the swimmer. I am exultant: we have finally reached the shore safely. A roaring lion comes up unexpectedly and we embrace each other; the lion spares us because we look dead. Frightened by this event, we escape by boarding a boat abandoned on the shore, with palms for oars. We row alternately, singing.

After wandering for three days and nights, all that surrounds us is the sky. Tormented by mortal hunger and the days of fasting, we fall into each other's arms. 'Leontia,' I say, 'I will always love you. Are you dying from hunger?' 'It is enough to be with you, Loli, for me to feed.' But she sighs: 'My Loli, are you weakening?' Not at all in love,' I say, 'only in body.'

We fed sweetly with a mutual quivering of tongues and bestowed hard kisses on our open mouths, embracing like ivy. We both died by wasting away, not by the cruel seas. We were borne hither by the breeze, the miserable prey of the air, caught in its embraces, and here we are laid among the Plutonian shades, whom piratical greed has not detained, nor the lion's gluttony devoured, nor the immensity of the sea captured. The narrow space of this little urn contains us both. I wanted you to know of this misfortune. Farewell."

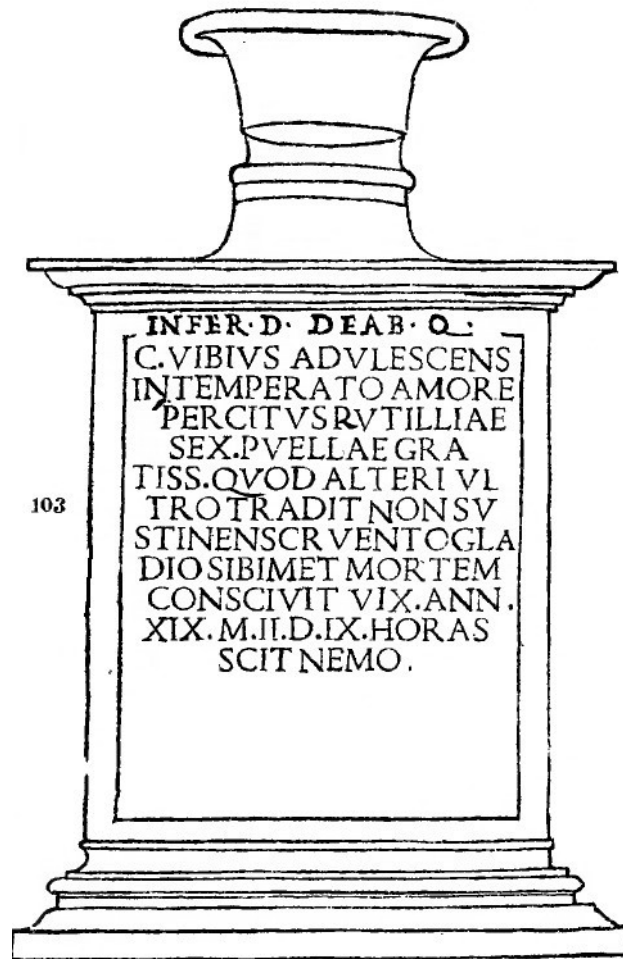


Illustration 103. Tombstone, surmounted by an urn, without ornament.

Inscription: "To the infernal gods and goddesses. The youth C. Vibius was excited by intemperate love for the beautiful girl Putillia Sexta. Unable to bear her being taken away by another, he knew death through his own bloody sword. He lived 19 years, 2 months, 9 days; none knows the hours."



Illustration 104. Fragment of an epitaph, decorated with two skulls of animals, and twisted laurel-branches.

Inscription: "Protect the noble maiden of Artemis."

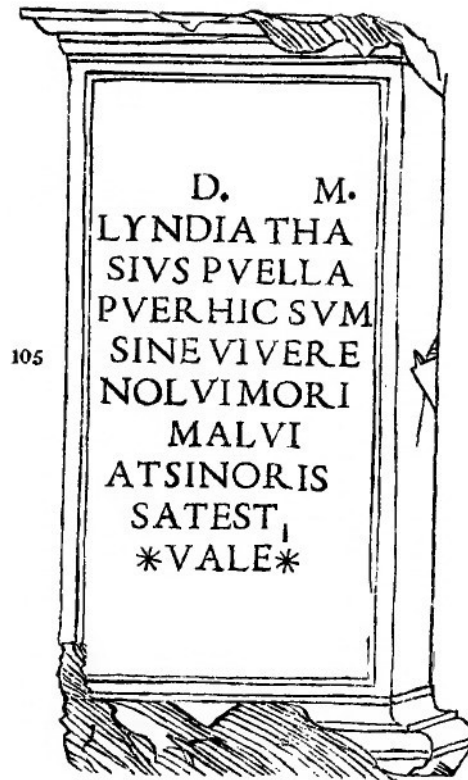


Illustration 105. An epitaph. (D. M. Lyndia, &c.)

Inscription: "To the blessed shades. Lyndia, girl: here am I, Thasius, a boy. Without you, I did not wish to live. I preferred to die. And if you know this, it is enough. Farewell"

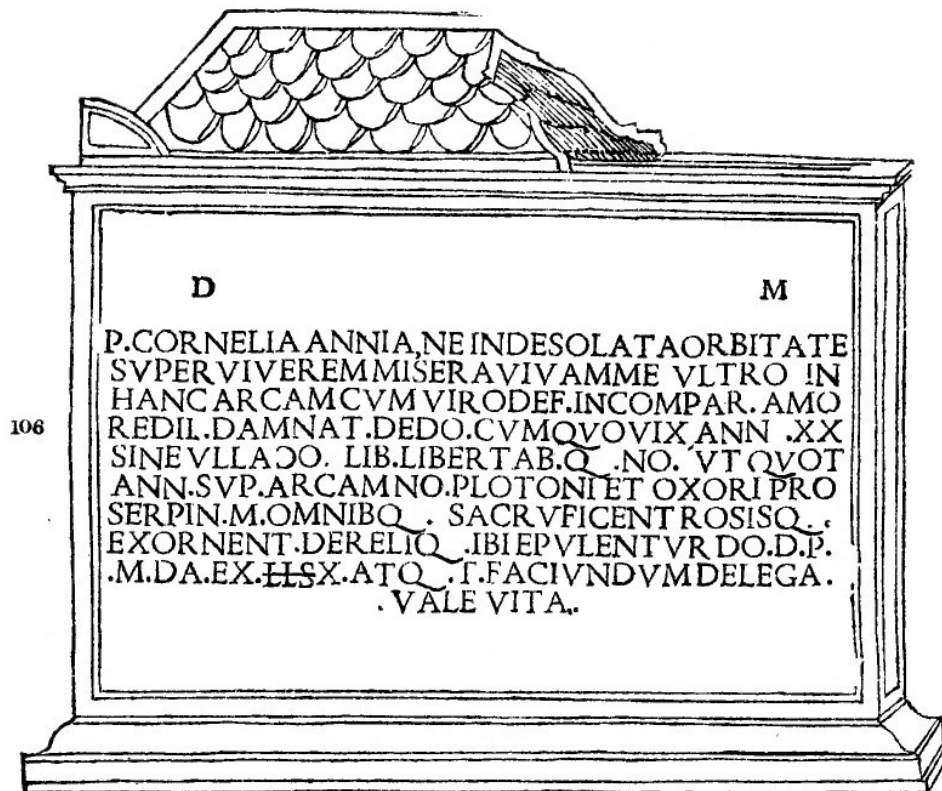


Illustration 106. A plain sarcophagus, with broken cover, and the inscription P. Cornelia Annia, &c.

Inscription: "To the blessed shades. P. Cornelia Annia. Lest I should survive miserably in desolate bereavement, I surrendered myself to be condemned, living, to this tomb with my dead husband, cherished with incomparable love, with whom I lived 22 years without any controversy. We charge our freedmen and freedwomen to sacrifice every year upon our tomb to Pluto and his wife Proserpina, and to all the shades, and to decorate it with roses, and to hold a feast here with what remains. I have given a gift of 10,000 sesterces of my money, and ordered this to be done in my testament. Farewell, life."

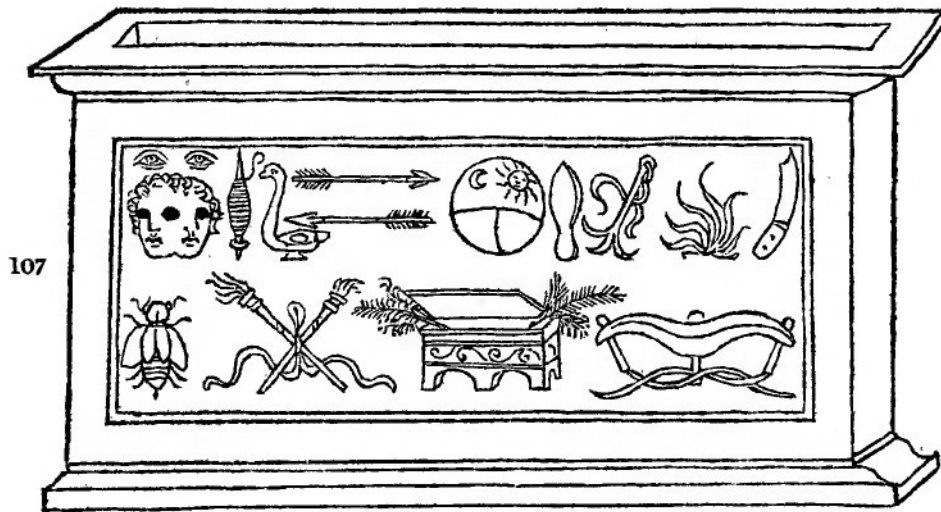


Illustration 107. Sarcophagus, with emblematic devices (so-called hieroglyphics.)

Poliphilus interpreted the hieroglyphs in Latin as follows:

DIIS MANIBUS MORS VITAE CONTRARIA ET VELOCISSIMA CUNCTA CALCAT.
SUPPEDITAT RAPIT CONSUMIT. DISSOLVIT. MELLIFLUE DUOS MUTUOSE
STRICTIM ET ARDENTER AMANTES HINC EXTINGTOS CONIUNXIT.

"Death spurns all life's contrary and fleeting things. It gives, takes, consumes, dissolves. Here it joins together two dead lovers who loved fiercely, sweetly, and exclusively."

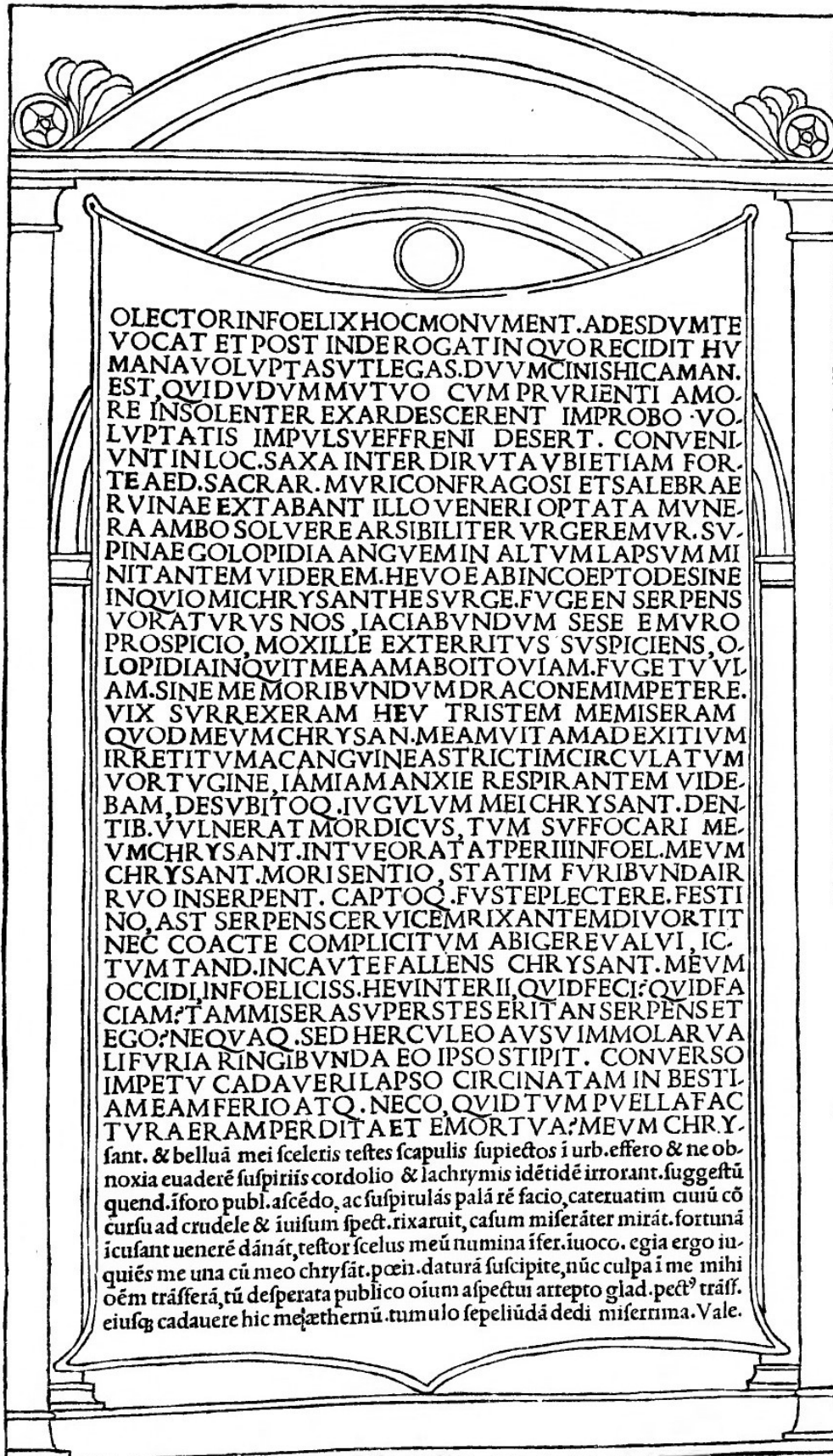


Illustration 108. Large epitaph. (O lector infelix, &c.)

Poliphilus' Dream of Love

Inscription: "O reader, come hither to this unhappy monument. It calls you, and then asks you what human pleasure amounts to, as you shall read. Here are the ashes of two lovers, who not long ago were immoderately inflamed with the mutual goading of love. Unbridled in their lawless drive to pleasure, they met in a deserted place among broken rocks, where were the crumbling walls and jagged ruins of sacred temples. There, as we were both hotly impelled to enjoy the hoped-for gifts of Venus, I, Lopidia, was on my back when I saw a threatening snake descending from above. 'O my Chrysanthos' I say, 'stop what you are doing, get up and flee, for a serpent is about to devour us.' Then I see it about to throw itself from the wall upon him. He looks up, frightened. 'O my Lopidia,' he says, 'I will always love you: flee!' 'You flee!' 'You will die if you attack the dragon without me.' Scarcely have I arisen (alas for my sorrow) than my Chrysanthos, my life, is fatally caught and tightly wound in the snake's coils. Already I see him breathing with difficulty. Suddenly it wounds the throat of my Chrysanthos with its teeth, and I watch him suffocating. 'Oh, I have perished!'" I see my unhappy Chrysanthos dying. With sudden fury I fall on the serpent, grasping a club to hit it; but the serpent, bending its neck, turns away, and I cannot easily force it from its victim. Dealing a false and careless blow, I killed my Chrysanthos. 'Unhappy one, I am lost. What have I done? What shall such a wretch do? Shall either the serpent or I survive? By no means!' Then snarling with Herculean daring and hellish fury, with the same branch I turn my blow from the fallen body to the entwining beast, strike and kill it. What then was a girl to do, lost and quite dead? Throwing my Chrysanthos and the beast, witnesses to my crime, upon my shoulders, I carry them to the city; and lest I should evade harm, pouring out my sighs and tears upon him. I go up to the public forum and make the matter known. A crowd of citizens hastens up to see the cruel and extraordinary sight. They look at it pityingly, accusing Fortune and condemning Venus. I bear witness to my crime and call on the infernal gods. 'Deign, therefore,' I say, 'to punish me together with my Chrysanthos; now I will take all the blame upon myself.' Then desperately, in the sight of all the people, I seized a sword and stabbed my breast, and gave my wretched self to be buried for all eternity with his corpse in this mound. Farewell."



Illustration 109. Sepulchral monument. The tympanum is decorated with a vase from which issue laurel-branches; and in the corners above it are two eagles. A thick laurel-wreath encircles the inscription (*Quisquis lecturus, &c.*)

Inscription: "To the blessed shades. Whoever should come and read this, if you are in love, beware. And if you do not love, consider, wretch, that he who lives without love misses nothing sweet. For I yearned so for sweetness that I carelessly lost myself, and that was love. When I saw the beautiful virgin girl Dyrvionia, I wanted greatly to oblige her. Leaping down from my horse, my foot was caught in the stirrup, and I was dragged to death. Hasten at the proper time in your affairs. Farewell."

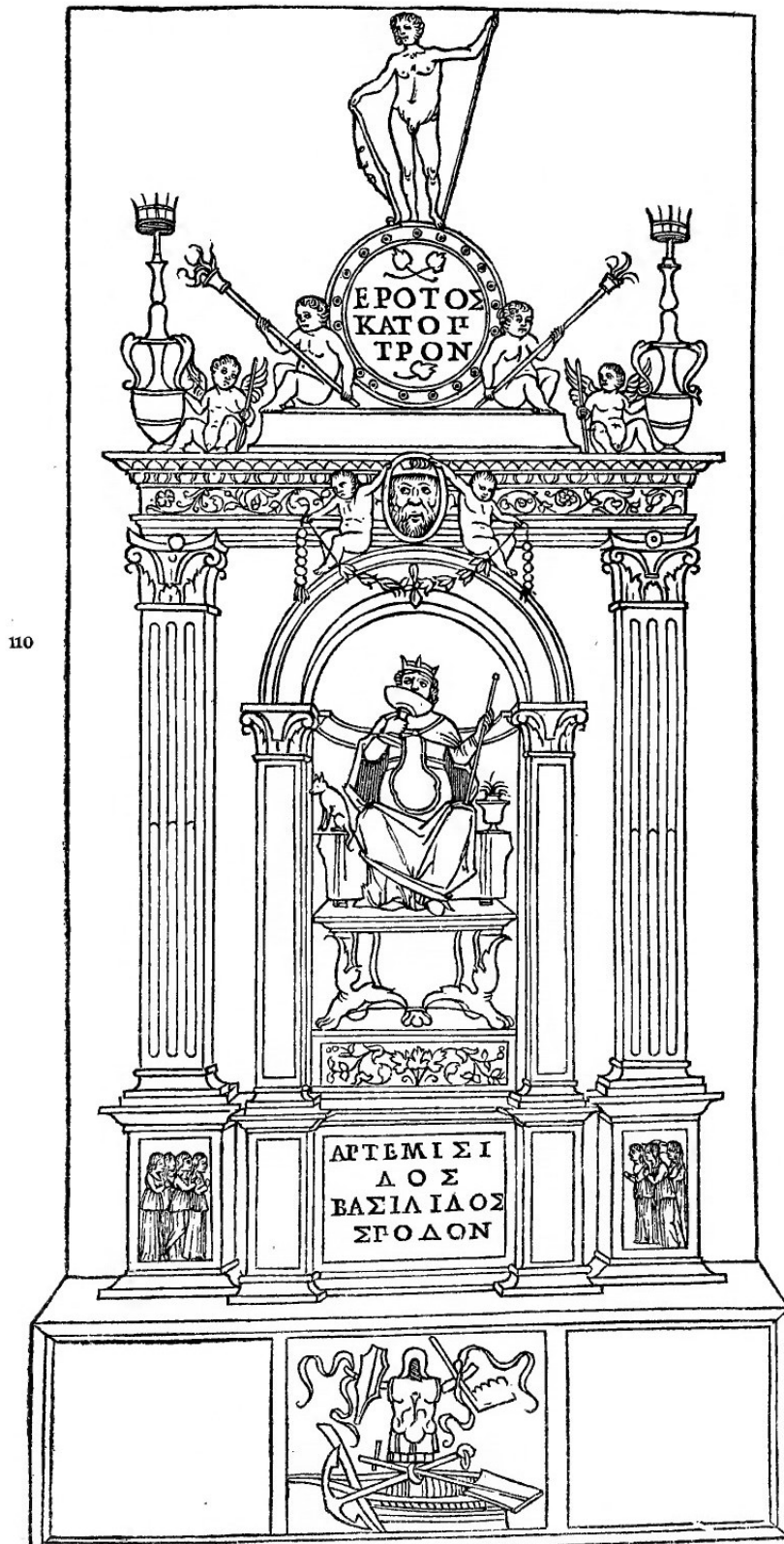


Illustration 110. The sepulchral monument of Artemisia, Queen of Caria, renowned for her excessive grief at the death of her husband Mausolus: one of the most remarkable designs of this book. In the central compartment the Queen, in her royal state, is seated upon a high throne, drinking from the cup in which she has mixed the ashes of Mausolus. Above her figure is the inscription, in Greek – "Mirror of Eros," and below – "Ashes of Queen Artemisia."

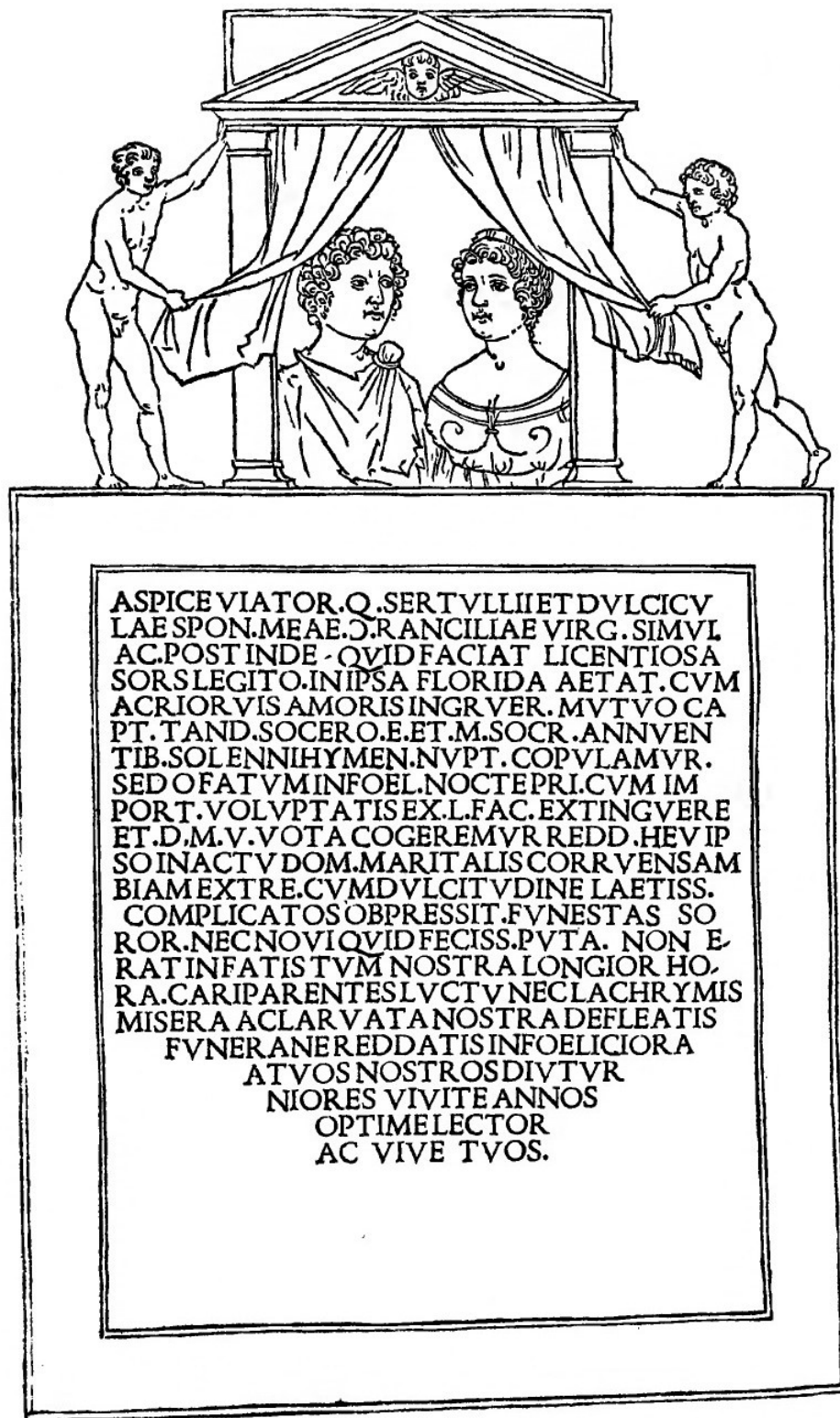


Illustration 111. An epitaph (Aspice viator, &c.), surmounted by the busts of a young man and woman, within an architectural frame. Two naked figures of youths, on the right and left, are drawing back the curtains.

Inscription: Behold, wayfarer, the images of Q. Sertullius and my sweet wife C. Rancilia, a virgin; and then read of what wanton destiny may do. In the very flower of her age, when the

Poliphilus' Dream of Love

grievous power of love assailed and captured us both, we were joined with the approval of my father- and mother-in-law in solemn matrimony. But unhappy fate! The first night, as with importunate desire we were about to extinguish the torch and pay our vows to the divine mother Venus, alas, in the very act the marital house collapsed and crushed us, entwined in transports of delight. Consider the mournful sisters, who did not know what to do. We were not fated to spend a longer hour. Dear parents, do not make lamentation or tears over our unhappy shades, nor make things unhappier still, but live your long years for ours; and good reader, live your own.



Illustration 112. Sepulchral monument. Within a high architectural frame, formed, like a portal, of an arch, two pilasters and a tympanum, an inscription is traced (Trebiae Q. , &c.) In the tympanum are two doves drinking out of a vase. Beneath the epitaph stands a shrine, or sarcophagus, decorated with reliefs. They represent some nude figures, entering through one narrow gate, and emerging from another; an allegory—as is stated in the text—of our earthly existence, which has two gates: by the one we are entering, in order to die, and by the other we are going out again into life, not without weeping in either case.

Inscription:

Body: "Sacred to the gods Dis and Proserpina. Memorial of the love and piety of V. F. Trebia, daughter of Q. L. S. Trebius. Aulus Fibustius, her husband, lived with her in the most delicious desire for 1 month, 3 days. This my beloved wife has left me wretched, in tears and eternal mourning. Moved by extreme jealousy, as she suspected me of lying with another woman, she turned from sweet love to fury, and killed herself by driving a knife through the middle of her breast. 'O wife, why this?' My dear husband, you should have spared your lover not just the deed but the suspicion. Fare well and be free, while I rest, released from an uncertain, unhappy and agitated life."

Left bottom panel "The inevitable law of Stepmother Nature."

Right bottom panel: "The kindly edict of Mother Nature."

The Twenty-First Chapter

Polia and Poliphilus are taken by Cupid to the Island of Love.

While he was thinking about these sad stories, it suddenly occurred to Poliphilus that he had left Polia alone on the sea-shore, and he became afraid that some similar catastrophe might happen to her. He rushed back to her by the shortest path, scratching himself and tearing his clothes on the bushes and rocks which were in the way. He arrived breathless, sweating, filthy and torn, to see Polia sitting calmly where he had left her. She consoled him, and tidied him up.

Suddenly, she turned and prostrated herself. Poliphilus looked out to sea, to see the God Cupid arriving. He was in a splendid boat decorated with ivory and gold, rowed by six beautiful young maidens. Some were blonde and others dark, but all were in the flower of youth, dressed in beautifully embroidered garments, which barely concealed their bodies, and accessorised with flowers, wreaths and jewellery. In the centre of the boat, instead of a mast, there was a banner with the words "Amor vincit omnia"<158>



Illustration 113. The square standard of Cupid's bark. It is of blue silk, and richly embroidered, with a so-called hieroglyph, or rather a rebus; a flaming fire in a brazier, which is joined by branches to the globe, signifying *Amor vincit omnia*. <158>

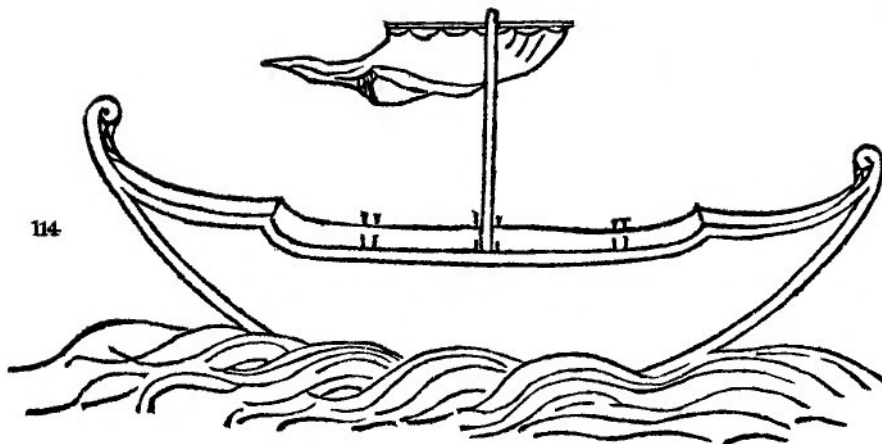


Illustration 114. The bark of the God of love.

Poliphilus' Dream of Love

The two lovers went aboard, and Cupid spread his wings to act as a sail. All the sea-gods and goddesses came to give praise and glory, dancing and leaping around the boat like dolphins. The nymphs sang to stringed instruments; it was the finest music he had ever heard. Poliphilus was overwhelmed by love, desire, and the beauty of Polia. Poliphilus prayed to the God Cupid, and Polia sang a happy song, while the boat sailed without oar, rudder or helmsman.

And so they sailed on, until they came to the Island of Love.

The Twenty-Second Chapter.

The Island of Love.

The island was level, without mountains and ravines and the climate always equable. There were flowers and fruit trees all around, with lawns, arbours, fountains and cool streams. Everything was of the most perfect beauty, even the pebbles on the shore were gemstones. The island was circular, with cypress trees in a circle all around, and a low hedge of myrtle inside them. Within this, the land was divided into twenty equal sectors by fences of trellis-work clothed in honeysuckle, vine, convolvulus and other flowering climbers. Each sector had its own arrangement of plants and flowers. There were many animals, goats, deer, giraffes, gazelles, hares, and beasts of prey, but all playful and gentle. There were fauns and satyrs, unicorns and many other animals.

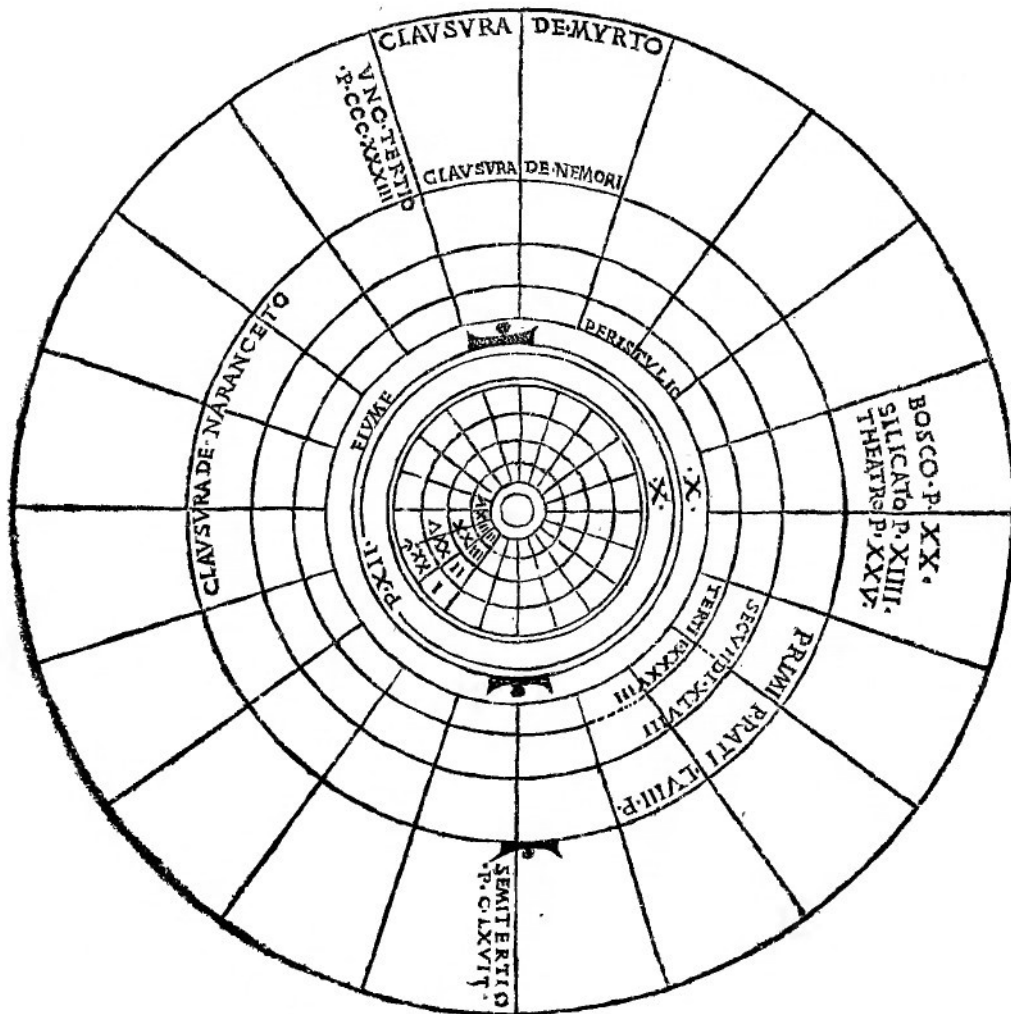


Illustration 122. Plan of the island of Venus.

In the middle of the peristyle there was a fountain set in a pavilion of fine jasper. It was designed in such a way that the water came out beteween the pillars in the finest spray, watering the lawn like dew.

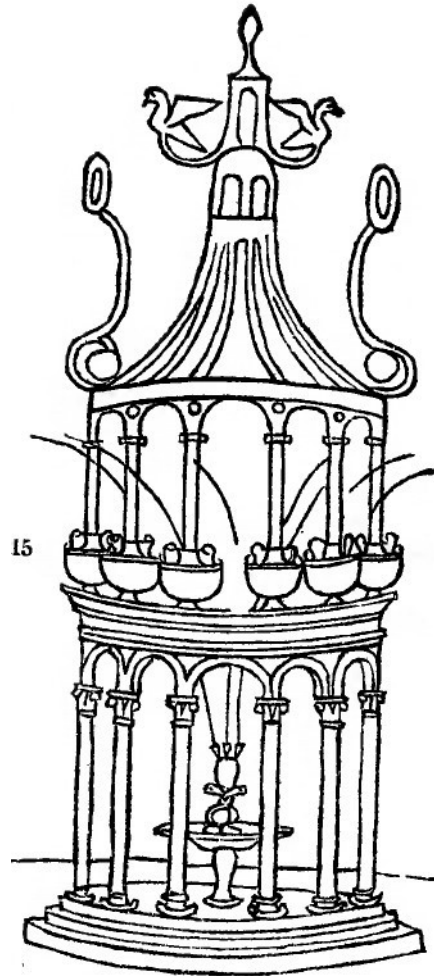


Illustration 115. Water-work in the garden of the island of Venus.

Going in from this towards the centre of the island, there were three fields, each of which had containers at the four corners, containing flowers, fragrant herbs, and fruit-trees trimmed to a precise shape like topiary.

The first field had apple trees, trained and clipped into a ring.

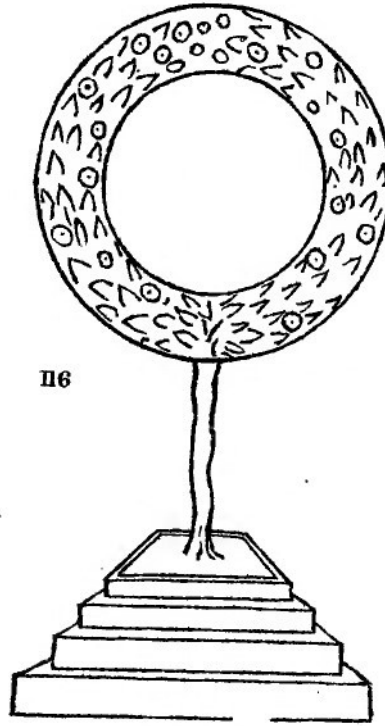


Illustration 116. A tree, clipped in ring-shape.

In the second field, there was at the centre, instead of a pavilion, a remarkable topiary of a giant holding up two towers with arches joining them.

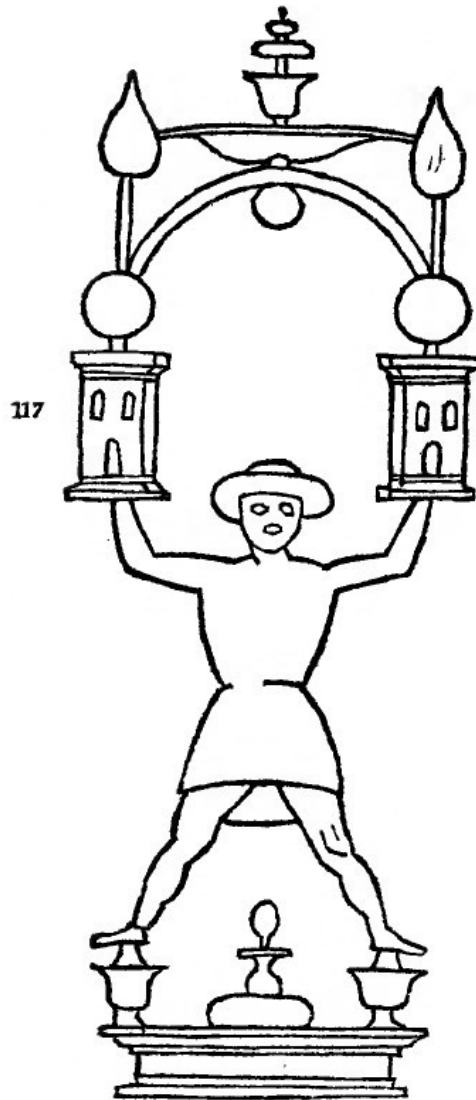


Illustration 117. Box-tree, clipped in shape of the figure of a man, with his feet resting upon two vases, and supporting an ornament, composed of two towers, which are surmounted by an arch.

The containers at the four corners of the field held different varieties of pear, clipped into a perfect sphere.

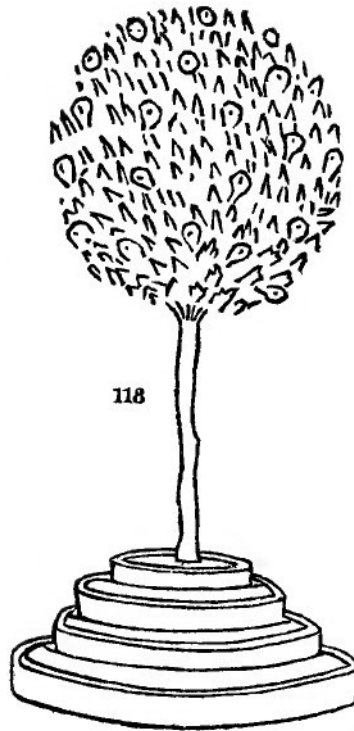


Illustration 118. Pear-tree, clipped to a spherical shape.

The centre-piece of the third field was an even more elaborate topiary.

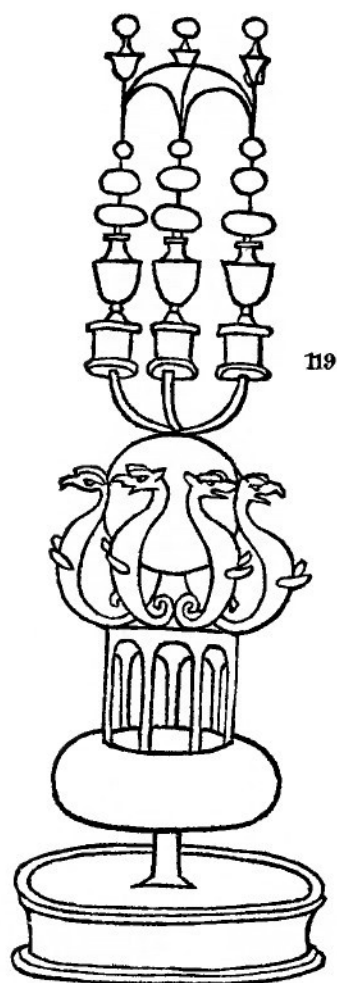


Illustration 119. Box-tree, clipped in shape of a centre piece.

In this field there were many fruit trees of different kinds, each in a triangular container and clipped to the shape of a mushroom. All the fruit trees bore plentiful ripe fruit.

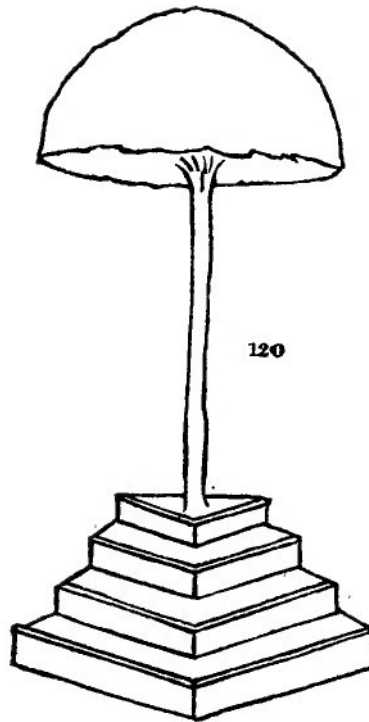


Illustration 120. Fruit-tree, clipped in shape of a mushroom.

Beyond the three fields, the centre of the island was surrounded by an elaborate peristyle, with an arch where the path passed through it.

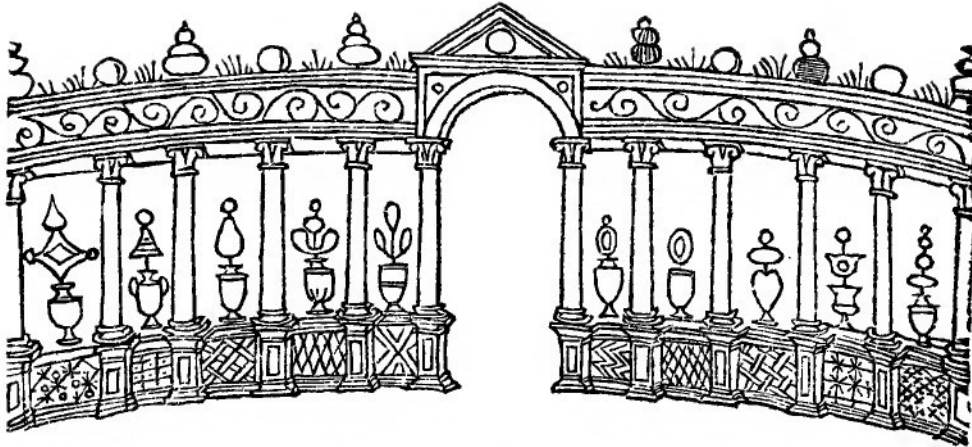


Illustration 121. Peristyle in the pleasure-ground of the island of Venus.

Within the peristyle, there were numerous flower-beds full of beautiful and fragrant flowers. Each flower-bed was divided by polished stone and mosaic work into numerous segments; many also had centre pieces.

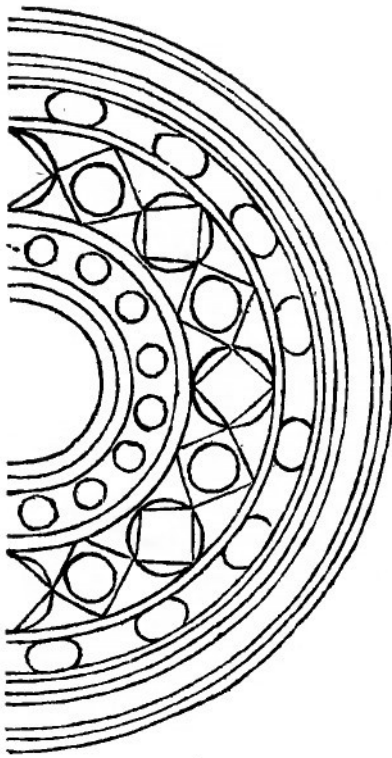


Illustration 123. Ornament of a flower-bed.

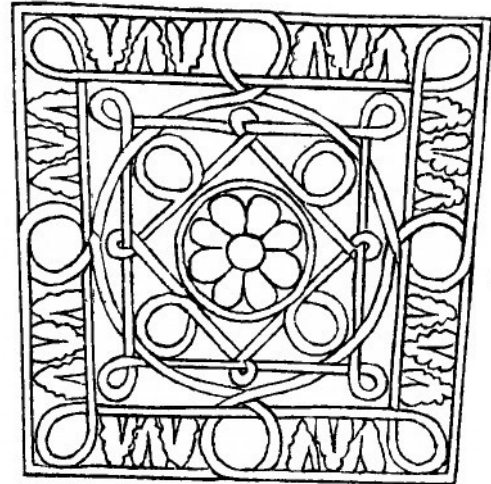


Illustration 124. Square ornament of a flower-bed.

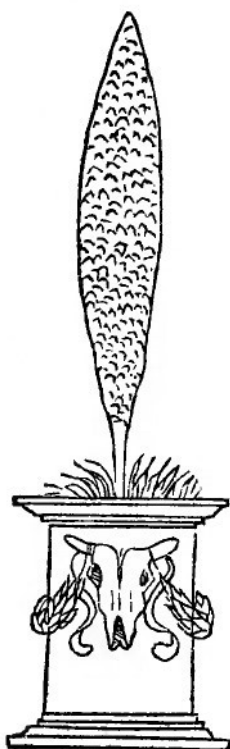


Illustration 125. A clipped tree, upon an altar, ornamented with a bull's skull, and festoons.

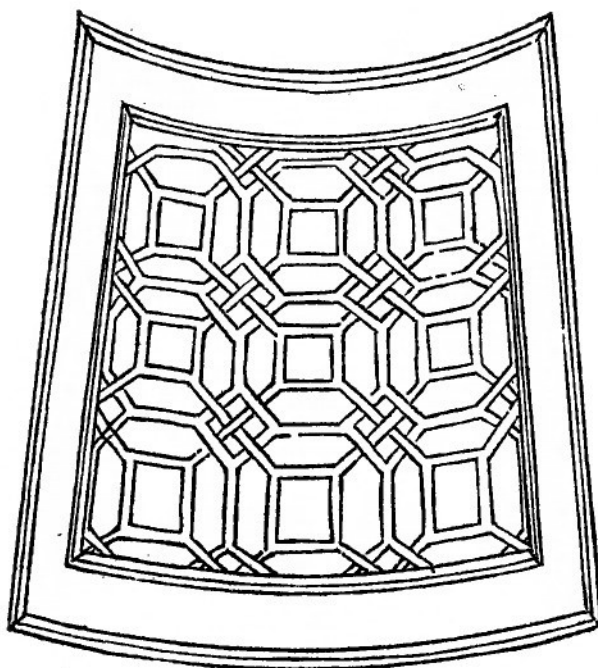


Illustration 126. Pattern of a flower-bed.

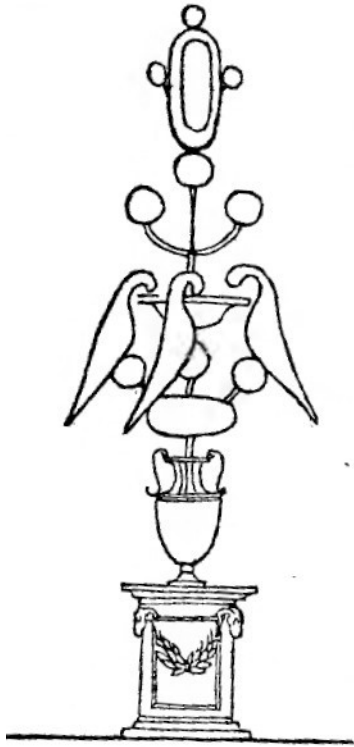


Illustration 127. Box-tree, clipped in shape of three peacocks, &c, growing out of a vase, which is placed upon an altar.



Illustration 128. A flower-bed, laid out in shape of an eagle.



Illustration 129. A flower-bed, laid out in shape of two birds perched upon a vase.

The Twenty-Third Chapter.

Poliphilus and Polia arrive at the Island of Love. They take part in the triumphal procession in honour of Cupid.

When the boat arrivd at the Island of Love, they were met by a great host of nymphs and demi-goddesses. They were gorgeously dressed and arrayed, and carried trophies on long poles.

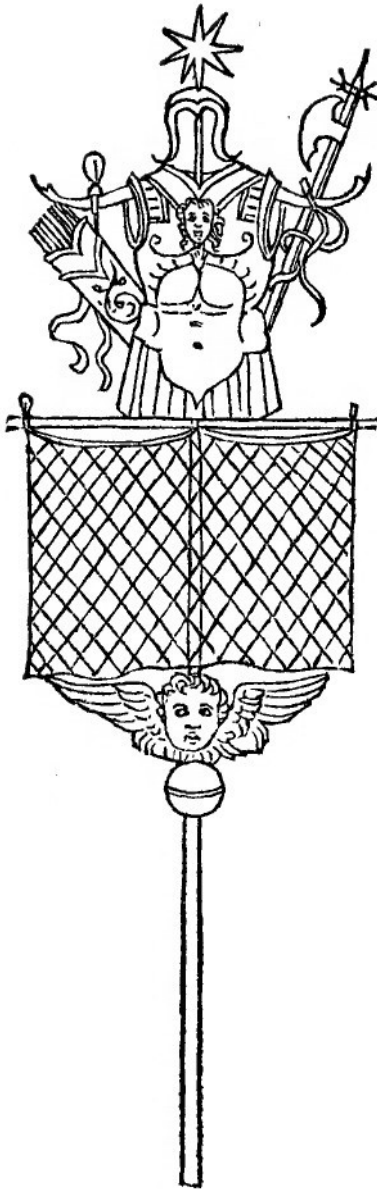


Illustration 130. Trophy of Roman arms, with a winged genius' head.

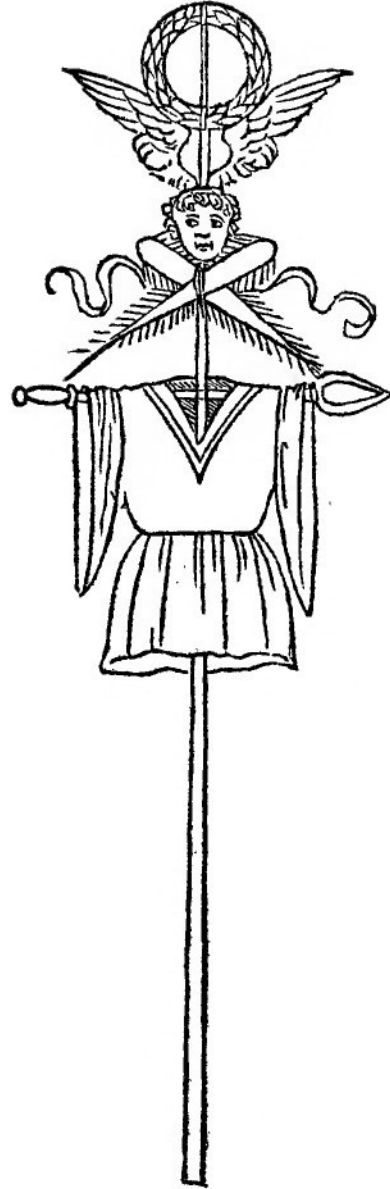


Illustration 131. Trophy consisting of a tunic, with a winged genius' head and laurel-wreath at the top.

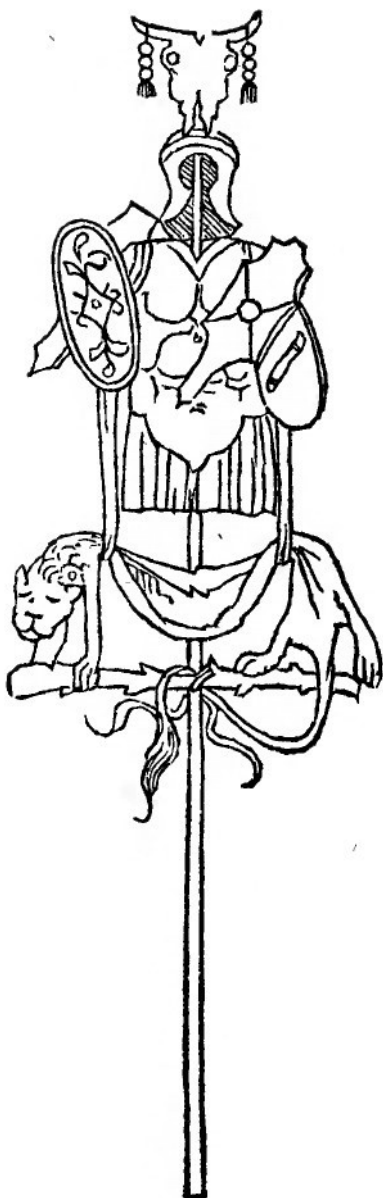


Illustration 132. Trophy of arms, with a tiger-skin, and bull's head.



Illustration 133. Trophy. It is composed of a disk, with wings, surmounted by a tablet on which is inscribed *Quis evadet?*<xxx> and another disk at the top.

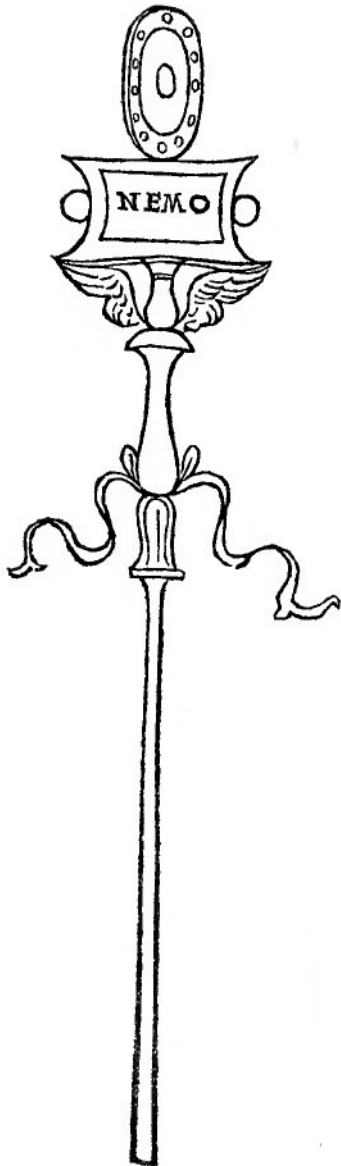


Illustration 134. Trophy, with wings made of thin plates of gold, and with floating ribbon, bearing a tablet bearing the word-
Nemo.<xxx>

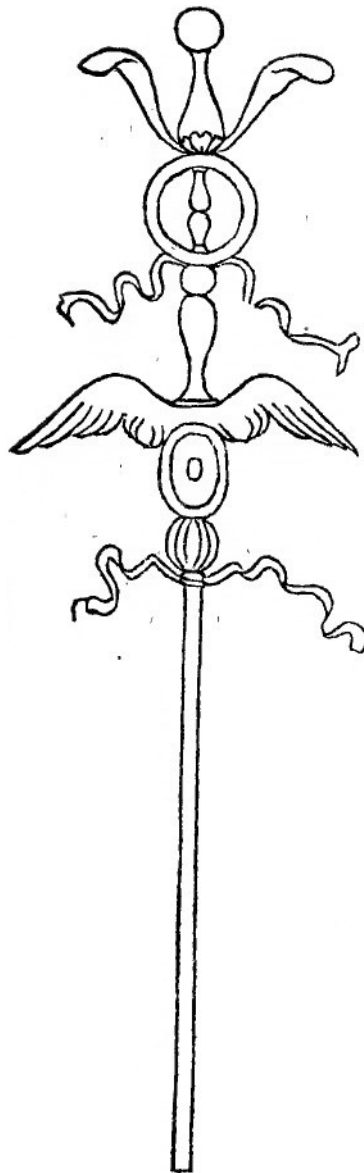


Illustration 135. Two trophies, with wings made of thin plates of gold, and with floating ribbons.

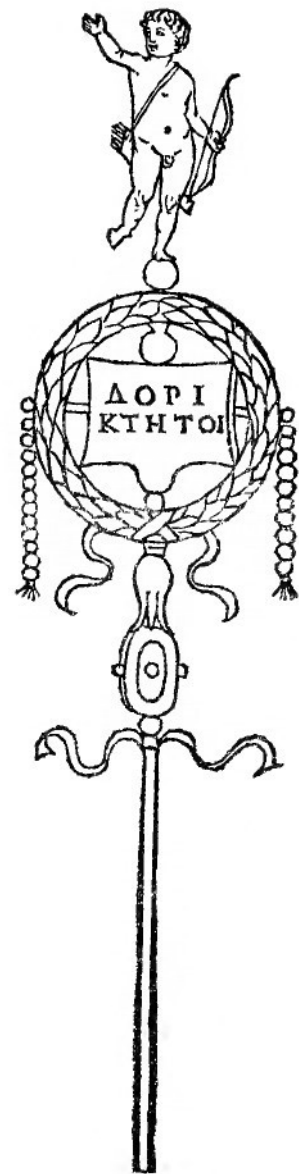


Illustration 136. Trophy. A laurel-wreath, with strings of precious beads dangling from it, and tied with floating red ribbons, encircles a tablet, bearing a Greek inscription, which means-Gained by the spear. At the top, a charming figure of Cupid.

All these sang, danced, and paid homage to the God Cupid. Then Cupid's wife Psyche came towards them, beautifully dressed, and accompanied by nymphs who were her servants.



Illustration 137. A superb figure of a nymph, not in antique costume, with a javelin in her right hand. A. Ilg, in his treatise on the *Hypnerotomachia*, p. 121, points out how tastefully and correctly the ornaments of the dress are fitted to the shape of her body.

The nymph Imeria took Polia by the hand, and likewise Poliphilus was taken by Erototimoride. Then the nymphs presented his insignia to the God; Toxodora gave him his bow, Velode his arrows, and Ennia a splendid vase.

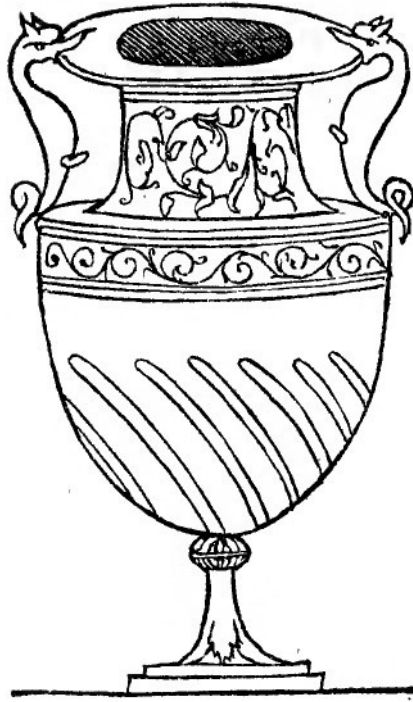


Illustration 138. A vase, the neck and rim decorated with foliage, the lower part fluted; the handles are in shape of dragon-like monsters.

Typhlote gave Cupid a veil to cover his eyes. Other nymphs danced and capered about; one of them, Aschemosyne, was completely naked. She held a sphere made of gold plates, and flaunted herself shamelessly, wriggling her buttocks and touching herself. Teleste gave him a lighted torch; Vrachiva gave him an urn from which fireworks played; and Capnolia an amphora from which fragrant incense issued, and bore the Greek words ΠΑΝΤΑ ΒΑΙΟΒΙΟΥ(panta baiobiou) <161>



Illustration 139. A small vase, made of precious stone, decorated with foliage and flutings; the handles descend from the rim of the mouth in shape of indented leaves. Fiery sparks, dancing and crackling, were flying out of this vase, with a very agreeable effect, as our author relates.



Illustration 140. An earthenware vessel, in shape of an amphora, with perforated neck from which issued odoriferous fumes.

Cupid gave a nod to his followers, and immediately Poliphilus and Polia had their hands tied behind their backs, and then tied together with ropes made of roses and other flowers woven together. They were attached to the back of Cupid's chariot. Poliphilus was briefly afraid, but was reassured by the laughter of Psyche and her nymphs. Psyche was behind the two in the procession, then Cupid's chariot drawn by two lizards, and led by musicians and dancers carrying torches, lamps, trophies, and bottles of perfume which they sprinkled about. Immediately in front of the chariot were two satyrs, each holding an effigy of a three-headed boy at the top of a pillar decorated with an image of the sacred phallus. In front of these were two nymphs, one of whom held the image of Serapis; it was a lion's head and two dogs' heads in the loop of a serpent's body.

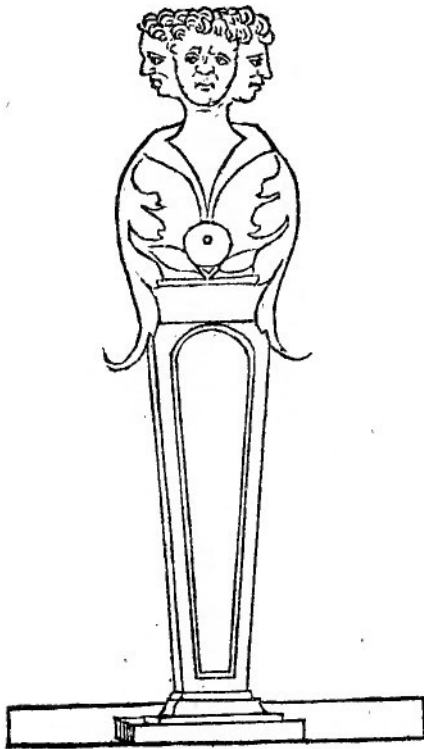


Illustration 141. A terminal figure, with three male heads.

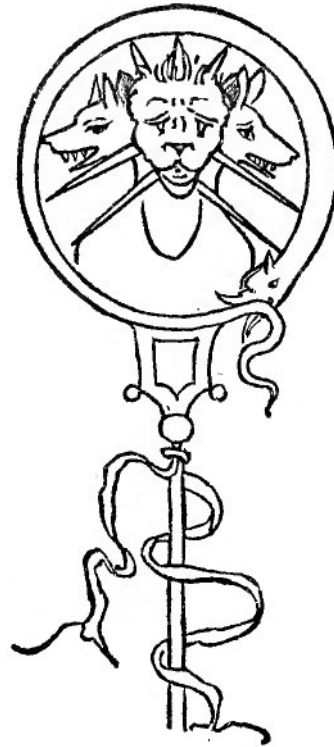


Illustration 142. Trophy, with the three heads of Cerberus, encircled by a serpent.



Illustrations 143 and 44. The Triumph of Cupid. The procession is headed by two nymphs playing the flute; a nymph with a censer, and other nymphs carrying aloft banners and trophies follow; and then come two satyrs bearing three-headed terminal figures. Two dragons, richly caparisoned-monsters apparently full of life and mirth-are drawing the triumphal car, on which the blindfolded God of love, with mighty wings, and his bow and arrow in his hands, is enthroned. Behind his chariot, amid a group of nymphs, Poliphilus and Polia are seen as captives, enchained with festoons of roses. The female figure, holding an arrow in her right hand, and a lamp in her left, is meant for Psyche. Among the trophies we recognise one with the three heads of Cerberus (No. 142.)

The Twenty-Fourth Chapter.

The procession arrives at the Palace of Venus. Polia and Poliphilus meet the Goddess of Love; they are both wounded with Cupid's arrow.

The procession entered the palace through a magnificent three-storied archway, made of lapis lazuli, porphyry, and serpentine marble. Inside was a great amphitheatre, surrounded by double columns resting on square pedestals, which were decorated with pictures and sculptures. One in particular showed a satyrs' sacrifice; on either side of an altar stood a satyr, holding a writhing snake and a water-pot, a nymph blowing on the sacrificial fire, and a putto holding a water-pot.

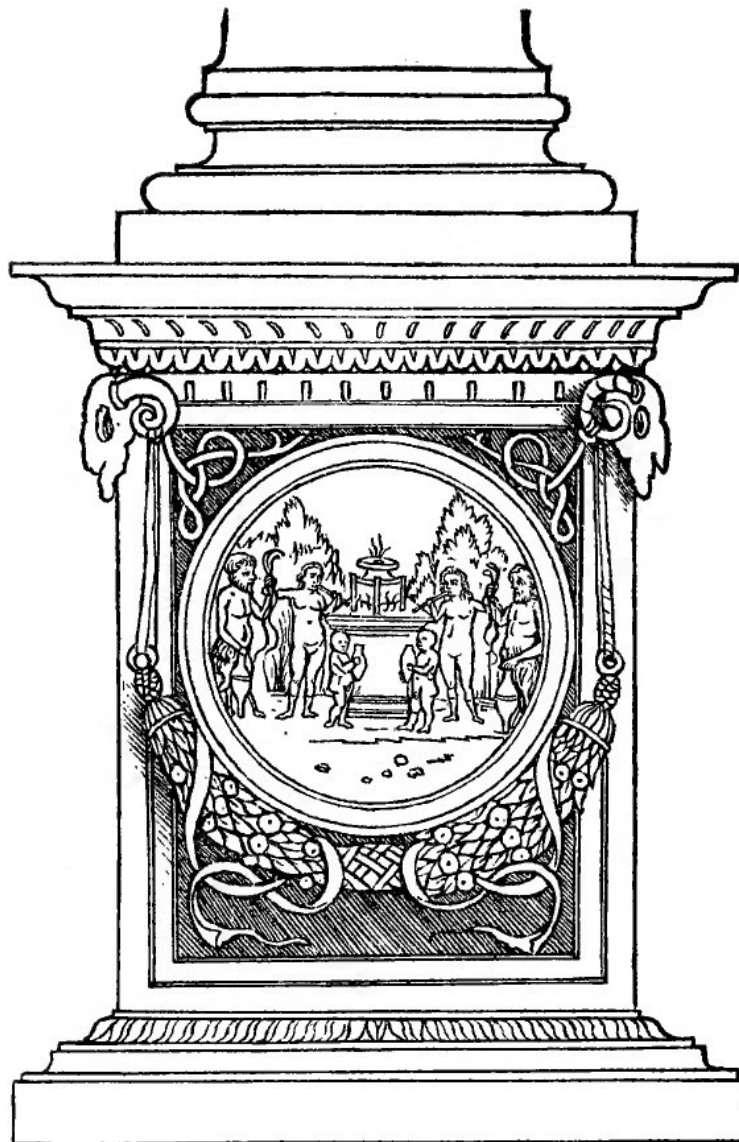


Illustration 145. Base of a column, ornamented at the two upper corners with rams' heads, from the horns of which a festoon of flowers is suspended by tastefully twisted strings. In the centre, a medallion, with a relief representing a sacrifice in a sacred grove. Around the flaming altar stand two nude nymphs, and two satyrs, with writhing snakes and amphorae in their hands, and also two nude infants, each of them holding a vase (*lecythus*.)

In the middle of the zophorus there was a carved panel, showing two satyrs, two women, and a bull.



Illustration 146. Ornament of a frieze. A bull, terminating in arabesques, with a nude female figure on its back, and two satyrs.

The amphitheatre was surrounded by columns and arches, four stories high.

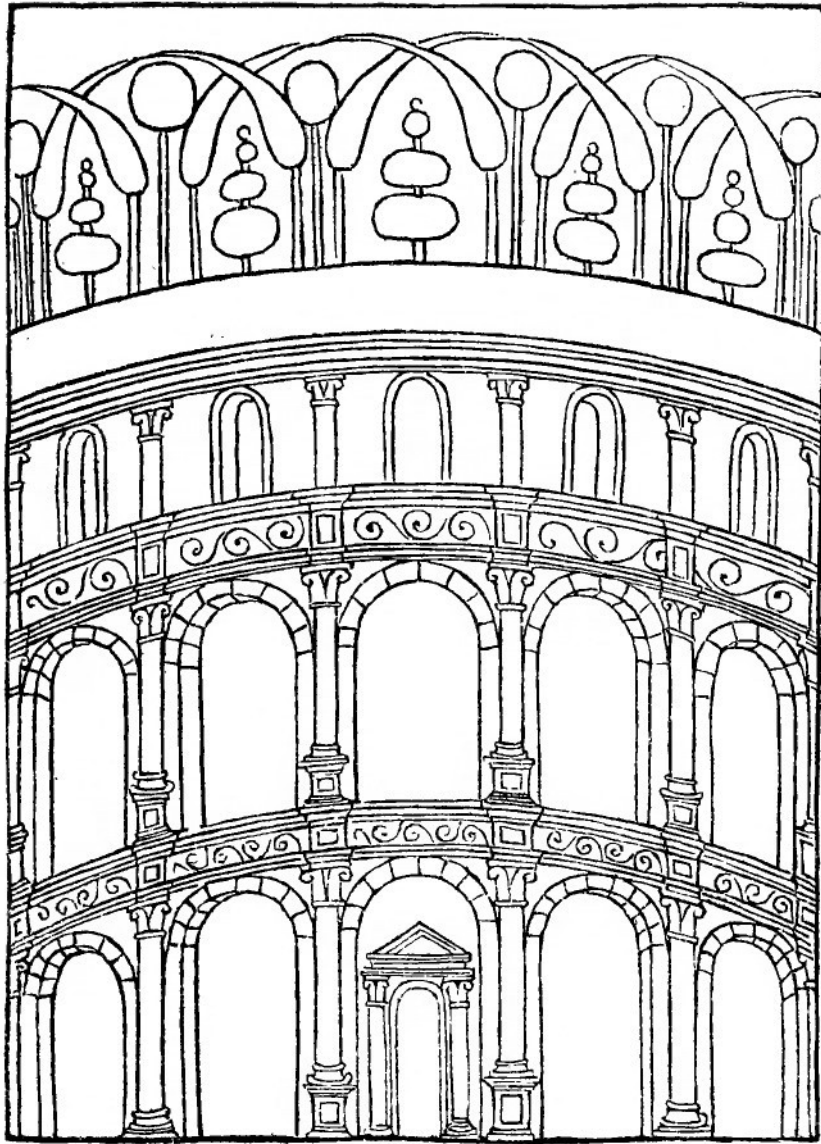


Illustration 147. The Amphitheatre in the island of Venus.

In the centre of the palace was a fountain, heptagonal in form, and with a cupola supported on pillars of precious stones.

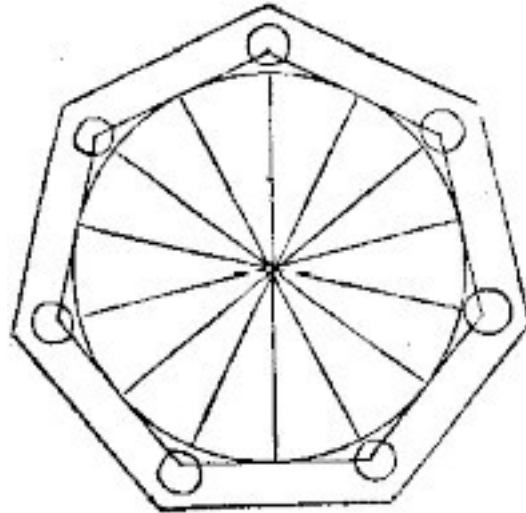


Illustration 148. Ground-plan of the fountain of Venus.

Between two of the pillars was a beautiful velvet curtain, embroidered with flowers, and bearing the inscription YMEN(hymen)<162>. Poliphilus and Polia knelt before it. Poliphilus felt himself filled with such a bliss as he had never known.

Cupid gave his golden arrow to the nymph Synesia, who gave it to Polia and told her to tear the curtain with it. Polia was reluctant to spoil such a beautiful thing, so Cupid indicated that Poliphilus should do so. As soon as he did, he was surrounded with light as of a flame, and the divine mother Venus appeared. Both Poliphilus and Polia were suffused with pleasure like that of an orgasm. The Goddess stood naked in the centre of the fountain: she was the complete perfection of beauty, with ivory skin, splendid breasts, and golden hair so long that it reached the water and floated on it. Her nymphs danced and sang around her.

The Goddess called for silence, and then addressed Polia and Poliphilus. First she said to Polia that she thanked her for her prayers and devotion. She promised that she would purify Poliphilus to make him worthy of the love Polia felt for him. They would both live with undying love for each other. Then she spoke to Poliphilus, saying that she would give him the services of four nymphs; she did the same for Polia. Then she gave each of them a ring of amethyst and mother-of-pearl, telling them to wear them always. Cupid shot each of them with his golden arrow, and they were filled with a tremendous love for each other. Overwhelmed, Poliphilus fell to his knees. Venus sprinkled them with the water of the fountain; Poliphilus was calmed, and felt rejuvenated. The nymphs stripped him of his filthy rags, and clothed him in clean white garments. Polia and Poliphilus kissed and embraced each other.

The God Mars then came in, stripped off his armour, and went to Venus in the fountain. They embraced, and our two lovers, their attendants, and all the other nymphs gave thanks, and took their leave.

The Twenty-Fifth Chapter.

The lovers and their attendant nymphs go to the tomb of Adonis.

The two lovers left the temple, accompanied by the nymphs, and made their way to a fountain in another part of the island. Poliphilus was filled with joy and love for Polia, who, for her part, plucked flowers and wove them with strands of her hair into a crown for Poliphilus. The fountain was hexagonal and surrounded by a trellis and a circle of trees. There was an arbour made of gold rods with vermillion roses climbing all over it. Within the arbour was the tomb of Venus' lover Adonis, on the sides of which were two panels depicting his death and bearing the Greek legend ΑΔΩΝΙΑ on one side and the Latin IMPURA SUAVITAS on the other. <163> From the side of the arbour a spout in the form of a serpent poured water into the basin.



Illustration 149. The Fountain of Adonis. The water streams into the hexagonal basin from a large trough, which stands within a bower grown over with rose-trees. This trough is in fact a sarcophagus---the Tomb of Adonis; and its sides are ornamented with reliefs. On the right hand side is represented the jealous Mars striking Adonis; on the left, the nude Venus hastening forth from her bath to protect her favourite, the skin of her "divine" leg being torn by the rose-tree.

On top of the tomb was a sculpture of the Goddess seated in a chair and holding her child. Beneath it was an inscription

Non lac saeve puer, lachrymas sed sugis Amaras
Reddendas matri, carique; Adonis amore. <164>

The nymphs knelt and kissed the foot of the statue.

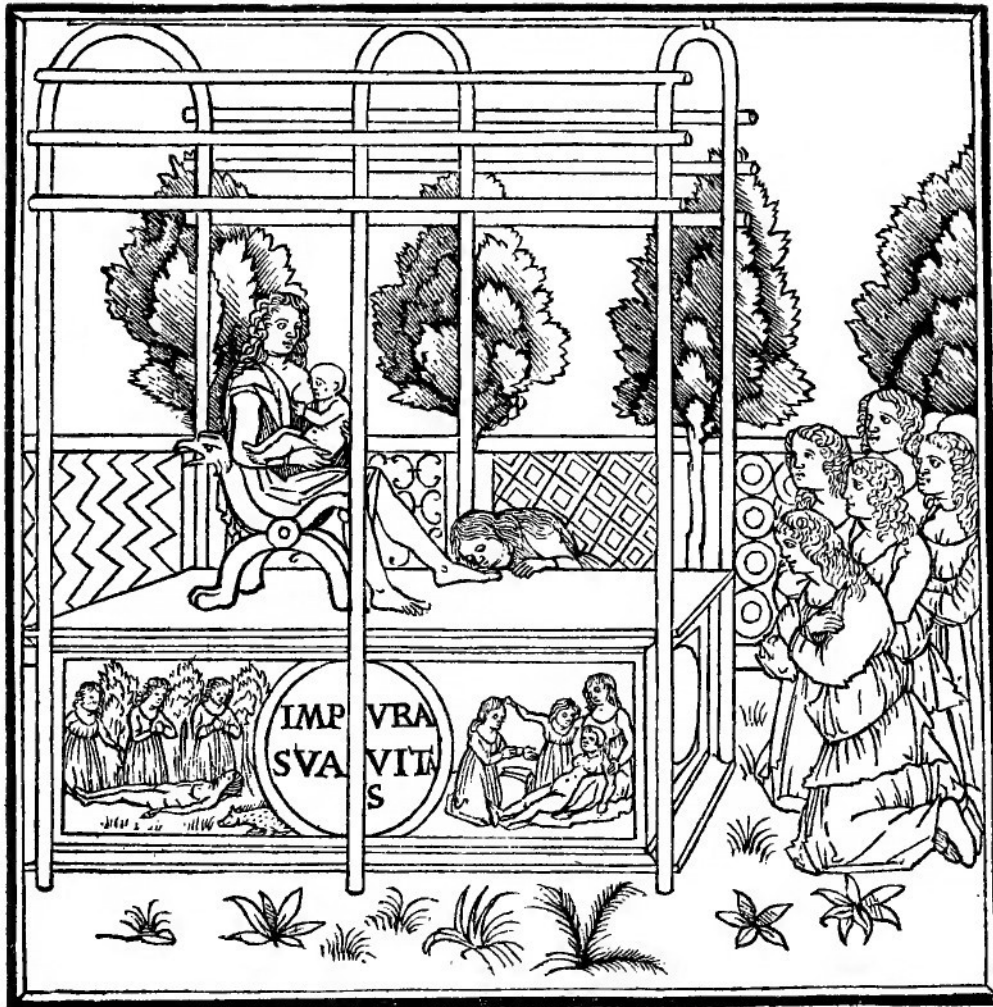


Illustration 150. The Statue of Venus, of precious sardonyx, placed upon the Tomb of Adonis. The Divine mother ("La Divina Matre") is seated on an antique chair of state, with Cupid as a babe at her breast. A nymph, with long flowing hair, devoutly kisses the foot of the statue; and five other nymphs, their arms crossed upon their breasts, are kneeling before it. The sarcophagus of Adonis serves as the pedestal of this figure. It is here adorned with two other reliefs—one representing the dead Adonis, lamented by three nymphs, and the other, Venus, in her bitter grief, with three nymphs attending her.

The nymphs described the annual rites at the commemoration of Adonis, when Venus comes to mourn again her dead lover. They then began again to sing and dance, while Poliphilus and Polia kissed and embraced amorously. The nymphs fell silent for a while, and then they asked Polia to tell her history.

The Second Book

In which Polia and Poliphilus tell their stories, and the work comes to its ordained end.

The Twenty-Sixth Chapter.

Polia begins her story. Her ancestry and youth. Her dedication to the virgin Goddess Diana. Poliphilus falls in love with her, but she rejects him.

Polia began by self-deprecatingly confessing her unworthiness to tell the story to such an august audience. Then she went on: Her people were the Lelii, a wealthy and powerful family. Her ancestor was a consul and his wife the daughter of a powerful regional chief. They had five sons and six daughters, whose arrogance and presumption were their downfall. The eldest daughter Murgania was so beautiful that the common people thought she was a goddess and built her a temple where she allowed herself to be worshipped. The gods, angered by this blasphemy, struck the temple with lightning, and transformed the whole family into springs, streams, and rivers. The only survivor was the eldest boy, Lelio Mauro, who had been abducted by pirates while still a child. He was brought up by a noble family, who was so struck by his talents and character that they adopted him. He excelled at his education, and when he grew up, as a soldier, and was given a new name, Calo Maurio. He was appointed governor of the city of Treviso. His descendants likewise ruled there, until it was incorporated into the territories of Venice. Polia was born there, and given the name Lucretia.

She grew into a beautiful young woman, and one day, when she was standing at the window drying her hair, Poliphilus happened to pass by. He was immediately stricken with overwhelming love for her, passing many troubled days and sleepless nights, and constantly hanging about her house hoping for a glimpse of her. Polia, for her part, was entirely oblivious, and in any case had a heart almost impervious to the gentler passions.

Shortly after, the plague broke out in the city. Polia was afflicted, and made a vow to the virgin Goddess Diana that she would serve her in perpetual chastity if she recovered. She did recover, and was a continual devotee at Diana's temple. On the day that she was to make her vows and be formally dedicated to the service of the Goddess, Poliphilus saw her in the temple and was rendered speechless with love. Some time later, he came to the temple where Polia was kneeling alone at prayer. He was so affected by his torments that he seemed to be very ill. Polia perceived his condition, and was repulsed by it. He overcame his feelings to speak to her of his overwhelming love, begging her to be his, and saying he would rather be dead than live without her. She was deaf to his prayers, and ran away.

The following day, he came to her again and renewed his entreaties and declarations of love. She was again obdurate, and he, overcome with despair, fell as if dead in front of her.



Illustration 152. This woodcut is the first of the Second Book of the *Hypnerotomachia*, in which Polia and Poliphilus relate the story of their love. Polia had been attacked by the plague raging at Treviso, and taken the vow to Diana. We behold her in the temple of the maiden-divinity—which is like a Christian chapel dedicated to the Holy Virgin—kneeling before the altar, with the prayer-book in her hands, while the woe-begone Poliphilus has lost his consciousness, and lies on the floor by her side.

Poliphilus' Dream of Love

Polia did not know what to do. Panicking, she dragged him into a corner of the temple, and ran off home.

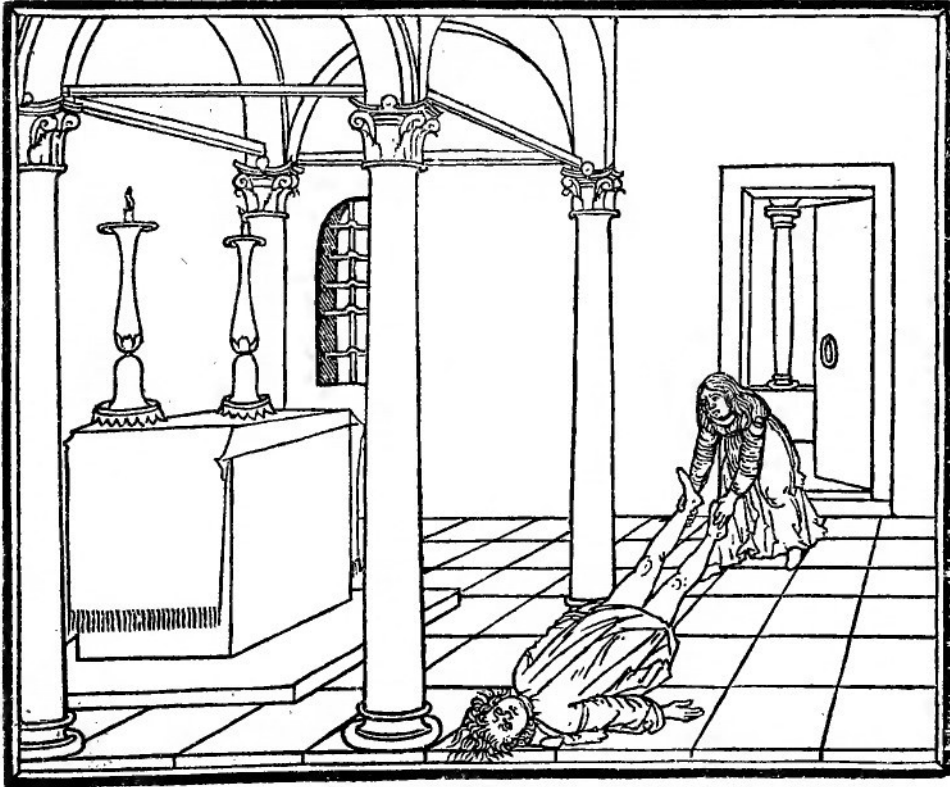


Illustration 153. Polia drags her prostrate lover by his feet out of the sanctuary.

The Twenty-Seventh Chapter.

Polia's story continued. Her visions of the punishments of those who rejected love. She repents of her former coldness, and accepts the love of Poliphilus.

As Polia was running away, she was swept up by a whirlwind, and deposited in the middle of an impenetrable forest, with closely spaced trees and thick undergrowth of thorn bushes. Suddenly she heard cries of pain, and saw a terrible sight. There was a chariot of flame, with two naked women harnessed to it by red-hot chains. A winged youth flogged them unmercifully, and the thorn bushes tore at their flesh as they struggled along.



Illustration 154. The Dream of Polia. Cupid punishes two women that resisted his power. Standing on his chariot, he drives before him through the rough thicket these hapless nude females, who are chained to the car, and unmercifully flogs them with his rod. Polia, hidden behind the trees, watches this terrible scene.

When they came to the edge of the forest, the boy got down, unyoked the women, and killed them with a sword.



Illustration 155. Continuation of the Dream of Polia. The irritated Cupid has on the verge of the forest descended from his chariot, and brandishes a sword above the head of one of his victims who kneels before him, with her hands tied. The mangled limbs of the other woman, whom he has already hewn to pieces, are lying in the grass. Polia is again an unseen witness of this act of revenge.

A host of ravening beasts and birds came up, and the boy chopped up the bodies of the two women, and threw their still beating hearts to pieces to the birds of prey, their entrails to the eagles, and their flesh to the beasts.



Illustration 156. Continuation of the Dream of Polia. Polia sees with terror and fright three ferocious beasts of the forest, a lion, a mighty dog, and a dragon, devouring the limbs of the two slaughtered women; a large eagle is also hovering about. Above, the god of love appears with his naked sword, taking his triumphant flight in the air. "O spectaculo di incredibile acerbitate," says the author, "& di crudelitate insigne, O inaudita & insolente calamitate, scena daspectare horrenda," &c.<165>

Polia wept with horror and pity, and with fear that the same fate might befall her. She mummured prayers, scratched her face till the blood ran, but she was unable to cry out.

As suddenly as she had been brought to the forest, she was returned, dishevelled and weeping but uninjured, to the place from which she had been snatched up. She returned home, and, as it was after sunset, went to bed. She lay awake for a long time, going over the frightful sight in her head, but at last fell asleep.

Suddenly the door of the room was burst open with a frightful noise, and two savage men rushed in. They were armed with axes and had hangman's nooses over their shoulders; they were unspeakably ugly and ferocious. They gloated over poor Polia, telling her that she had seen what happened to those who rejected love, and now they would do the same to her. They dragged her away, screaming and struggling to no avail, until her nurse, who was in the room with her, shook her awake from her nightmare. She comforted Polia, who, when she had calmed down, told her about the nightmare, and the vision she had of the two women. She did not tell her what had happened to Poliphilus, but admitted that she had rejected his love.

Having heard Polia's story, the nurse told her that these things were due to the anger of the gods Cupid and Venus against her, because she had disrespected them by spurning the offer of love; especially as her perfection of body and soul proved that they had made her to be loved. She gave examples to illustrate this. One young woman she knew was surrounded by suitors, especially a young man who was handsome, rich and well-born, yet she rejected them all. When she was almost past the age for marriage, <166> Cupid cursed her with an unsatiable lust, which she was unable to assuage, sickened, and took to her bed. Advised that marriage would be the cure, her parents arranged one for her, unfortunately to an elderly man. He was impotent and repulsive, but became consumed with jealousy and ill-treated her. Knowing that she had brought this suffering on herself, she despaired and committed suicide.

The nurse advised Polia to go to the temple of Venus, confess her fault, and ask the advice of the priestesses of the Goddess. Moved by her words, Polia began to regret her treatment of Poliphilus. As she did so, she began to feel her icy heart start to melt, and a feeling of affection for him stole over her. She rushed to the temple of Diana, and lamented over the body of Poliphilus.



Illustration 157. Poliphilus lying as if dead, on the floor. Polia's heart is moved towards him. She kneels by his side, stretching out her arms in her compassion and grief.

As she embraced and kissed him, he regained consciousness, and returned her embrace and kisses. She was filled with passionate love for him.



Illustration 158. Poliphilus has been brought to life again in the lap of his mistress; and they are fervently embracing each other.

Poliphilus' Dream of Love

While they were embracing in mutual bliss, the high priestess and her acolytes saw them. They were outraged at this sacrilege against the Goddess of chastity, and drove them out of the temple with blows and insults, telling her that she was expelled from the order. They were indifferent to this penalty, and after reaffirming their mutual love, went to their separate homes.



Illustration 159. Two priestesses drive our lovers away from the Temple of Diana; they are beating Polia with thick sticks. The high priestess, ordering Polia's ignominious expulsion from the chaste sisterhood, is standing on the left.

The Twenty-Eighth Chapter

Polia's story continued. The lovers meet in the temple of Venus, and make their vows.

On arriving home, Polia made a heart in red satin, with her initials and his embroidered on it, with a string woven from green silk, gold thread, and her own hair, and sent it to Poliphilus as a token of her love for him. She then gave herself up to reveries of love and passion.

Suddenly the window was flung open, and the Goddess Diana flew in, in a silver chariot drawn by two white stags. She carried her bow, and seemed from her expression to intend to punish Polia for her betrayal. Immediately, however, the Goddess Venus followed in her own chariot, with her son Cupid brandishing a flaming torch. They chased the other goddess away, and then both vanished.

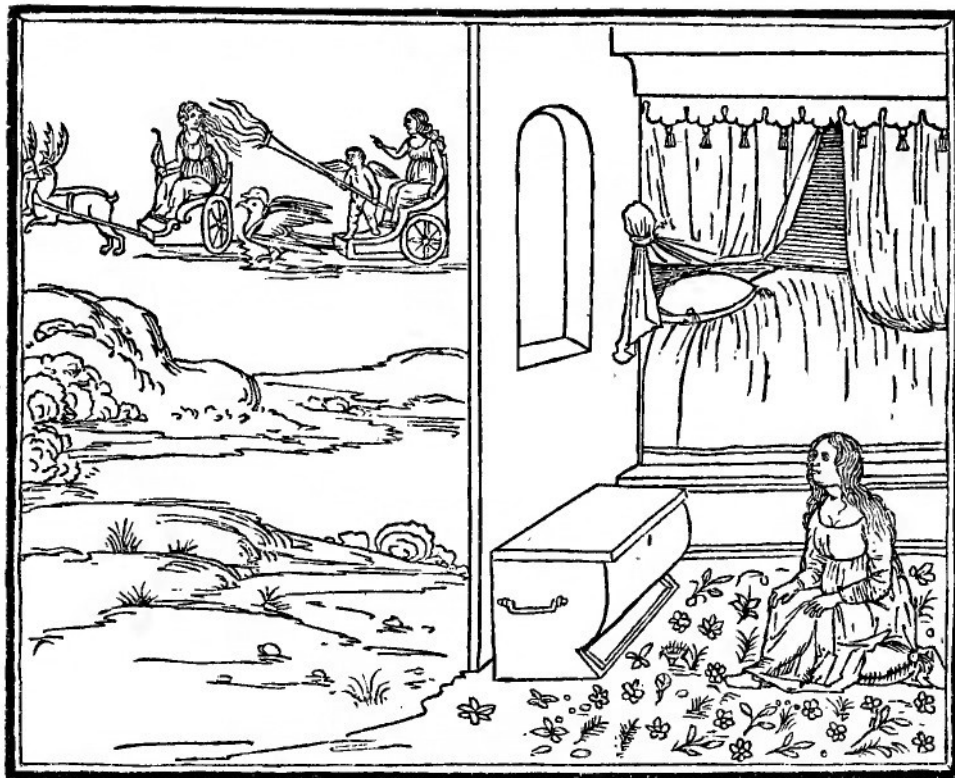


Illustration 160. Polia in her bed-chamber. The floor is strewn with roses. She is sitting on a cushion; and beholds in the sky, through the open window, the vision of the fierce triumph of Love. Diana is put to flight by Venus, accompanied by Cupid, with his large flaming torch. The chariot of Diana is drawn by two white stags, and that of Venus by two swans.

Poliphilus' Dream of Love

Polia at once went to the temple of Venus. She saw Poliphilus there, but went straight to the priestess and confessed her sins against Love. She begged forgiveness from the Goddess, swearing to always be true to Poliphilus, never to part from him, and never to deny him anything. Poliphilus then came over, and Polia was overcome with happiness and love, feeling that she was entirely his, that nothing except him had any importance to her. Poliphilus then declared his feelings were the same as hers, and prayed to the Goddess to grant that Polia might always love him as he loved her.



Illustration 161. Polia in the Temple of Venus. She kneels before the priestess, accusing herself of her former impiety, and avowing that her heart is now filled with burning love for our hero. Poliphilus stands beside her. Four nymphs are in attendance behind the chair of the priestess. In the background is the flaming altar.



Illustration 162. The enamoured couple kneeling before the priestess of Venus.

Poliphilus' Dream of Love

Polia told Poliphilus that she lamented her former cruelty to him, and said that it was now turned to the most fervent love. She would be with him always, and would grant him every wish his passion might desire. They embraced passionately, and the priestess declared that they were obviously so much in love that her intercession would be superfluous. She then asked Poliphilus to tell his story.



Illustration 163. The priestess enthroned, with five nymphs surrounding her. Poliphilus and Polia are kissing each other in her presence.

The Twenty-Ninth Chapter.

Poliphilus' story.

After praising the virtue of persistence, to which he ascribed his happiness, Poliphilus went on. Already in love with Polia, he went to the Temple of Diana in the hope of seeing her. She was there with the priestesses and acolytes, performing the rites of the Goddess. Poliphilus was spellbound by her beauty, which was so much above that of all other women, that she seemed like a goddess herself. He felt overwhelmed with love for her, and when she and the others left the temple, he was bereft. Feeling that he must declare his love, he went home and wrote to her. He declared his passionate love for her, but Polia did not reply.



Illustration 164. Poliphilus writing to his mistress. In his pleasant room he is sitting at a finely carved writing table, and with a thoughtful mien looks at the nib of his pen.

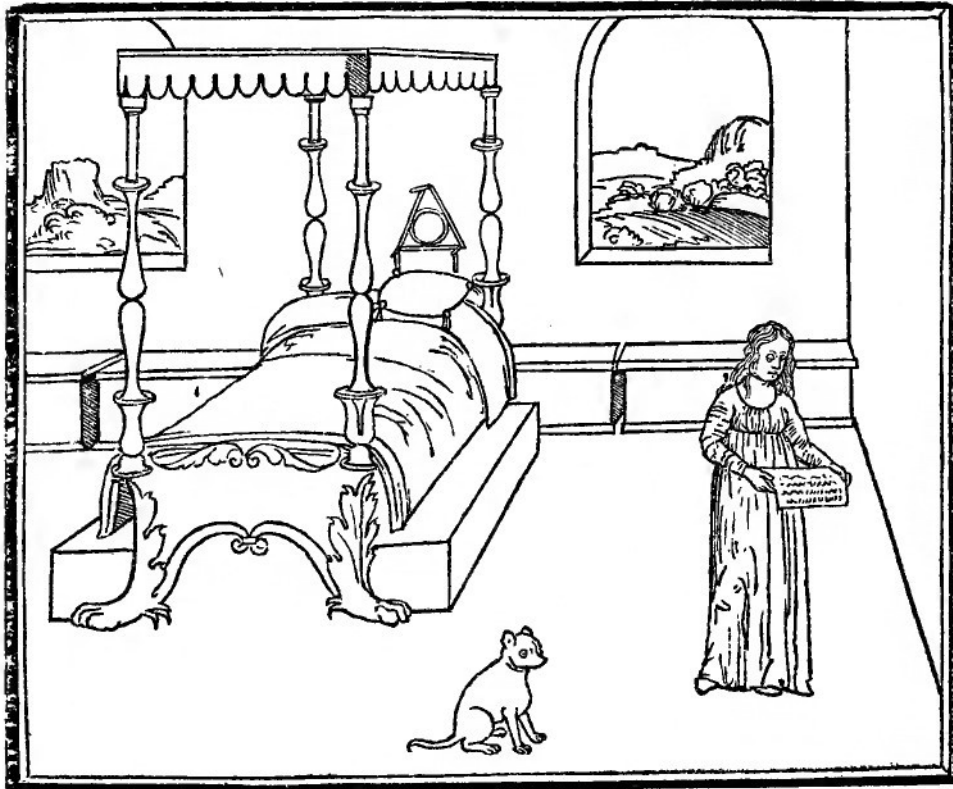


Illustration 165. Polia reading her lover's letter; she is in her bed-chamber which is only furnished with a four-post bed. A little dog is sitting to the left of her. Through the two windows we get glimpses of the landscape.

After a few days with no reply, he wrote to her again, reproaching her for her cruelty in ignoring his suit, and restating his passionate love. This had no effect on her, nor did a third letter he sent. He then went to the temple of Diana, hoping to see her. She was there alone, and he went up to her, and used his greatest eloquence to move her to love and pity for him, but to no effect. At last he was so overcome that he fell in a fit as if dead.

While he lay unconscious, his spirit ascended to the realm of the gods, and he was able to plead his case directly to the Goddess Venus herself.



Illustration 166. Poliphilus before the great Goddess of love. The scene is now laid in the upper regions. The soul of our hero has during his fit been taken up to the presence of Venus who appears, with crown and sceptre, half in the clouds. He complains to her of the cruelty of his mistress. On the left stands the listening Cupid.

Poliphilus' Dream of Love

When she heard his plaint, she summoned her son Cupid and asked him to explain the situation. He showed them a bust of Polia, and said that it was no wonder that Poliphilus loved her. He promised to fill Polia with love for Poliphilus, as great as his for her.



Illustration 167. Here we meet again Poliphilus and Venus and Cupid above the clouds.

Cupid carries the portrait bust of Polia which he, at the command of the goddess, is going to pierce with his arrow—an incident that is in accordance with the superstitions of the age.

He then took a arrow and shot it into the image of Polia, and her demeanour changed at once from one of haughty indifference to one of demure and complaisant love.



Illustration 168. Cupid has shot his arrow at the bust of Polia, and hit her right in the heart.

When his spirit returned to his body he found himself being kissed by Polia. He returned her embraces.

When Poliphilus had finished his narration, the Priestess blessed their union.

The Twenty-Ninth Chapter.

The end of the story.

This, then, was their story, which they told to the nymphs around the Tomb of Adonis. Polia had finished her flowery wreath, and placed it on Poliphilus' head. The nymphs left them alone, and they embraced, preparing to consummate their love.

Suddenly, Polia flew from her lover's arms and vanished, saying, "Farewell, Poliphilus, my dear lover."

Poliphilus awoke, and wishing that the dream had lasted longer, said, "Farewell, my dear Polia."

Written at Treviso while Poliphilus was in the bonds of love for Polia.

1st May, 1467.

THE END

Notes

These notes are by several authors. J. W. Appell is indicated by [JWA], notes by the translator by [RD], and those added by the Ex-Classics Project transcriber by [TN]

1. *A un de ces prix qu'on n'avoue pas a sa menagère*: "At a price one does not admit to one's wife." [TN]
2. *Vile damnum*: "A small loss." [TN]
3. *Une chapelle de parfums et de cierges melancholiques*: "A chapel of incense and melancholy candles." François Coppée, *Prelude*, 1.18-19. [TN]
4. *Poliam frater Franciscus Colonna, &c.*: "Brother Francesco Colonna greatly loved Polia. He lived in Venice in [the monastery of] St. John & St. Paul." [TN]
6. *Tereus, Tereus, eme ebiasato*: "Tereus, Tereus, has forced me""[TN]
7. *Babu English*: Over-elaborate English, often containing comical malapropisms; used by music-hall comedians etc. as a racist stereotype of Indians. [TN]
8. *Se sauve sur les planches*: "It saves itself on the boards." [TN]
9. *Traduttore, traditore*: "Translator, traitor." [TN]
10. *Rura, quae Liris quieta/Mordet aqua taciturnus amnis*: "An estate which is gnawed by the Liris, that silent river." Horace, *Odes*. I.30 1.5-6. [TN]
11. *Ripas radentia flumina rodunt*: "The scraping rivers nibble at their banks." Lucretius, *De Rerum Natura*, V.256. [TN]
12. *Impossibilium cupitor*: "One who desires the impossible." [TN]
13. The art-historian Fiorillo, in his essay on the *Hypnerotomachia*, calls it "*den architectouischen Roman*." [The architectural romance."] (*Kleine Schriften*, Gottingen, 1803, vol. i. p. 153.) "*C'est a bien parler le roman de l'architecture*," [It is well called the romance of architecture] says Eugène Piot. (*Le Cabinet de l'Amateur*, 1861-63, p. 362). [JWA]
14. In accordance with the French translators, we call it here—*The Dream of Poliphilus*. [JWA]
15. *Poliphili Hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorate*: "Poliphilus' Hypnerotomachia, where he shows that all human things are nothing but a dream, and by the way shows that most of them are as worthy [as a dream]." [TN]
16. *Venetiis Mense Decembri. MID. In aedibus Aldi Manutii*: "At Venice, December 1499. At the house of Aldus Manutius" [TN]
17. "*Le fond du langage est un Italien Lombard. Mais l'auteur y mêle tant de mots écorchez, les uns du Grec, les autres du Latin, qu'il semble proprement, comme dit Antoine Augustin dans son DIALOGUE XI, Des Medailles Et Inscriptions, ne parler aucune langue connue. C'est sans exagération (?) un Italien plus étrange que n'est le Francois de l'écolier Limousin dans Rabelais.*" [The base of the language is Lombard Italian. But the author has mixed in many tortured words, some derived from Greek, others from Latin, which really resemble, as Antoine Augustin says in his Ninth Dialogue, *On Medals and Inscriptions*, no known language. Without exaggeration, it is a language stranger than the French of Rabelais' Limousin scholar.] La Monnoye, in the *Ménagiana*, Paris, 1715, vol. iv. p. 69. [JWA]

18. At a London sale in March 1889 an unmutilated copy of the first edition, bought by Mr. Quaritch at the rather high price of eighty pounds, was still described as being illustrated "with the woodcuts after designs by Carpaccio." [JWA]
19. "*Le Maître aux Dauphins*." *Le Cabinet de l'Amateur*, par Eugène Piot, 1861-63, pp. 352-365.[JWA]
20. "*Le Songe de Poliphile*,"[The Dream of Poliphilus] by Benjamin Fillon, in the *Gazette des Beaux-Arts*, 2nd series, vol. xix. (1879), p. 539, et seq. This article has been re-issued, under the title—"Quelques mots sur le Songe de Poliphile,"["Some words about the Dream of Poliphilus"] Paris, 1879. 34 pp. in 4to.[JWA]
21. Passavant, *Le Peintre-Graveur*, vol. v. p. 205. [JWA]
22. "*The Artist of the Hypnerotomachia Poliphili, 1499*," by Mr. William B. Scott, in the *Athenaeum* of March 27th, 1880. See also an article, signed "P." in the *Athenaeum* of April 10th, same year. [JWA]
23. Ilg, *Ueber den kunsthistorischen Werth der Hypnerotomachia Poliphili*, Wien, 1872, p. 94. [JWA]
24. *La Hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno. Dov' egli mostra, che tutte le cose humane non sono altro che sono: & doue narra molt' altre cose degne di cognitione. Ristampate di novo, et ricorretto con somma diligentia maggiar commode de i lettori. In Venetia, MDXXXV: "Poliphilus' Hypnerotomachia, that is The Strife of Love in a Dream. Where he shows that all human things are nothing but a dream, and speaks of many other things worthy of consideration. Reprinted and corrected with great diligence, for the better advantage of the reader. At Venice, 1545."* [TN]
25. *In Venetia, nell' anno MDXLV. In casa de' figliuoli di Aldo.: "At Venice, 1595. At the house of the sons of Aldo."* [TN]
26. *Hypnerotomachie, ou Discours du songe de Poliphile, deduisant comme Amour le combat a l'occasion de Polia. Soubz la fiction de quay l'auteur monstrant que toutes choses terrestres ne sent que vanité, traicte de plusieurs matieres profitables, & dignes de memoire. Nouuellement traduit de langage Italien en Francois. A Paris, Pour Jaques Keruer aux deux Cochetz, Rue S. Jaques. M.D.XLVI: "The Hypnerotomachia, or the Description of Poliphilius' Dream, describing the love of the author for Polia as a struggle. In which story the author shows that all earthly things are only vanity, and treats of many profitable things, worth remembering. Newly translated from Italian into French. At Paris, by Jacques Kerver at the Two Cocks. 1546."* [TN]
27. *Imprimé povr Jaques Kerver, marchand libraire iuré en l'universite de Paris, par Loys Cyaneus.: "Printed for Jacques Kerver, bookseller to the University of Paris, by Louis Cyaneus."* [TN]
28. *Un gentilhomme vertueux, et de bon savoir.: "A virtuous and learned gentleman."* [TN]
29. Dibdin, *Bibliotheca Spenceriana*, vol. iv. p. 164. [JWA]
30. *Le tableau des Riches Inventions couvertes du voile des feintes Amoureuses, qui sont représentées dans le Songe de Poliphile, desvoilées des ombres du Songe, et subtilement exposées par Beroalde. A Paris. Chez Matthieu Guillemot, au Palais, en la gallerie des prisonniers. . 1600: "The album of rich inventions covered in the silk of the deceits of Love, which are represented in the Dream of Poliphilus, uncovered*

from the shadows of the dream, and subtly exposed by Beroalde, at Paris, the house of Matthieu Guillemot, at the Palace, in the Prisoners' Gallery." [TN]

31. *Je ne dois cependant pas laisser ignorer que Mirabeau, excellent juge en littérature, en a fait un très court extrait dans ses Contes et Nouvelles, sous le même titre de Songe de Poliphile.* "I cannot omit saying that Mirabeau, an excellent judge of literature, has published a very short extract in his *Stories and Novels*, under the same title of *The Dream of Poliphilus*," Le Grand, in the preface to his version, vol. I. p. 7. Mirabeau's "*Recueil de Contes (et de Nouvelles)*" was first published in 1780, 2 parts, in 8vo.[JWA]

32. *Le Songe de Poliphile, ou Hypnératomachie de Frère Francesco Colonna, littéralement traduit pour la première fois, avec une Introduction et des Notes, par Claudius Popelin. Figures sur bois gravées a nouveau par A. Prunaire. Paris, Isidore Liseux:* "The Dream of Poliphilus, or Hypnerotomachia by Brother Francisco Colonna, literally translated for the first time, with an introduction and notes, by Claudius Popelin. New woodcuts engraved by A Prunaire. Paris, Isidore Lisiuex." [TN]

33. *History of Fiction*, 3rd edition, p. 398. [JWA]

34. Charles Nodier has taken the supposed love story of Francesco Colonna as the subject of the last novel which he wrote. This novel appeared in the *Bulletin des Amis des Arts* of 1843, and was reprinted in the following year, under the title—*Franciscus Columna, dernière nouvelle de Charles Nodier, extraite du Bulletin des Amis des Arts, et précédée d'une notice par Jules Janin.* "*Francisco Columna*, the last novel of Charles Nodier, Paris, taken from the Bulletin of the Friends of the Arts, with an introduction by Jules Janin." 1844, in 12mo. [JWA]

35. Poliam Frater Franciscvs Colvmna Peramavit: "Brother Francesco Columna greatly loved Polia" [TN]

36. *Vite dei più celebri architetti e scultori Veneziani:* "Lives of the most celebrated Venetian architects and sculptors." [TN]

37. *Memorie Trevigiane sulle opere di disegno:* "Trevisan memorials of works of design." [TN]

38. *Memorie dei più insigni pittori, scultori e architetti Domenicani:* "Memorials of the most noted Dominican painters, sculptors and architects." [TN]. English translation, by C. P Meehan, Dublin, 1852, vol. i. pp. 282-294.[JWA]

39. *Memorie degli architetti antichi e moderni:* "Memorials of ancient and Modern Architects." [TN] English translation, by Mrs. E. Cresy, London, 1826, vol. i. p. 201.[JWA]

40. *Storia della Poesia, Italiana, ripubblicata da T. J. Mathias, Londra,* [History of Italian Poetry, republished by T.J. Mathias] 1803, vol. ii. p. 277.[JWA]

41. "*Le songe de Poliphile est une espèce de roman le plus ennuyeux, et le plus extravagant, soit pour la conduite, soit pour le style, que l'on puisse imaginer.*" [The Dream of Poliphilus is the most tedious and the most extravagant romance that could be imagined, whether for the subject matter or the style.] La Monnoye, in the *Ménagiana*, vol. iv. p. 69.[JWA]

42. This is the abridged version of the poem as printed in the 1890 edition. The original 1499 edition continues:

*Hic cum Vertumno pariter Pomona triumphat.
Lampsacio fiunt hic quoque sacra deo.*

*Hic templum est ingens omni perfectius arte
Sacrorum ritus multiplices veterum.
Mox aliud templum vitiatum dentibus aevi
Cernes, hicque animo plurima grata tuo
Tartareas sedes, epithaphia multa, ratemque,
Qua vehitur Veneris per freta vasta puer.
Exhibitosque illi summos reverenter honores
Omnibus a divis aequora quotquot habent.
Hic hortis, pratisque vide distincta Cythaera,
In cuius medio curva theatra patent.
Hicque Cupidineum poteris spectare triumphum.
Hinc fons, et paphiae forma verenda Deae est.
Quae circa tumulum celebrentur Adonis amati
Annua per Venerem, Naiadas que leges.
Haec rerum series contenta volumine primo
Haec nova divini somnia Poliphili.
Nata ubi sit, qua stirpe, quibusque parentibus orta
Polia, qui sequitur explicat inde liber.
Et quis condiderit Tarvisii moenia primus.
Hinc seriem longi totus amoris habet,
Postremo ornatus liber est appendice longa.
Quam legere ingratum non puto lector erit,
Plurima sunt etiam, piguit, sed cuncta referre.
Accipe quod cornucopia larga dedit.
Ecce iuvat, prodestque liber, si temnis utrumque.
Non libri culpam crede, sed esse tuam.*

"Pomona triumphs here equally with Vertumnus.
Here too are the rites of the Lampsacian God.*
Here is a temple, raised with every perfection of art, and
The many sacred rites of the ancient ones.
Soon in another temple, gnawed by the teeth of Time,
You will discern much that will greatly please your mind:
The seat of the Tartars, many epitaphs, and the boat
In which Venus's boy rides the great streams,
And the honours most reverently paid to him
By as many gods as there are in the sea.
See here Cytherea, divided into gardens and meadows,
In the centre of which a round theatre is seen,
Where you can see the triumph of Cupid,
The fountain and the sacred body of the Paphian goddess.**
You will read how Venus and her Naiads
Annually celebrate around the tomb of beloved Adonis.
This is the sequence of events contained in the first volume,
These are the new dreams of the divine Poliphilus.
In the following book, Polia tells
Of her birthplace, her family and the stock from which she sprung,
And who first founded the walls of Treviso.
This has the whole tale of a long love.
Lastly, the book is adorned with a long appendix
Which I do not think the reader will find unpleasant.

There are many other things, which would be wearisome to describe.
Receive what his great cornucopia has given you.
Behold a useful and profitable book. If you think otherwise,
Do not think it is the fault of the book, but of yourself."

* Priapus.

** Venus

[TN]

43. *Phoebus* the Sun.[RD]

44. *Leucothea* the morning.[RD]

45. *Pyr & Eo*, the horses of the Sun.[RD]

46. *Horizon*, a circle dividing the half sphere of the firmament from the other half which we do not see. [RD]

47. *Hemisphere* is half the compass of the visible heaven. [RD]

48. *Hyperion* the Sun. [RD]

49. *Halcyon* are certain birds which building near the shore upon the waves, there will be no storm until the young be hatched. [RD]

50. *Leander*, a young man of Abydos, who in swimming over Hellespont (a narrow sea by Byzantium, which parteth Europe from Asia) to Sestus, was in the sight of his lover Hero of Sestus drowned, which she seeing, threw herself down into the sea and died with him. [RD]

51. *Minotaurus*, a monster in Crete, born of Pasiphae, which being enclosed in the labyrinth fed on man's flesh, whom Theseus slew and got out of the labyrinth by a clue of thread given by Ariadne King Minos' daughter, after wife to Theseus, who did forsake her, and left her in a disinhabited isle, notwithstanding that she had saved his life. [RD]

52. *Moly* an herb greatly commended of Homer, and thought to be sovereign against enchantments; of modern authors altogether unknown. [RD]

53. *Hypsipile* was daughter to Thaos king of Lemnos, who alone when all women of that island had slain their husbands & kinsmen, saved her father; she also showed the Grecians the fountain Langia in the wood of Nemea in Achaia where Hercules slew a lion. [RD]

54. *Dipsa* a kind of snakes that Lucan mentioneth, whose biting procureth extreme dryness or thirst. [RD]

55. *Genista* beareth a cod [=seed-pod [TN]] and yellow flower, vines are bound therewith. *Elaphium* is like to Angelica, but not in smell, the hart thereon rubbeth his head when it is velvet. *Aesculus* is a tree bearing both greater fruit and broder leaves then the Oak.[RD] *Aesculus* = Horse Chestnut; *Holm* = Holly; *Sugerchist* = Lime; *Oppies* = Witch Hazel [TN]

56. *Olympus* a hill in Greece between Macedonia and Thessaly, so high, that of the poets it is sometime taken for heaven. [RD]

57. *Caucasus* a mighty hill in Asia which parteth India from Scythia. [RD]

58. *Cyllenius* a hill of Arcadia, where Jupiter begat Mercury upon Maia. [RD]

59. *Paros* is one of the 35 isles called Cyclades and Sporades, in the sea Aegean which divideth Europe from Asia. [RD]

60. *Panglyphic* be wholly carved from the head to the foot in all members, *Hemiglyphic* appear but half. [RD]

61. A *furlong* is 16 pole every pole being 16 foot.[RD] (= 256 feet. The modern statute furlong is considerably longer, 660 feet. [TN])
62. A column consisteth of his *capital*, that is the head; *astragalus*, that is the subject of the capital next the column; *hypotrachelie*, the shaft of the column; and *hypothesis*, that is the foot whereon the column standeth, exceeding the bigness of the column. [RD]
63. *Perillus*: Maker of a hollow brass bull for Phalaris, the tyrant of Akragas; it was used to execute prisoners who were locked inside and then a fire was lit under it and the victim roasted to death. *Hiram*: Bronze sculptor who made the decorations of the Jewish Temple (1 Kings 7:13–14). [TN]
64. *DEIS AMBIGUIS DEDICATUS*: "Dedicated to the changeable God" (i.e Proteus) *EQUUS INFELICITATIS*: "The horse of misfortune." [TN]
65. None live in this world in that pleasure, but they have also their sorrows in time. [RD]
66. *Amissio*: "Loss." *Tempus*: "Time." [TN]
67. Gift vainly bestowed, in time wantonly spent, is a great loss, and breedeth repentance. [RD]
68. *Horse of Seian*: "A possession which invariably brought ill luck with it. Hence the Latin proverb *Ille homo habet equum Seianum*. Cneius Seius had an Argive horse, of the breed of Diomed, of a bay colour and surpassing beauty, but it was fatal to its possessor. Seius was put to death by Mark Antony. Its next owner, Cornelius Dolabella, who bought it for 100,000 sesterces, was killed in Syria during the civil wars. Caius Cassius, who next took possession of it, perished after the battle of Philippi by the very sword which stabbed Caesar. Anthony had the horse next, and after the battle of Actium slew himself. Like the gold of Tolosa and Hermione's necklace, the Seian or Sejan horse was a fatal possession."
Source: Brewer's Dictionary of Phrase and Fable, 1894. [TN]
69. *Verde-antique*: Green serpentine marble
70. *Cerebrum est in capite*: "The brain is in the head." [TN]
71. *Nudus essem, bestianime texisset, Quaere, et invenies. Me sinito*: "I would be naked if the beast did not cover me. Seek, and you will find. Allow me. [TN]
72. *Quisquis es, quantuncunque libuerit thesauri. Sume admoneo, aufer caput, corpus ne tangito*. "Whoever you are, take away as much as you want of the treasure. I strongly warn you, take the head, do not touch the body." [TN]
73. *Ex labore Deo naturae sacrificia liberaliter paulatim reduces animum deo subjectum. Firmam custodiam vitae tuae, misericorditer gubernando tenebit, incolumemque servabit*: "Sacrifice freely from [the produce of] your labour. Gradually you will make your soul subject to God. He will guide your life firmly, governing you mercifully, and will keep you unharmed." [TN]
74. *GENEA*: (Genea) "Birth." [TN]
75. *A knight of fierce countenance*: Mars. [RD]
76. *A young man of seemly countenance*: Mercury. [RD]
77. *Amor mi trova di tutto disarmato*: "Love finds me completely unarmed" [RD]
78. *Caduceus*: The wand carried by Mercury as the messenger of the gods; usually represented with two serpents twined round it. [TN]
79. *A woman with a helmet on her head*: Pallas Athena or Minerva [TN]

80. *Thores* and *Cymbies* be the outward parts of a capital or head of a pillar sticking out further than the pillar, writhing and turning in, wrought with leaves, the work is called of carvers & painters drapery and celery. [RD]
81. The Eagle of Jupiter that carried Ganymede. [RD]
82. *Remigial bones of the eagle's pinions*: The bones next the back, in the wing, which in a hawk excelleth all proportions of other birds. [ED.]
83. Agate is a precious stone wherein are represented the figures of the nine Muses; of Venus and such like beautiful personages. [RD]
84. *Diis Veneri et Filio amori, Bacchus, & Ceres de propriis, (S. substantiis) Matri pientissimae*: "To the goddess Venus, the most pious mother, and her son, the god of Love, Bacchus and Ceres have given [this] from their own [substance]" [TN]
85. Clymene the mother of Phaeton. [RD]
86. A periment in corrupt English. [RD]
87. Jupiter. [RD]
88. *Amalthea*: Jupiter's nurse. [RD]
89. *Melissa*: The daughter of Melissus and Jupiter's nurse. [RD]
90. *Anaglypts* be cunning carvers and gravers. [RD]
91. ΔΙΟΣ ΑΙΓΙΟΧΙΟΝ: (dios aigiochion): "The God with the Aegis" (i.e Jupiter or Zeus) [TN]
92. *Horix*: A bird of slow flight and long living, in old monuments by augurs dedicated to Saturn. [RD] The original Italian is *sorice*, meaning a mouse. The word here is possibly a corruption of *saurix* which has the meaning given; perhaps influenced by *hyrax*, a small rabbit-like animal native to the Middle East and Africa. [TN]
93. The Dragon is that Abaddon and Apollyon, the enemy to mankind. [RD]
94. *His molorchied and clubbed butt*: The knobby club he was given by Molorchus. [TN]
95. The dark places is ignorance, and the wisdom of this world which is nothing else but mere folly. [RD]
96. Cosby for killing the L. Browgh. [RD] Arnold Cosby murdered Lord Brough or Burke and was hanged in 1592. See the contemporary account at <https://quod.lib.umich.edu/e/eebo/A19385.0001.001> (This seems to be irrelevant. There is nothing like it in the original Italian) [TN]
98. *Canistius or Philonides*: Two blockish lazy lubbers, one of Melite, another of Athens, that thought it a great labour to eat their own meat. [RD]
99. *Capillata ministra*. [ED] = "offered hair." The original Italian of the passage reads *Fortuna, che alcuna fiata mi fia munifica & capillosa ministra delle cose prospere & fecunde*. "Fortune, who had often offered me her hair as the generous dispenser of prosperity and good luck." (Translation by Joscelyn Godwin) [TN]
100. *Patientia est ornamentum, custodia et protectio vitae*: "Patience is the ornament, guardian and protector of life." [TN]
101. *Semper festina tarde*: "Always make haste slowly." [TN]
102. ΠΑΝΤΟΝ ΤΟ ΚΑΔΙ: (panton to kadi): "A water vessel for all." [TN]
103. These nymphs were his five senses. [RD]
104. ΑΣΑΜΙΝΘΟΣ (asaminthos): "Bath." [TN]

105. *Tore moderator*: The original Italian is *Uno toro cum moderata tuberatione*, "A gently swelling torus" [TN]
106. ΓΕΛΟΙΑΣΤΟΣ (geloiasotos): "Trickster." [TN]
107. Unlawful concupiscence blindeth a man, and driveth his senses from him. [RD]
108. *The Seven Planets*: Sun, Moon, Mercury, Venus, Mars, Jupiter and Saturn. [TN]
109. Topiary, the feat of making images or arbours in trees. [RD]
110. "Eusebes is the stone, it is said, of which the seat was made in the Temple of Hercules at Tyrus, from which only the pious could raise themselves without difficulty" -- Pliny, *The Natural History*, c. 58. [TN]
111. *Perimula*: An old name for the city now called Malacca, in Malaysia. [TN]
112. *Plaustraries*: Which did draw in the cupboard. [RD]
113. *Islands Orchades*: The Orkneys. Though these are not famous for coral! [TN]
114. *Biformed Scillules*: Doubletailed Scyllas. (Like the Starbucks logo)[TN]
115. *Wetting our hands and feet*: So in the Lang edition. The Italian just has "wetting the hands". [TN]
116. *Against the hair*: A mistranslation of the original Italian *versipelle*, from Latin *versipellis*, "skin- or shape-changing." [TN]
117. Ο ΤΗΣ ΦΥΣΕΩΣ ΟΛΒΟΣ (o tes physeos olbos): "The happiness of nature." [TN]
118. *Ars toparia* is the way of cutting of trees in gardens or other places to proportions or shapes. [RD] *Box* here is not a container but the small-leaved bush *Buxus sempervirens*. [TN]
119. ΔΟΧΑ ΚΟΣΜΙΚΗΩΣ ΠΟΜΦΟΛΥΣ (doxa kosmikeos pompholys): "The opinion of the world is a bubble." [TN]
120. ΘΕΣΠΙΩΝ (thespion): "Ineffable." [TN]
121. *Medium tenere beati*: "Blessed [are they] who keep to the mean." [TN]
122. ΘΕΟΝΛΥΚΟΣ ΔΥΣ ΑΛΓΗΤΟΣ (theonlykos dys algetos): "The wolf of the Gods is grievous." [TN]
123. ΔΥΣ ΑΛΩΤΟΣ: (dys alotos): "Difficult to grasp." [TN]
124. *Divinae infinitaeque trinitati unius essentiae*: "To the divine and infinite trinity of one essence." [TN]
125. ΑΔΙΗΓΗΤΟΣ (adiegetos) "Indescribable"; ΑΔΙΑΧΩΡΙΣΤΟΣ (adiachoristos) "Inseparable"; ΑΔΙΕΡΕΥΝΗΣ (adiereynes) "Inscrutable." [TN]
126. The crown of thorns upon Christ's head. [RD]
127. *Gloria dei*/ΘΕΟΔΟΞΙΑ (theodoxia): "The glory of God;" *Gloria mundi*/ΚΟΣΜΟΔΟΞΙΑ (cosmodoxia): "The glory of the world;" *Mater amoris*/ΕΡΩΤΡΟΦΟΣ (erotrophos): "Mother of love." [TN]
128. *Pilurania*: "The Gate of the Heavens." [TN]
129. *Mensunlone*: A nonce-word, occurring only in the Lang edition. The original Italian has *Mensalone*, equally unidentifiable. The Judgement of Paris, referred to here, by tradition occurred on Mount Ida, in the ancient Troad area of Anatolia, in modern-day Turkey. Godwin has *Mesaulon*, the Greek word for a small courtyard. [TN]
130. *Trees* in the Lang edition, but is a misprint. The original Italian has *ciglie*, meaning "eyebrows." [TN]

131. In the original Italian there is a paragraph here which is missing from the Lang Edition. It goes roughly as follows:

"Reason lets us know that nothing is difficult to the gods above us, they are able to effect anything at will, in any place, and to any created thing. This is why they are called omnipotent. You may perhaps be astonished by the miraculous and most stupendous divine works I portray here. Art imitates natural things, as far as it can; but divine things cannot be copied by any created intellect, which cannot make or simulate them without their [the gods'] help. Therefore, let no-one be doubtful, but keep his soul calm and accept that such things are possible for them, as I saw for myself." [TN]

132. *Table diamond*: A diamond cut with a large flat upper surface surrounded by small facets. [TN]

133. *Nemo*: "No-one".[TN]

134. *Uni gratum mare. Alterum gratunt mari*: "One loves the sea. The sea loves the other." [TN]

135. *Fine hair colour*: So in the Lang edition. The original Italian has *praenitento luteo, quale colore interno del flore del Apio Renino*, "A more attractive yellow, than the inside of the celery flower." [TN]

136. ΣΥΜΟΙ ΓΛΥΚΥΣ ΤΕ ΚΑΙ ΠΙΚΡΟΣ (symoi glykys te kai pikros): "You are sweet and bitter to me." So in the Italian; but as can be seen the illustration has ΣΥΜΟΙ ΓΛΥΚΥΣ ΑΛΛΑ ΠΙΚΡΟΣ (symoi glykys alla pikros) "You are sweet **but** bitter." [TN]

137. *Perfer scintillam qui coelum accendis & omnes*: "You who have set fire to heaven and everything, can bear a spark." [TN]

138. *Celso inimicus, Comiti gratiosus*: Resistant to the chisel, valuable to the official." [TN]

139. This verse consisted of Strophe, Aristrophe, and Epodes.[RD]

140. *The great Macedon*: Homer. [RD]

141. *Son of the nymph Liriope*: Narcissus. Colonna seems here to mean purple water-lilies, not the flowers now called *Narcissus* which are of course not purple. [TN]

142. *The weeping sister of the whited Phaeton*: Poplar; *The immortal Daphne*: Laurel; *The hairy pineapple with small and sharp leaves*: spruce or fir. [TN]

143. *Larix*, is a tree having leaves like the pine, & good for building, it will neither rot, worm-eat nor burn to coals. *Teda*, is a tree out of the which issueth a liquor more thin than pitch. *Oreades*, be country nymphs. Lindens, or teile trees, in Latin *Tilia*, they bear a fruit as big as a bean, having within seeds like anise seeds. *Dryades*, be nymphs of the woods.[RD]

144. *Feronia* a goddess of the woods [RD]

145. *Dabulam*, a fertile place in Arabia. *Scaenits*, be a people in Arabia, that dwell altogether in tents. *Sauromatans*, be people of Sarmatia, which is a large country, reaching from Germany & the river Vistula to Hycania, and is divided into two parts Europea and Asiatica. *Lynx* is a beast spotted, but in shape like a wolf, being quick of sight. *Hamadryades* were nymphs of the wood and *Symenides Vertumnus* the God of fruits. [RD]

146. *Clepsydra* is sometimes taken for a dial measuring time by the running of water, but here for a pot to water a garden and young saplings in a nursery for an orchard. [RD]

147. *INTEGERRIMAM CORPORIS VALETUDINEM & STABILE ROBUR CASTASQUE MENSARUM DELITIAS, & BEATAM ANIMI SECURITATEM CULTORIBUS ME OFFERO*: "I offer to my followers wholeness of body, health, the strength of the oak-tree, the chaste delights of the table and blessed security of soul." [TN]
148. *Florido veri*: "To the Flowery Spring." [TN]
149. *Flavae Messi*: "To the Golden Harvest." [TN]
150. *Mustulento Autumno*: "To Vinous Autumn." [TN]
151. *Hiemi Aeoliae*: "To the Winds of Winter." [TN]
152. *Thessaly* is a region of Greece, having upon the one side Macedonia, and on the other Boeotia, reaching between Thermopylae, and the river Pineus, even to the sea side, it is the garden of Greece. [RD]
153. *Heraclea*, is the name of divers fair cities, one in the confines of Europe, another in Italy & in Pontus by the river Licus, also in Narbonne by Rodanus, also in Caria, Crete & Lydia, whereof the lodestone taketh his name. [RD]
154. *Hesperides*, were the 3 daughters of Atlas, Aegle, Arethusa and Hesperetusa, who had an orchard of golden apples, kept by a dragon whom Hercules slew & took away the apples. [RD]
155. *Mausolea*: A sepulchre built by Artemisia in the honour of her husband Mausolus king of Cania. [RD] It was one of the seven wonders of the ancient world.
156. *Trahit sua quemque voluptas*: "Let each follow his own pleasure;" ΠΑΝ ΔΕΙ ΠΟΙΕΙΝ ΚΑΤΑ ΤΗΝ ΑΥΤΟΥ ΦΥΣΙΝ (pan dei poiein kata ten autou physin): "Let each follow his own nature." [TN]
157. *VITAE LETHIFER NUNTIUS*: The messenger bearing death to life." [TN]
158. *Amor vincit omnia*: "Love conquers all" [TN]
159. *Quis evadet*: "Who shall escape?" [TN]
160. *Nemo*: "No-one." [TN]
161. ΠΑΝΤΑ ΒΑΙΟΒΙΟΥ (panta baiobiou): "All things [are] fleeting." [TN]
162. YMEN: (hymen): "Marriage." [TN]
163. ΑΔΩΝΙΑ (adonia): "To Adonis." *IMPURA SUAVITAS*: "Impure sweetness." [TN]
164. *Non lac saeve puer, lachrymas sed sugis amaras/Reddendas matri, carique; Adonis amore*: "You suck not milk, cruel boy, but bitter tears, which you give back to your mother for the love of dear Adonis." [TN]
165. *O spectaculo di incredibile acerbitate, & di crudelitate insigne, O inaudita & insolente calamitate, scena daspectare horrenda*: "O what a scene of incredible horror, and of unequalled cruelty, O what an unheard-of and frightful calamity, a scene horrible to see." [TN]
166. *Almost past the age for marriage*: 28 (!) [TN]

Glossary

Abac	A slab
Acceres	A misunderstanding of the original Italian, which reads <i>accere mandole</i> , "unripe almonds."
Acilon	Holm Oak.
Adjection	Addition
Aesculies	Horse chestnuts (<i>Aesculus hippocastanum</i>)
Aetite	Eagle-stone, a variety of iron oxide
Alament	A nonce-word, found only in this work; <i>Alamento</i> in the original Italian, a word not found in modern Italian. In Portuguese it means "Act of winging, giving wings, elevating, lifting; elevation, height." <i>Claustering</i> means "enclosing." So "The alament of the clustering walls" perhaps means "The enclosing walls forming the wings of the structure."
Ambagious	Full of twisty little passages, all alike
Amphasiatic	Speechless
Amylum	Starch
Anachitis	A jewel resembling a diamond, used for divination
Anaglyph	[A shape] smoothly chased out with the hammer and not carved [RD]
Antes	Square pillars on either side of a door, or at the corner of a building
Apodytery	A changing room
Appact	Embedded
Appaled	Reduced
Apple	The pupil of the eye
Aquilonal	Northern
Areobates	Pedestals
Areostyle	A row of widely spaced columns
Armozine	A strong plain silk cloth
Artificial, Artificially, Artificious	Like a work of art
Artillery	Equipment
Arula	A rectangular block
Astragal	A small moulding, of semi-circular section, sometimes plain, sometimes carved with leaves or cut into beads, placed round the top or bottom of columns, and used to separate the different parts of the architrave in ornamental entablatures

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Asurine	Blue
Attic	Greek
Balustic	Shaped like a baluster, that is, a short thick column with a bulge in the middle.
<u>Batrachium</u>	Buttercups
Bayardlike	Full of ignorant self-confidence
Blind Sym	Blind man's buff
Bouts	Curves
Brees	Eyebrows
Bryganine	A nonce-word, found only in this work. The original Italian is <i>uno paro di candente alette</i> "a pair of shining wings."
Buskins	Calf-length boots
Cantionell	Singing
Capre	Two wooden beams joined at an angle, used as a prop or support.
Carcanet	An ornamental collar or necklace
Catabasse	The lowest part
Cataglyphic	Incised or deeply carved
Catill	A nonce-word, found only in this work; <i>catillo</i> , also a nonce-word, in the original Italian. In Latin <i>catillus</i> , means "a small plate." Presumably from context it means the cubical block at the base of the obelisk.
Caul	Cap or hair-net
Celandine	Yellow flowers
Cerries	Turkey oaks (<i>Quercus cerris</i>)
Chamfered	Fluted
Chammee	A nonce-word, found only in this work. There is nothing corresponding to the phrase "or laurels and chammee, <i>Daphne</i> ," in the original Italian.
Chiloneal	Tortoise-like. <i>With a chiloneal defence</i> = Armoured with tortoise-shell
Chipworks	A nonce-word, found only in this work. Presumably meaning "mosaic."
Chlamys	A short cloak
Cianees	Bright blue
Cigrued	A nonce-word, found only in this work. The original Italian is <i>bellissima</i> , "most beautiful."
Circulate	Curved
Circumsept	Surrounded
Claustering	Enclosing
Cods	Seed-pods
Coequated	Level or smooth
Comare	Leafy

Commodulation	The symmetrical and harmonious ordering of parts
Conclansture	Regularity
Congest	Gathered together
Cordels	Vertical adornments of a column consisting of convex bars instead of the more usual grooves.
Cordycels, cordicules	Italian <i>cordicelli</i> , "supporting harnesses."
Coronized	Crowned
Corules	Long flexible rods of willow or similar plants, as used in basket-weaving.
Coruscant	Glittering
Couchant	Crouching down
Coulter	Part of a plough: a vertical blade which cuts the soil or turf in front of the share, which then turns it over.
Cubit	Elbow. From the original Italian <i>cubito</i>
Cuirass	Armour for the upper body, consisting of a breastplate and a backplate held together around the body by straps
Culpins	Stumps
Curled lawn	Crêpe silk
Curry	To gallop
Curtalaxe	A short heavy sword
Curvet	To spring in the air
Cyanei	Blue flowers
Cyma	A moulding the outline of which consists of a concave and a convex line; an ogee. Also, an architrave with (usually) this decoration.
Cyprus	A light transparent black silk cloth
Cytheriaces	Scallop shells, on one of which Cythera, (another name for Venus or Aphrodite) was borne ashore from her birth in the ocean.
Dactilus	Dates. The original Italian of this passage reads <i>Confectione in morselli, polpe de dactyli, cum pistachii con aqua di rose contriti</i> &c. "a confection in small pieces, of date paste and pistachios pounded with rose water, &c." The words <i>three</i> and <i>the shell, fish</i> have been inserted by the translator for no apparent reason.
Degreed	Having steps leading up to it
Deluber	A shrine
Dendromirts	Tree-myrtles

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Denticle	Each of the small rectangular blocks, resembling a row of teeth, under the bed-moulding of the cornice
Depending	Hanging down
Depolite	Highly polished
Despose	Put down
Diapasmatic	In the Lang edition given as <i>diasdasmatic</i> , but is <i>diaspasmatici</i> in the original Italian; presumably a misprint for <i>diapasmatic</i> which means "used for sprinkling."
Diffluent	Flowing away from each other
Dyonisias	An unidentified gemstone, perhaps plasma chalcedony from the description
Edeabriees	A nonce-word, found only in this work. The original Italian has <i>edeatrice</i> , also a nonce-word. Presumably derived from Greek ἐδέατρος, (edeatros) defined by Liddell and Scott as "Among the Persians, one who tasted first, and named the order of dishes"
Embossed	Exhausted from being hunted
Enamorate	To inspire with love
Encaustic	Enamelled
Ewer	A jug or vessel for pouring water
Excogitable	That can be found out by thinking
Expolite	Highly polished
Farthingale	A hooped skirt
Fertless	A nonce-word, found only in this work; presumably meaning "barren" or "infertile."
Flammigerous	Carrying a flame
Flingering	A nonce-word, found only in this work; the original Italian has <i>defluxo</i> , "flowing."
Florulent	Abounding in flowers
Folacious	A nonce-word, found only in this work; the original Italian has <i>vehemente</i> , "extreme or overwhelming."
Frusts	Pieces
Fulkish	A nonce-word, found only in this work; <i>defusco</i> , "dark" in the original Italian.
Gain	Accurately
Galactite	A milky-white semi-precious stone
Garth	An enclosure
Gate	Way or path
Glomerated	Tightly clustered
Gracilament	The narrowest part
Guerdon	A reward

Gula	A moulding the outline of which consists of a concave and a convex line, an ogee
Gulatery	A row of gullets or grooves
Gulature, gulul	A carved channel
Gun-stones	Cannon-balls
Gurgules	Crescents
Gyth	<i>Nigella</i> flowers
Habergeon	A chain-mail jerkin without sleeves
Hamberries	Cornelian cherries, the fruit of the tree <i>Cornus mas</i>
Harping irons	Harpoons
Hemial	In half-relief
Hemicircubate flexure	A semi-circular curve
Hemicirculately	Semi-circularly
Hemicycle	A semi-circle
Hippomelides	Some unidentified fruit-bearing tree; a nonce-word, found only in this work. The word seems to be a compound formed from Greek <i>hippo</i> - "horse," and <i>meli</i> "honey". Godwin has "sorb-apples"
Hyacinth	A red zircon
Hypaethri	An area open to the sky
Hyperboreal	Arctic
Hypotracle	"The lower part or neck of the capital of a column; in the Doric order, the groove or sinking between the neck of the capital and the shaft" (OED)
Iates	The pointed ends of the ovals
Idalia	Aphrodite or Venus
Ideonix	Hieroglyphs or lettering
Illaquiated	Enclosed by a woven net or wickerwork
Illigament	A nonce-word, found only in this work. Presumably meaning "joint" or "junction"
Imbrices	Overlapping tiles
Immedicable	Uncurable
Imphrygiated	Embroidered
Impoverished	So in the Lang edition. The original Italian is <i>exponentao</i> i.e. "put down"
Inanulating	Curling into ringlets
Incarcerate:	As in a prison
Induments	Clothes
Inglomated	Rumpled up
Inglomerated	Formed into a rounded masss
Inlepturgy	Fine workmanship: from Greek <i>leptourgia</i>
Innovated	Brought in new
Insolent	Supreme

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Instrophiated	Woven into a wreath
Inviluxed	A nonce-word, found only in this work; <i>invilupate</i> , "wrapped up", in the original Italian.
Ionic	Greek
Isopleure	An equal-sided figure
Ispasurated	A nonce-word, found only in this work. The original Italian is <i>ispasmato</i> , "in a frenzy"
Jettings	Dancing
Jump with	Extend as far as.
Lanquet	A nonce-word, found only in this work. The original Italian is <i>ferruminatione</i> , "a soldered joint"
Lapicidary	Stone-cutting
Lapidaries	Jewellers
Lataster,	A plinth
Lavers	Baths or washbasins
Lawn	A fine silk or linen cloth
Limbus	A rim or edge
Limit	Threshold
List	A band or stripe
Lithoglyphi	Stone carvings
Liuncyers	A nonce-word, found only in this work; original Italian has <i>mirabuli et veterremi</i> "wonderful and most ancient"
Lynceous	Lynx-like. i.e. sharp-sighted, penetrating.
Manchet	The finest grade of wheat bread
Medea	An unidentified green gemstone
Meligotons	Peaches
Melilots	Sweet clover
Memerills	Arbutus
Mespils	Medlars
Mimallons	Women who took part in the rites of Bacchus
Monosticon	A one-line poem
Mordicant	Literally, "biting." In this case, possibly "deeply carved" or "decorated with tooth-like reliefs"?
Murrey	A purple-brown colour
Mustulent	Having to do with must or wine
Nave	The hub of a wheel
Nebritis	Another unidentified gemstone, sacred to Bacchus: perhaps nephrite?
Nextrule	A thin ornamental chain, or vertical adornments of a column; in either case consisting of convex bars (in the case of

	the column, instead of the more usual grooves.)
Nimbus	A halo
Nurses	A mistranslation of the original Italian <i>alite</i> , which can have that meaning, but also, as here, means "skylarks" (modern Italian <i>alaude</i> .)
Obumbrated	Darkened, overshadowed
Ooes	A nonce-word, found only in this work; the original Italian has <i>bractea doro</i> ="gold leaf." (The oo was a now extinct Hawaiian bird, the golden feathers of which were used to decorate clothes and headgear; but the Hawaiian Islands were unknown to Europeans at the date of the translation.)
Ophite	Snakestone or serpentine marble
Orbicle	A little ball
Orichalc or yellow latin	A mythical shining yellow metal, like gold but more precious
Ostracus	Pounded shells mixed with lime, whereof a plaster is made to floor withal. [RD]
Ostry	Beech
Pagma	A framework, from Greek <i>πηγμα</i> (pegma)
Palustrary	A carter or wagon driver
Pampinulated	Ornamented with curling threads
Pancarpial	Composed of many different kinds of fruit of flowers
Panenentes:	A nonce-word, found only in this work. The original Italian is <i>pancuculo</i> , "yellow wood-sorrel or <i>Oxalis</i> "
Pantofles	Ornamental coverings for the tops of shoes
Parergy	Additional flourishes or ornaments
Pastophoral	Carrying the shrine of a god
Pastor	Shepherd
Pelf	Money
Perfinite	Perfectly completed
Perpolite	Highly polished
Phenicei	Purple flowers
Phoenicees	Bright red
Pinacotheca	An art gallery
Pine apple	A pine cone. <i>Pineapple kernels</i> = Pine nuts
Pinions	Flight feathers
Plemmyrules	A nonce-word, found only in this work. Probably = "Overflowing bodies of

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	water," from Greek πλημμυρεῖν, <i>plemmyrein</i> , "To rise like the flood-tide."
Plighted	Folded
Poitrel	A piece of armour to protect the breast of a horse: often richly gilt and ornamented
Polyspast, Polyspasie	A machine having many pulleys (= block and tackle, presumably)
Polyture	Polish (i.e. shininess); Italian <i>Politura</i> .
Pounces	Claws
Prase	Green quartz
Prepending	Hanging down in front
Prepention	A part hanging down in front
Purfling	Ornamental border-work.
Pyropecil	The stone of which it was said the pyramids were made.
Quickset	A laid hedge
Radious	Bright, beaming.
Redimited	Crowned
Redolent	Sweetly smelling
Regards	Glances, looks
Reject	Thrown over
Roriferous	Dewy
Saker	A kind of falcon (<i>Falco cherrug</i>)
Sarcelet	A primary wing feather of a bird
Sardonyx	A variety of chalcedony.
Satyrion or Dog's Stone	Wild orchid.
Sault	Leaping up
Scutuls	Chevron-shaped pieces
Seare	Beak
Sendal	A delicate silken cloth
Settles	Benches
Shamefastness	Modesty, humility
Sheave	Gather together and wrap
Shoddowes	A nonce-word, found only in this work; <i>Infilatura</i> = "strings", in the original Italian.
Silenitis	Moonstone
Silique trees	Carob trees (<i>Ceratonia siliqua</i>)
Simple	A medicinal plant
Singultive:	Tearful
Sireneal	As beguiling as the singing of the Sirens, which enchanted sailors to their doom
Skinking pots	Vessels for pouring liquid
Smaragd	Emerald
Smooth	Surface

Smylax	Evergreen oak
Soffit	A ceiling or overhanging canopy
Solacious	Giving solace
Sorbs	Service trees (<i>Sorbus</i>)
Spalt	Brittle
Squadrato	A square i.e. the instrument used by stonemasons
Statary	Established
Stillicide	The edge of the roof from which the drops fall when it rains
Stilypode	The base of a pillar; from Greek <i>podo</i> - "foot" + <i>stylos</i> "pillar".
Strain	To squeeze gently or embrace
Straitly	Tightly
Strakes	Sections of a cartwheel tyre
Stralets	Lightning-bolts
Strangule	The shank
Stringhalt	An ailment of horses which makes their legs jerk spasmodically while walking
Stypets	Uprights. The original Italian is <i>stipiti</i> , which in modern Italian means "door-jams"; derived from Latin <i>stipes</i> , "a post or support."
Suasivious	Persuasive
Subject	Placed underneath
Swift	A newt or fast-moving lizard
Synary	Symmetrical
Tabor	A drum
Tessellature	Tilework or mosaic
Thalassic	Sea-green
Thiades	Followers of Thia, a nymph said to have been from the Castalian spring near Delphi.
Torrule	A convex moulding
Torus	A large convex moulding, of semicircular or similar section, used especially at the base of a column
Trabet	A beam
Trammel	Braids
Triens	A third
Trietery	A festival celebrated every second year.
Trochil	A concave moulding
Umbriferous	Shade-giving
Umbriphilous	Shade-loving
Uncouth	Unheard-of
Undiculation	A carving of waves
Unduls	Wavy ornamentation
Unduls	Wavy lines

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Unexcogitable	Unthinkable
Vair	A bluish-grey fur.
Vambrace	Armour plate for the forearm
Venereous	Of the Goddess Venus
Venery	Hunting
Verticules	Whorls
Vinca pervince	Periwinkle
Wainscot Oaks	Large, slow-grown oak trees
Wallowish	Sickly-sweet.
Warrener	A gamekeeper, specifically one who preserves rabbits.
Wilsome	Trackless, where one would get lost
Xesturgy	Polishing
Zophor	A border wherein divers things are graven [RD] An ornamental architrave or horizontal beam [TN]