

[frontispiece]

INTERPRETATION of the METAMORPHOSES of *Publius Ovidius Naso*.

All that pertains to the promotion of a righteous and honourable civil life. Most useful for Painters, Poets and Amateurs of Art, all brought together and arranged for instruction.

*By Carel van Mander Painter
Kmander Inventor JMaetham Sculp
on behalf of PASCHIER VAN WESTBUSCH Book seller.
At HAARLEM 1604
With Privilege*

Extract from the Privilege.

Year 1603, 19th of July, the Lords of the States of the United Netherlands consent and agree that *Passchier van Westbusch* alone, Bookseller of Haarlem, may

print publish and sell the Schilder-Boeck in Dutch and other languages within these United Provinces for the period of the next eight Years. Included in which is the Interpretation of the *Metamorphoses of Publius Ovidius Naso*: And with that the Depiction of Figures. Prohibiting and forbidding anyone, whosoever he be, from reprinting or otherwise copying or distributing the aforementioned Schilder-Boeck, in part or whole, within the aforementioned period, in the aforementioned United Provinces, without the consent of the aforementioned *Passchier*. The penalty for any Instance of the above the sum of 300 pounds of 40 groten. As further attested by the Act thereby passed in The Hague, Date as above.

Signed,
N. van Berckost.
By Order of the same noble Estates.
C. Aerssens.

*2r

To the worthy and noble Gentleman, Mr. Gedeon Fallet, Secretary of the City of Amsterdam, and Public Notary, my excellent Lord and good friend.

It is credible and it is true what the most learned Philostrates of Lemnos said: they offend against the veracity of histories and the teachings of Poetry, who neither embrace nor value the Art of Painting, since together they all strive toward the same end, providing us with examples and accounts of the deeds of virtuous famous Men. This opinion is granted sustenance by the consensus between Simonedes and Plutarch that Painting is silent poetry, and Poetry speaking painting. For in the same way that the Painter reveals what has happened in the past with colourful Brush-strokes: so, too, with beautifully expressed arguments and choice words, does the Poet: for they differ merely in their material of representation or depiction. So it is that the Writer, the course of his narrative expressed in a proper manner, is to be thanked neither more nor less than the Painter, who sets his piece before us with beautifully constructed and affecting figures: by which it is apparent that they pursue the same end. And even though one of these sisters, these daughters of Nature, was born dumb, she was not therefore thought less attractive, nor was she despised: for too much chatter did not appeal to the wise Greeks. They delighted in short pithy statements, and in sweet thoughtful silence too, which they would not have interrupted except with words which improved upon it, or which were more worthy of their time. They also thought it good sometimes to respond with a nod, or the wrinkling of the brow: for as their Poet Euripides said,

Silence is the response of the wise.
{Euripides, In a Fragment from an Unidentified Play}

Communicating ideas by means of pithy signs was greatly esteemed by them, as one variously finds described and accounted to have happened: such as, among other things: dogs being raised in different ways by Lycurgus, Heraclitus' handful of ground flour, the wooden arrows of Scylurus, the seal-ring of Alexander on the lips of Ephestion, and Tarquin's Men's heads. And in particular it was wonderful how the mysteries of Egyptian wisdom were represented by means of symbols without the use of letters: they erected a tall, flame-like stone needle or shard to honour Apollo into which were carved all the characteristics and virtues of the Sun, that is its heat by means of a Torch, its swiftness by means of a Bird, its power by means of a Lion's head, its causing of fruitfulness by means of a full cornucopia, and suchlike emblems. Thus our dumb Art of Painting is like a certain Maiden who from birth could never give expression to her feelings in speech, but who readily knew how to make herself understood, and frequently with such a profound and deep intelligence, that it would not have

*2v

shamed her speaking Sister. Bearing in mind, therefore, the wholly sibling relationship between these two, I include in my *Schilder-Boeck* this, my Interpretation of the transformations of Ovid (as its appropriate companion): so that, among other things, the Painter can make sense of his own painted Ovidian narrative, and know how to explain it to others. Now Ovid, Virgil, Horace and many more Poets honoured in times ancient and modern stand forth and shine like bright-burning lights in Italy, that bountiful-in-Art garden of the Hesperides. The Italians furnished me with the materials for this, my work. Italy comprehends the remains of those, the fame of whose names is ordained forever to sound forth. Italy comprehends the Imperial capital of the world where, in former times, poetry had golden wings, and where yet stands the high Academy of Painters. Italy comprehends many of the Rivers, Springs and pools of the Nymphs which Swan-voiced Poets have made famous in song, in fancied transformations. Italy, Lord Gedeon, is also the land where Lucina first brought into the light your Excellency's nobly-descended Ancestors: on account of his high-minded zeal your Excellency's Grandfather Saladini, known also as Lord of Murra and Pocapallia, was the cause that Your Excellency's Lord Father, leaving Italy and coming to our Belgica, on account of a pure and legitimate ambition, accompanied by the ten Muses, and given a friendly hand by virtuous Minerva, was welcomed and taken in: there, like another Chiron, he shaped, cultivated and nourished the minds of many young Achilles, and taught the excellent Art of Calligraphy. In which noble profession Your Excellency has himself become so accomplished that in the Year 1590 in Rotterdam, at the celebrated Battle of the Quills or Pens, you were the victory-deciding Tmolus, or wise Judge. I decided therefore, for all the aforementioned reasons, (and knowing too that your Excellency, whenever Time allowed him free rein, being a beloved foster-child of the Muses, produces poems worthy of the Cedar in more than one language) and thought it good, and boldly resolved, to come and offer your Excellency this my collected and collated interpretation and exposition of the Poems out of the fifteen Books of changeable things by Publius Ovidius Naso, the amiable Sulmona-born Italian Poet. In the hope that your Excellency, turning his back a while on his worthier, higher and graver concerns, will look around and be so good, in observing my well-meaning intention, as gladly to accept them with a smiling brow, and receive them as a token of my loving affection. So as not now to burden your Excellency with further explanations, nor to be troublesome, this is intended to no other end than simply to beg you to accept these my efforts in good faith and to wish that the Almighty will graciously protect and preserve your Excellency, and grant you success, all prosperity and health. At Heemskerk, at Sevenbergh house, on the 14th of March, 1604. From myself

Your Excellency's well-wishing servant and friend,

Carel van Mander.

*3r

Preface.

When in unfamiliar Lands foreign travelers encounter skilful masonry or beautiful buildings along their way, be they Churches or common playhouses, built high and set close together, they long to know what excellent noble works and decoration lie within, they peep through windows and cracks and apply to the inhabitants to obtain an answer: for in the hearts of Men there is a compelling desire to obtain knowledge and understanding of the truth, and especially of pleasing or useful things that are hidden. For which reason ancient artful Poets and philosophical Men concealed their precious knowledge and wise learning

(earned with much effort) beneath exquisite veils, and kept them hidden away, so as to make others eager and hungry for them. Such costly fine Gems should not be trampled and soiled by the dirty feet of oafish, rough and worthless folk: common people are usually so stubborn and nasty in the opinions they hold, that they mockingly condemn the most valuable and praiseworthy things in the World, especially if they find they are readily or easily come by: but straight away profess great respect and admiration for what is difficult and obtained only with much effort: so whosoever can wisely avoid this common error is not to be rebuked by ill-considered judgment. This, then, was the reason that much lofty knowledge, of natural as well as Divine matters, and extremely necessary instruction, was concealed inside stories by learned and skilful *Poets* who were (as was believed) spiritually inspired, and compelled by a hidden power, as if in a fury, or distracted, to produce their verses and poems. It was also on that account maintained that no Person could become a true *Poet* by birth, but only those elected and chosen for such eloquent sweetness. Which is why the Arcadian *Thyrsis* sang:

*Thou Arcadian Shepherd folk, crown with ivy
The would-be Poet. {Virgil, Eclogue VII, 25}*

when speaking of someone born to be a *Poet*. Elsewhere *Menalcas* sang:

*Divine Poet, your poem sweetly draws me in,
As does weariness into a soft sleep
In the grass. {Virgil, Eclogue V, 45}*

For these ancient *Poets* were Sacrificing-priests to the Gods, holy prophets, interpreters of mysteries, attentive and extraordinarily learned Men enormously respected by great Kings and Lords, to whose children they were usually School-masters, into whose tender ears they poured their engaging humorous stories of honeyed instructive reasoning, and lessons that fed knowledge. As when the wise *Plato* desired in his Republic that Mothers and Nurses of children and nurselings should recount choice sayings, and by that means

*3v

seek to shape their minds with as great a care as, with their hands, they did their bodies. The writings of the *Poets* were respected and held up as if they were Divine oracles, scrupulous City Laws, true and certain judgments or noteworthy verdicts. And bodily food was deemed no less needful than their poetry: the most engaging praise of virtue and of virtuous forefathers fired breasts to follow in the path of virtue: they were driven also by grave warnings showing them the contemptible vicious error that led to grim punishment in Hell's stinking darkness. And so it was that Poetry, wedded to and joined together with the joyful Art of Song, taught all the philosophies and Arts: and having greater force than bare un-measured and un-embellished words, *Poetry* was the Mother and Nurse of a happy and successful prosperity for all. Indeed, so much so that I am prompted to declare that wise Poetical compositions, profound and thoughtful poems, have outstanding powers, real and useful, for while pleasing the ear they caress the heart, and Men sweetly conceive their ideas better, moderate their thoughts, tame their desires and cravings, temper their senses, still their emotions, organize their spirits, smooth their manners and, at last, heal the sicknesses of their Souls: so that healthy and pure in intention, word and expression, and armoured with innocence, they make their way Manfully, unshaken and undisturbed, past the dangers of a thousand tempting dens of thieves, and through the murderously dark pathways of this World, so as eventually to arrive at the spirit-freeing Soul's rest. It is remarkable to observe that the Almighty has proved to be a generous and kind God not only to the Jews, but also to the Pagans and all the World: in whom, without

distinction, all peoples not only live, but by whom they are also wonderfully guided, so that so-called lawless and uncircumcised Men prove to have the Tables of the Law inscribed in their hearts, and are a Law unto themselves, witness their listening and attending to their feelings and thoughts both guilty and innocent, and their mastering of them, so that by means of modest and pious steps they straight away fulfill God's Law from an inborn goodwill, by Nature. Who then will be surprised that such sincere doers of good were also eloquent, and that they bequeathed in writing to their successors virtuous and worthy lessons? The forms of the imagined and fabled poems are various, and named after their inventors, or after some place, such as Aesopic, Lydian, Cilician, Sybarian, and Cypriot. A certain *Aphthonius* divided them into three kinds: Rational, Ethical, and Mixed. The rational, when fictionalised, takes place between reasoning Human beings: The instructive or edifying takes place among or deals with unreasoning Beasts: The mixed when Men and Beasts converse or treat with each other. There were also the forms bound by Laws: among these were included Comedy and Tragedy. In his *Poetics* *Aristotle* distinguished Aesopian from Libyan fables, saying that the Libyan dealt with Mankind, and the Aesopic with beasts. Now *Ovid*, the sweet-flowing Poet, followed several Greeks, *Dorotheus*, *Evanthius*, *Heraclides Ponticus*, *Silenus* of Chios and others (whose

*4r

Books Time and Old Age have long since ground away) who had written and produced, among many other works, strange fictions recounting how the body became transformed into various shapes. This Book, divided into fifteen Books, has been published in our language in Print in prose for a few Years: many have not known what to make of it, other than to mock it and to condemn it as thing of no worth, saying, that it was all lies and not worth reading: the tough shell has become so difficult for them, not being sharp-toothed enough to bite through to the nourishing fruit. It sounds too strange and new to their ears, that Men should be turned into animal forms, and voices come out of Trees: as from the tree of *Ceres*, *Heliades*, *Dryope* and others, and that they should have followed the music of *Orpheus'* harp: it seems too unbelievable. Nevertheless one reads in the most creditable scriptures that Trees speak and go forth to anoint a King and find the Bramble willing, although the Poplar, the Fig Tree and the Vine refuse. Elsewhere the thistle sent to the Lebanese Cedar concerning his Daughter: but the wild beast in Lebanon passed by and trod down the Thistle, which was a Divine prophecy, revealed to *Amaziah*. One also reads that the Trees of the Forest and the Waters of the Sea talked to each other, in order to do battle with each other. But how rarely is it related so excellently and so richly by a lofty spirit, and described for us: Cottage and Temple with all their contents, trimmings, Altar, metal Throne, Priest with all his attributes, strangely shaped forms of revelations, sights, dreams and likenesses, lights, fires, counsellors with bulges full of eyes, fiery beasts with hands beneath double wings, and a Beast with a Man's face full of eyes before and behind, many-horned Animals, many-headed Dragons, Grasshoppers with a Man's face, a Woman's hair, a Lion's teeth, a Scorpion's tail, wearing armour, crowns, rattling wings and, like a Horse, ready for battle: This would be a really remarkable Grasshopper to look upon. Who would believe that such things were ever to be found? Were one to include here the Theban *Sphinx*, the Harpies of the Strophades or the Lycean *Chimera* they would hardly seem so strange, nor so many-formed. One must therefore consider, then, what else is implied and is being suggested. As the word of God is elsewhere represented to us by means of a seed, fools by a path, the inconstant by stony ground, the greedy by thorns, the Godly by good land, the World by a Field, Angels by Reapers, Judgment by the Harvest, Hell by the Oven, Heaven by the barn, the good by the Wheat, the evil by weeds and also by Sheep and Goats: evildoers were also called Dogs, *Herod* a Fox, *Nero* a Lion, the unrepentant Ephesian gainsayers wild Beasts, and seducers Wolves in sheep's clothing. Why does anyone find it so strange or novel that the Poet

makes cruel Men Lions or Wolves, voluptuaries Pigs, the lecherous easy-going Rivers, obdurate Men stones, mountains of the proud, those who slander God

*4v

Bats, Spiders, Frogs and Monkeys, chatterers into Magpies, and tale-bearers Weeds: as *Ovid* does in his Book of Changes: There, boldly, with great attentiveness, all the characteristics and the many-coloured fictions are linked together with greater Art: things that the Greeks liked so much that they translated this Book from Latin into Greek. And since we commonly call it the Painters' Bible, because many Stories were painted from it, I had also long desired to see an explanation or interpretation of it, or to see whether the beautiful hidden lessons could be brought out of dark *Chaos* into the light of *Phoebus*, and was waiting and constantly looking about for someone learned who, being competent in our language, might be willing and capable of doing it: but I found our Flemish {Matthijs de} Castelein's saying all too true, that such bosoms are too tightly closed and bound. But I know that they are devoted to loftier concerns, attracted to and transported away by matters that are foreign to us, and that they are not anxious to unlock the Muse-Goddesses of *Minerva's* Church to us Germans with their Achaean and Latin keys. Seeing this, with as good a will as possible, and with all of the tools that I could discover, I took pains to reveal the valuable hidden treasures, wishing to be of service (as best I could) to our Netherlandish Readers, and noble Art-loving spirits. I have employed (as I believe) a somewhat deliberate caution in the interpretation of these *Metamorphoses*, and avoided whatever I considered (from others in other languages) to be inappropriate, that is to say, elevating these Pagan Fables in a spiritual manner and having them hint at Christ: for these things have neither any similarity nor affinity: The Poet did not know anything of *Christ*: nor did his fictions serve to proclaim *Christ* as has been written: We have not imitated these fine Fables, rather we proclaim to you the might and the coming of our Lord. They are most helpful (as has been said) for the improvement of morals and for guiding Mankind towards an upright, virtuous, honourable, civil life, and for instruction with regard to other natural things, but they can be made to go no further. I have often used the following method, first to tell the story upon which the Fable is constructed: next, {to say} what is implied in a natural sense: and finally, {to offer} didactic and edifying interpretations. And wherever I come across some name of the Gods, or any other of note, I relate their descent, their life and whatever is to be said, understood and learned about them: but I have not repeated the Poet's text, which you can read for yourself, and thereby see what is meant. Out of consideration, in relation to some Fable which is told far and wide by the Greeks or others, the Poet cuts it short, so as not to repeat something said by another, or which was commonly known by all. In such places I have been forced to discover these things and to relate them more fully, so that it may the better be understood. Finally, I believe that I have made so many disclosures and revelations that the foundation and significance not only of these Books, but also much other Poetry, will readily be grasped and understood, something that is neither without utility nor barren of much edifying

*5r

and good instruction. Now, having thus proven my worthy intentions for the general good, far beyond my own slender abilities, and having expended so much of my costly, indeed irrecoverable time, and having employed so much effort and trouble, the pains of my labour must be assuaged, healed and set aside, I find myself most hungry, and desirous for the general end result of work, which is to say wages, reward or thanks. Which payment I now require and command, wishing that it be speedily done, and that it may become an obligatory and hereditary Charge, that earns for those who pay it enormous increase, and that the interest

might grow and provide: that is, that one and all (myself included) should be so very astonished, as if struck on the head, to see the Law of God and faith set before his eyes like a bright shining mirror of instruction by a Pagan Poet who was superficially considered unchristian, obscure, blind in his understanding, estranged from the knowledge of God, and without God in the World. (I declare that) everyone, even if higher wisdom or worthy exhortation had never penetrated the hard skin of their hearts, nor moved them to a most needful reflection, so as to see things productively, then this might help and serve to soften the heart and to be an honest guide, and a former of morals, for the absolute health of the soul, so that they, being metamorphosed into a much better shape, or being recreated, could wish for no higher regard in the eyes of the World, than the life of an upright, proper, decent pious man, with a good name, honour and a praiseworthy reputation, and inwardly enjoy the most delightful sweetness and pleasant sensations of untroubled, cheerful, good, happy and peaceful thoughts: for this is the sought-after and calm haven of the soul, entirely cut off from the insane, crazy multitude of baying, ravenous Scyllian Dogs: and this in addition, that in this restless, difficult, burning hell-like Earth, there is a proper *Elysian* field of the *Poets* where the souls of all the virtuous benefactors of the Fatherland, and Godly *Poets* enjoy themselves and play, and where there are a thousand delights. This is the Olympus of the Gods: this is Heaven, where the children of the Gods are raised and the Constellations are to be found. This is the banquet of *Jupiter* where *Ambrosia* and *Nectar* overflow. Hoping then for such payment, as was previously stated and stipulated, I allow my labours to be shared by all, which I gladly entrust and submit to informed judgment and improvement, and to any other unpleasant criticism. Farewell.

*5v

ODE, or Song, to the Rich-in-Art Carel van Mander, regarding the good deed he does our Age with his explanation of the Book of Changes of Publius Ovidius Naso.

All must declare, Van Mander,
That thou reveal'st thyself to be excellent and good,
That thou art as charming as the flowers,
One might rightly say: as useful as Gold.

What would'st thou not do for the good of
People of spirit, and what delight
Shalt thou bring to the sons of Art
Who dwell in the Empire of the senses?

I can think of nothing better to compare
Than an orchard beautiful and lush
Set in the sensual world
Full of fruit-bearing trees:

And if here one plucked
A beautiful cherry, and there tore off
Ruby-red apples, or yellow pears,
Then one would not yearn for honey.

At one moment, by means of the brush, thou pleaseth
The eye which craves thy painted figures,
And then at another, thou scratch'st the itching ear
With the pen of *Phoebus*, writing poetry.

And so thou delight'st with joy
Both of those senses, which surely seem
To be the most human of the senses,
And closest to the Soul within.

But most of all thou produc'st
A new fruit, which sprouts from thee,
And gives a delightful sweet pleasure,

Even to the Soul, which tastes of it.

When thou drag'st into the light for us
That which was previously so deeply hid,
In the foundations of these most obscure Fables
That ever the wit of *Naso* invented:

When thou set'st the true meaning
Which was darkly buried,
As if beneath the dark waters of hell,
Plainly before our eyes.

For which thou ought'st to be due
No less thanks than *Naso* himself:
And you would fall far short of your dues,
Were I to withhold from you equal praise.

For if someone placed a most beautiful jewel,
Inside a velvet case
And locked it inside a trunk
And cast it into a dark hole.

Should the person who revealed it to you,
Receive from you less gratitude
Than he, who first wrought it
And gave it its beautiful form?

It would be unjust: for surely had it not been
Revealed by him, then certainly no one would
Have gathered any more pleasure from it
Than if it had never been made.

What thou do'st, *van Mander*, is as if
Thou wert to unfold for us whole and entire
A sheet from a thick roll,
Or sheets crumpled up, one after another,
Within which a beautiful Art of Painting
Hides away her sweet grace,
Thus thou unfold'st *Naso*,
So that we can see into his depths.

Thou bring'st forth for us the costly gold,
Which lies buried and stored
Hundreds of feet deep in the lofty mountains
Perhaps as far down as the gates of hell:

Nature has cooked it well there,
But does not however relinquish it readily:
And what would be the good of all these treasures,
Were thou not able to grasp their usefulness?

I declare, and it is indeed the truth,
That you deserve just as weighty a measure of
Gratitude and praise, or indeed even more,
(As I further declare),

Because that thou explain'st these mysteries
From this weighty Book,
And pull'st aside the black canvas
Beneath which it all but suffocated,
[More even] than is deserved by *Naso's* true friends,
When they were concerned on his behalf,
When *Naso*, the Father of this Book,
As a traitor

Suffered impatiently
When condemned to exile
Sent away to the cruel Black Sea,
Full of pain and heart's tears,

According to him the cause of this had been
His witty writings, all the bag of

Bark that he had written,
Yes these, he went to throw into the fire,
And desired that *Venus'* crippled Husband
Would destroy them for him,
At which his friends yet saved them
And so they were thus preserved down to our time.

More thanks *van Mander* anyway
Are due to you, I still say,
Or at least not a hair's breadth less
Than to them, from all the children of Art.

For they protected the nut
As if from ruin and from its death,
Thou make'st it that we enjoy the kernel,
Removing for us the problem of cracking it open:

They preserved the Grain,
And saved for us this good corn,
But thou, *van Mander*, mill'st it
And make'st it so that we could bake bread with it.

Far better than grain is bread
The kernel much more useful than the nut:
Must not therefore *van Mander* also be
Praised so much more in this work?

A.V.M.

*6r

On the Interpretation of the Book *Metamorphosis* by P. Ovidius Naso, by Carel van Mander Rich-in-Art, Sonnet.

*Everything that Naso described ingeniously and profoundly
Is handled so well in your explanation, van Mander
And carried out with such clarity of understanding,
So completely handsomely and edifyingly:*

*For which thou art worthy to be exalted for evermore.
Where is your like in any country anywhere?
In invention in Art you everywhere wear the crown,
And in painting, too, all must award you the prize.*

*Famed everywhere art thou, on account of poetry and also dramas,
Already thou wear'st three Wreaths of the victor's kind,
And yet more is merited, by all right and reason.*

*Rest now, van Mander rest, and live unburdened,
Your art, your art is now sufficiently well-known,
You may freely walk into the fields of joy with three Crowns*

Reason wins.

I. Duym.

Sonnet.

Oh seeing being, slave to alteration's unbeing,
Who learn'st closely thy first lesson in golden letters,
And now await'st, with eyes sleepily blind, the fruit of peace
Revealed by the Far she-guide, to taste of your recovery.

Ay, this vanity flees, humbled you are free to read
The anciently-dark newly-clear Book of *Ovid*, by *Mander*, perfectly,
With reason's bright glasses: thine eye accustomed to seeing
What it means, then will this be commended by thee with praise.

But Painter, Orator, you require no such advice,
The book's clarity, usefulness, loveliness, recommend it enough:
Thou see'st how it bursts forth, through thickly piled clouds,
The beautiful young Harpist, with *Minerva* and liberal *Muses*,
Who crown him joyfully with the honourable Wreath,
Indeed, they advance your fame on high in the life eternal.

Purity crowns love.
I. Targier.

*6v

Sonnet.

*Ancient wise Minerva has illuminated for youth
The ancient dark invention, brought together by ingenious Nature
As reason, work and will: so that the dark clouds which
Oppressed almost every eye have now completely disappeared.*

*Such fundamental clarity reveals right behaviour and nature,
To which our Mander has been a friend since his childish legs
Laboured and ploughed, through sharp thorns and stones,
For every Art-loving fruit: for he gives us the famous*

*And useful Book of Change of Ovid in our language,
For the benefit of Young and old, upon whom the beams
Of the Art of Painting and Poetry have shone, and shall shine.*

*Therefore your praise will continue forever undying
To the height of Heaven: for whoever has best served the people
In the improvement of the eye, how could their name diminish?*

Each shows improvement
I. Detringh.

Sonnet.

**On the Book of Change of Ovidius Naso, set forth
By**

Come thou, who until now hast understood nothing,
As thou sat'st poring over the writings of the Poets,
Reading their superficial meaning, and therefore misunderstanding them,
Eschewing their tale as nonsense.

Let'st thou now read the Book of Change of Naso's writing
Van Mander sets it forth with clear explanation,
Allowing one to understand change and being, the
Nature and identity of everything clearly laid bare.
Mark that the explanation is for the increase of your comprehension,
As the right means and good to teach correct understanding, it is
Not only Ovid's writing, but it is another's, too.
Direct thy thanks to the mediator for a grateful return
Everything you are taught hereby, conduces to your honour
Rightly understanding all things, honour thou that judgest freely.

True in love.

*7r

**On the Interpretation of the Changes of Publius Ovidius Naso,
Sonnet.**

With justice may this book be called the Book of Change,

*For Ovid wrote of nothing but change,
Of Man, beasts and fruit: also how nearly everything
Has changed its form, from one thing into another.*

*And even more now, since, now having
Flowed through Mander with such particular force,
Each reshaping seems as if it were begun again
And done once more anew, as Naso made plain.
For in the hearts of many Men it was merely nonsense verse:
But on account this sweet bedewing, everything is put right,
And mistaken understanding is arrived at a good outcome.*

*So everyone who is initiated herewith in Art
Demonstrates their improvement more and more by means of his help,
So that like the Pelican, Mander endures immortal.*

Hold your tongue

Sonnet.

*From Carel Mander's stream one sees fresh water flowing,
He has set forth the *Metamorphoses* instructively:
And brought into the bright light what was darkly expressed by
Some noble Poets, most useful for instruction.*

*Even though Poetry seems but fables and idle dreams
Its proper sense is now manifestly displayed,
So that useful benefit for all is now set forth,
And can be taken from his instructive Book.*

*So true Art-lovers, be grateful for Mander's flood,
And with the tiny Bees you will suck the sweet honey:
Avoid the evil venom of Spiders that teach all iniquity.*

*If their heart is impure, then their soul is also impure.
The pure are entirely pure, the good wholly good.
He is wise, who can direct all toward the best.*

It goes as God wills.

*7v

On the Interpretation of the *Metamorphoses* of Pub. Ovidius Naso, by Carel van Mander, Painter.

Sonnet.

*Here, by a sweet Flemish Poet, the embellisher of our tongue,
Is deliciously prepared the Artist's feast of joys,
Wrought and completed according to the wish, the wish of many a spirit,
Who had been unwittingly obliged to remain in blind darkness.*

*He wandered at ease through Naso's tall crop:
The hard bitter nut, which all feared,
He bit through and gave us here the best of
The sweet seed: everyone can make sweet food from it.*

*And finally, as a fruit, he produces most commendably
The proficient Depiction of beautiful Figures.
Poets in general like to be paid with civility.*

*This most serviceable work, Mander's flowing Pen,
His Art employed for your assistance, searches the sensible and
It will crown his honourable head forever with beautiful Laurels.*

*I wish for the best.
Celosse.*

To Mr. Carel van Mander.

Sonnet.

*What spirit, what great intelligence must move in you, Mander,
That day by day more and more thou splendidly embellisheth Flemish!
Thou showest that thou art like that noble woolly beast,
Which lives not in vain, but supplies us with many benefits.*

*Of the Book of Change hast thou deftly given the Interpretation:
The Muses themselves (it seems) guided your Pen.
Such useful work shall never (however the Critic blusters)
Fall into Lethe and disappear: but live eternally with you.*

*For what Ovid did was not understood,
It was said often by many: but if they saw what you have done, then
Going into the field they would tread upon good master-herbs.*

*They are re-made by you, O Mander, such songs,
Thou dost clearly reveal the hidden Soul-mastery:
And so the Netherlands have two-fold reason to honour you.*

First understand well.

Charles Wijckhuis.

Damme.

*8r

Sonnet.

*Rejoice Youth of Phoebus at Mander's deed,
Which he has done here providentially for many uses:
For just as dark Night is changed into mighty Day,
So has he made bright the dark writing in every degree.*

*Observe this Book of Change, which Naso by means of his
Mighty learning first profoundly wrote for your benefit,
And note how clearly the hidden is truthfully revealed
By Mander, whose explanation everyone now better understands.*

*So it is that thou, who lovest the Muses, art now doubly indebted,
For his great labour, and numerous writings,
To thank him, with praise and honour, as is befitting.*

*For he has transformed the Book of Seeming-Lies beautifully
With the gleam of pure truthfulness, through keen desire and grace,
So that his name shall for ever be declared worthy of praise.*

Judge aright.

By A. Schepens.

Sonnet.

*That silvery flood, struck by the hoof of Pegasus
From Mount Helicon, and full of art has fortified
Weary Rhetoricians, is now diverted, and bourne via
The lands of the Peligni to our Haarlem's Spaarne,*

*By means of Mander's powerful current. So that the Muses
Now gather here in their choir: And give us a well-considered
Thorough Lesson, concerning the origin of the Gods, and their power,
Of Nymphs, and Satyrs too: and explaining Ovid.*

*And the interpretation of that, too: and additional embellishment
Concerning costume, and all things: and also what origins,
Characteristics, sense, and meaning they previously had.*

*So that at the last truly the whole treasure of the Poet
Is drawn together here, by this clear Mander stream:*

Therefore thank, honour, celebrate and praise him for ever.

Faith must endure.

*8v

Didactic Poem,

On Carel van Mander's interpretation, of the Book of Changes of Publius Ovidius Naso.

Ten thousand obscure words
Are not as highly esteemed
As five clear words of interpretation:
For whosoever speaks obscurely, in truth
He enlightens few people:
But whosoever interprets edifies everyone.
Many praise too the word of explanation
Which delivers him from the darkness

Of such sweet writing
By such an extremely learned Poet,
Which cleverly guided them,
To a deep understanding of what
Was considered difficult by most Men
And held to be nonsense-writing,
With neither use nor edification, and
Of which one did not understand the sense.

But now the Sulmoaen
Song is gone to Meulebeke
His Changes-Book that is there
Interpreted is revealed,
And now one shall understand Naso
Better than one had previously,
And not only his writing,
But everything else generally.

Thus one gives to Naso,
Because he wrote it,
Many commendations in his honour,
But Mander deserves them more:
Since this interpretation plants more
Comprehension into everyone than does Reason.
Thus Mander will have permanent praise,
So that his honour will forever increase.

See through to the foundation.

***To the lazy ready-to-correct Critic,
Sonnet.***

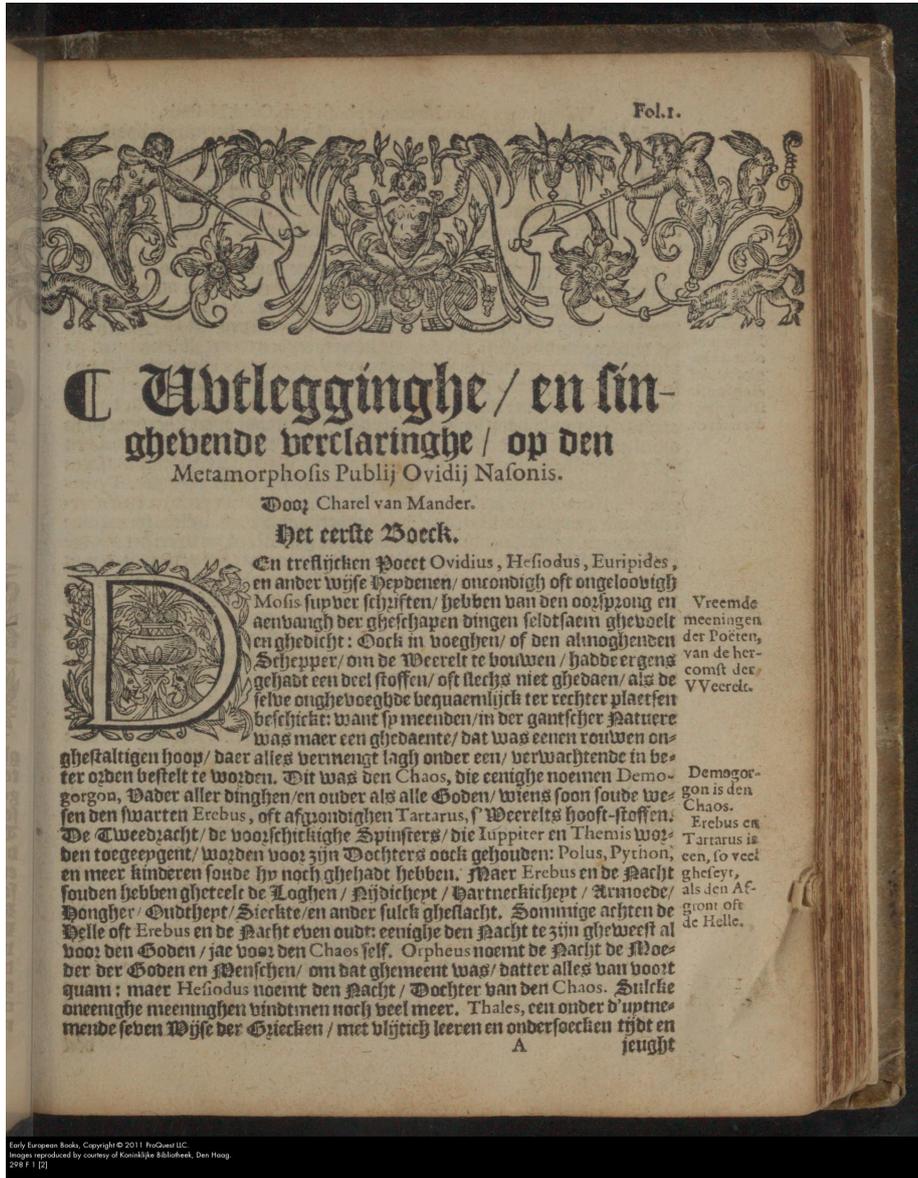
*What unpolished Iron, what un-licked Bear cub
Is this we have before us? is perhaps the question asked by many.
What advice do I then give? the times will not suffer it.
Consider me not innocent of this, and already mocked?
He would more if he could, Phaethon is once more arisen.
True it is, he failed in the skill of driving the chariot properly:
Though he had courage enough to attempt such a brave deed.
Allow that our failures be dressed with like fame.*

*Stubborn critics, thou must also consider,
That an all too high mountain lies between doing and saying,
Before thou makest a free mind fearful with your sharp comments.*

*Many have mouths enough to censure another's work:
But not nearly hands enough to do better themselves.
Speaking is merely wind: I much prefer doing.*

One is needed. {This last poem is by CVM, obviously ...}

1r



Interpretation and exposition of the meaning of the Metamorphoses of Publius Ovidius Naso.

By Charel van Mander.

The first Book.

The excellent Poet *Ovid*, *Hesiod*, *Euripides*, and other wise Pagans, ignorant of or not believing *Moses'* pure writings, seldom considered or wrote about the

origin and beginning of created things: [marg: Strange beliefs of the Poets concerning the creation of the World.] Nor, furthermore, whether the almighty Creator, in order to make the World, had obtained a quantity of matter from somewhere, or merely did nothing while it conveniently assumed its proper place unbidden: for they believed that the whole of Nature was but a single mass, that is, a coarse shapeless accumulation in which everything lay the one upon the other, waiting to be set into better order. This was *Chaos*, which some call *Demogorgon*, [marg: Demogorgon is Chaos] Father of all things, and older than all the Gods, whose son was black *Erebus*, or abysmal *Tartarus*, the World's first materials. [marg: Erebus and Tartarus are one and the same, which is to say, the Abyss or Hell.] Discord, the fateful Spinsters, related to *Jupiter* and *Themis*, were also believed to be his daughters: he was supposed to have had *Polus*, *Python* and more children. And *Erebus* and Night were supposed to have begot Lies, Envy, Stubbornness, Poverty, Hunger, Old Age, Sickness, and other like siblings. Some believe that Hell, or *Erebus*, and Night were as old as each other: some that Night existed even before the Gods, indeed, even before *Chaos* itself. *Orpheus* calls Night the Mother of Gods and Men because it was believed that she came before all: but *Hesiod* calls Night, Daughter of *Chaos*. One comes across many more similarly contradictory beliefs. *Thales*, one of the excellent seven Sages of the Greeks, having worn out his youth and his time with assiduous learning and research,

lv

arrived from Egypt in Greece with grey hair and wrinkled brow to tell the people that all things originated in the element of Water, supporting this with three arguments from evidence. Firstly, the origin of all Animals, semen, (he said) was liquid: therefore all things begin in moisture. Secondly, that all species feed, grow and are fruitful by means of moisture, without which they wither. Thirdly, that the fire of Suns and Stars is kept going by water's damp vapours, and as a consequence the whole world too. Which is why *Homer* called *Oceanus* the Father of all things. [marg: The wonderful beliefs of the Philosophers, concerning the causes of things, and the creation of the world.] *Anaximgh* {*Anaximander*?} said that things had been the way they are now throughout all time. *Anaximenes* said that Air, which was the Soul in our Body, and the spirit of the World, maintained both the one and the other. Whether these three Milesians proposed there was only one kind of matter, the writer does not say. *Anaxagoras* thought it impossible that anything could be produced from nothing: but said that the origin of all things were tiny identical parts, and that all things lay indistinguishably piled up: and that intelligence had identified them, and brought them into order: This suggests a workman for the stuff. *Archelaus*, the son of the Athenian *Apollodorus*, said the origin of the world was infinite Air, rarely wrought, compressed by fire and water. *Pythagoras* of *Samos* held that the cause of things was number and the agreements and equivalences between them, which he called Harmony. He supposed at the beginning numbers, one and two: one, the original thing and the most excellent being, which is to say intelligence, that is God: the other, passive and material, the World. *Heraclitus*, and *Hippasus* from the city of Metapontum, held that fire was the origin of all things because all things were made by fire, and come to their end in fire. *Epicurus*, the son of *Neocles* of Athens, said the origin of all things were small indivisible bodies, apprehensible only by reason, solid without any void, not born but incorruptible and eternal, having three characteristics, shape, size and weight. *Empedocles* of Agrigentum said that there were four elements, fire, air, water and earth, and two original causes or specific powers, friendship and discord: the one having the power to bring together and unite, and the other to divide and set apart. *Socrates* and *Plato*, Athenians, set out three causes, God, matter, and idea: God being the general mind: matter the beginning point, created for reproduction and corruption: the idea a body-less substance, existing in the thought and mind of God: and God being the mind of

the World. *Aristotle* believed the world to be without beginning, and consequently without end. *Zeno* proposed God and matter as origins, the one being the active cause and the other the passive, as well as four elements. *Pliny* said that there is good evidence and reason to assert that the World, [marg: Lib. 2, cap. 1.] which we call Heaven, which encompasses all things in its great circuit, is the eternal God, without beginning or end. He is all, in all, and the all itself: he contains all things within and without himself: being a product of Nature, he is himself Nature, who brings forth all things. [marg: Lib. 2, cap. 6. 7. 8.] Elsewhere he asserts that the Sun is God, and the Stars incorruptible. So even though the wise Pagans had many false beliefs, they were nevertheless not so stupid, that they

2r

attributed the creation of the World to several Gods. *Ovid*, (whom I shall call our Poet, since we are here explaining his Book of Changes) said, that on account of his benevolence God brought together the disordered heap, and from them established this differentiated, wonderful, and most desirable entity the World. [marg: ΧΑΟΣ. What is implied by Chaos.] Elsewhere, however, this difficult *Chaos* is nothing other than the Hebrew word *Tohu*, which the Latins express as *Inanis*, that is, coarse or formless, of which one reads at the beginning of the Creation. First our Poet relates the freeing of the elements, and the separation of other created things, such as Heaven and Earth's five zones, two near the Upper stars, snowbound and frozen, the middle zone glowing, through feeling the greatest force of the Sun, and two others again which are temperate. But it is especially worthy of note, with what instructive purpose he describes the creation of all-beast-commanding, splendid Man, [marg: Explanation and instructive description of the remarkable creature Man.] whose Godlike image shaped by God alone among the Beasts looks upwards, so as seriously, properly, and sincerely to reflect upon Heavenly and Divine things, for the guilty is reluctant to praise and thank his worthy-of-all-love good Creator, careful Awakener, Shepherd, indeed his generous, gentle, gift-scattering, gracious God. He also advised Mankind to keep its senses and thoughts far away from sinful attachments to base, wicked, forbidden and transitory things, and to rise up high to that which is virtuous, praiseworthy, and honourable, so that such an excellent figure and noble nature does itself neither shame nor violence by transforming like a beast into an unthinking being. For although when in exile he embraced impermanence, wandering captive to transient lower things, for a very brief and fleeting time, his highest interest and aspiration was to delight himself crossing, in his inner person, the unshakeable threshold of the eternal house of Olympus rich-in-rest: For just as he brought the intellectual Soul of Heaven to earth, he could raise the earth up again to Heaven. In his fables our Poet presents *Prometheus*, who was supposed to have made Mankind from clay, or earth mixed with rainwater: which is why we now need to know who this *Prometheus* is.

Concerning *Prometheus*.

Prometheus was one of the *Titans* (about whom more follows) and son of old *Iapetus*: who his mother was is not clear, whether the Nymph *Asia*, *Asope*, or *Themis*, or (according to what *Hesiod* says) *Clymene*, daughter of *Oceanus*: his brothers were *Epimetheus*, *Atlas*, and *Meoetus*: among other children he had *Deucalion*. Some say that in this making or sculpting of Man he took one part of all the elements and mixed them together in his work, and that he added the characteristics of some Animals to Men, such as the timidity of the Hare, the cunning of the Fox, the Peacock's craving for honour, the cruelty of the Tiger, the anger and courage of the Lion. *Propertius* criticized *Prometheus* in his third book, saying that he had expended great labour so as to give Man's body an

externally beautiful form, but had taken no care nor employed much effort, in order to enrich the Man's spirit with praiseworthy good morals.

2v

Some say that *Minerva* was pleased with his work, and that by means of her help he gained entry to Heaven where, seeing everything animated by flames of fire, and wishing to give life to his own work too, he went secretly and lit a stick at the wheel of the fiery chariot of the Sun and, coming back down, brought fire to the Earth, igniting the Soul of his Figure with it. [marg: Fable, why Humans grow old, and the snake yearly casts off its skin, and rejuvenates.] *Nicander*, a Greek Poet, said that in order to please *Jupiter*, Mankind brought him *Prometheus* the fire thief, and begged as their reward eternal youth, to live forever without growing old: which *Jupiter* granted them. However when they had set eternal youth onto a Donkey in order to carry it home the animal developed an extraordinarily great thirst, but that coming to a stream to drink there was a Snake who prevented him: and even though the Donkey begged compassion on account of such a great thirst, he would not allow him unless he made a deal. The Donkey promised to give all that he had rather than die of thirst. The Snake took him at his word, and so got hold of eternal youth: thus it is that Humans grow old and the Snake sheds its skin every year and remains forever young. *Prometheus* was supposed to have been the first to discover fire and to have brought it into use: [marg: Prometheus discoverer of fire, and all manner of Arts.] also the many Arts, by means of fire, without which scarcely any Art can be practiced. He brought people out of the forests and mountains, where they lived like beasts, and taught them to build houses, to understand the stars and the tides, the use of speech and letters, sacrifice and the practice of Religion. And some say that he tricked, or attempted to trick, *Jupiter*, using two Ox hides, the bones were concealed in one and the meat in the other, and they were given to *Jupiter* for him to choose, *Jupiter* took the hide with the bones, willingly or otherwise. For this, and for the theft of fire, he was bound to mount *Caucasus*, and his liver (which every night grew back) was daily pecked and eaten by an Eagle, who was the daughter of *Typhon* and *Echida*. Finally, he warned *Jupiter* by means of *Mercury* to free himself of his love for *Thetis*, for it was prophesied that she would bear a son that would be greater than his Father, and for this he was unbound and set free.

Now if one pays close attention to the fictions of the Poets, and seeks for great truth in them, one will rarely find it: for it is well known, that the World was not unpopulated, and without Humankind, up until the age of *Jupiter's* foes the *Titans*, when this *Prometheus* existed, who was supposed first to have made them from clay, [marg: Why Prometheus is called the Man-maker.] Now this *Prometheus*, is known as the Man-maker on the evidence of *Lactantius*, because he was the first to have made images or likenesses of Humans with clay. That *Prometheus* brought his earthen figures to life with Heaven's fire: In this he is to be compared with the wise Prince who with *Minerva*, that is to say, in the company of wisdom, as if fallen from Heaven and blessed with virtues, established in his Kingdom complete good order, Justice, and Laws by means of his rational upright King's staff or Sceptre, [marg: Meaningful and historical explanation of Prometheus.] establishing the proper practice of the Divine covenants, which is the Soul of plain ordinary folk who otherwise are nothing but foul slime, leading a coarse, unproductive, earthly life: but informed in this way by Godly Law, they obtain for themselves a peaceful, quiet and civil honourable life. As regards

3r

the Eagle, who pecked his liver, and was shot by *Hercules*, that is (so *Heroditus* says) historical: for *Prometheus* being King of *Scythia*, was imprisoned by his

people because he could not feed them: for the river, called the Eagle, was flooded, and covered the land, until *Hercules* passing by released the river into the Sea, and taught it to stay in its former channel: which is why it was said, that he killed the Eagle, and released *Prometheus*. That his liver was devoured by day, and grew back at night, means firstly: that God punishes whosoever does not respect Divine covenants, resists him, or disobeys his commandments, and tries to deceive him. Furthermore it is to be understood, that the bodies and spirits of Mankind, being tormented and wearied by daily labour and anxieties, are strengthened and restored again nightly by transforming sleep. That he was chained to the crag indicates: that the abode of the Soul's wisdom is established in the body which, of itself, having no understanding, is nothing but an unfeeling rock. The Liver is to be compared with the operation of reason, some claim it is the abode of thought and intelligence. It would not be out of place here to tell of *Pandora*.

Concerning *Pandora*.

The Poet *Hesiod* in the Book of works and days, *Hyginus* and others, relate that *Jupiter*, being displeased with fire-stealing *Prometheus*, and having him have his liver pecked by an Eagle, wished also to punish all the generations of mortal Men, and required *Vulcan* therefore to make a Woman from soft clay, so as to be a revenge on Mankind, worse than Thunder and Lightning. *Vulcan* set about it obediently, and made an extraordinarily beautiful Woman: for into her he put his utmost effort and art. When animated, given life and completed, she was given gifts by all the Gods and Goddesses: *Pallas* adorned her with her clothing, *Venus* with her girdle the *Cestus*, or some other ornament: *Mercury* gave her unscrupulous morals and charm. And because she was given gifts by each of them, *Mercury* named her the gift of all the Gods, *Pandora*: for *Pan* is all, and *Dora* gift or present. Thus he led her arrayed in Bride's costume to *Jupiter*, who gave her a box or jar locked full of virtues, vices and sins, and bade her accept nothing more: so he sent her to *Epimetheus*, brother of *Prometheus*. *Prometheus* is accounted to be prophetic, or wise in foresight: and *Epimetheus*, wise in hindsight, being therefore the Father of remorse. Although *Prometheus* had warned *Epimetheus* not to accept any gift from *Jupiter*, he forgot, and received this *Pandora* from *Mercury*, who married her to him. She had no sooner crossed the threshold than she broke suddenly the girdle which she had received from *Venus*, and which was Divine, and in its place came *Incestus*, that is, blood-guilt. She opened her box straight away too, and the virtues all flew immediately up to Heaven whence they had come, all except one, namely, Hope, which for the consolation of Man still remained in the box: although everyday it still does its best to escape, too. On the other side out flew all the vices, which spread everywhere across the World: thus did

3v

sin, all sickness, plague, and death, torment miserable mortals with endless suffering and slaughter, from which previously they had known no trouble. Now whether the learned wise Greeks by means of this fable wished to indicate that the first Woman was the originator of all Human suffering, I leave that to those who think so: Not desiring or intending to mix together pure holy Scripture with common or Pagan fairy stories. Some interpret *Eve* in this. But I say, *Vulcan* made *Pandora*, [marg: Natural explanation of Pandora.] that is, heat and the temperance of the air, which make the Year fruitful and plentiful: for as *Theophrastus* says, the heat of the Sun, and the temperate air, do more for growth and the plants of the earth, than all the labour and Art of Mankind combined. That all the Gods gave her gifts, so do the hours and days, or the elements, these give the Year winds, rains, and warmth, which serve as food for the seed. The Ancient Pagans used to hold a feast of Torches or Lights to honour *Minerva*, *Vulcan* and *Prometheus*. [marg: What is indicated by the feast of the

Torch runners.] There were runners with burning torches, which they then passed on to each other. This tells us, or signifies, that the course of this life of suffering is full of difficulty and trouble which does not end until the race of life is over: So we leave it to our Successors to argue and dispute about our Torches, to sicken, distress, and trouble their spirits. In short, they meant to indicate that mortal life is full of wearisome miseries, that foolish selfishness destroys anything good, and that a reasonable, virtuous, honorable Man must constantly fight an army or mighty crowd of adversities and troubles, and that he should place no trust in any of the World's accidents, sufferings or afflictions but trust only Hope alone. As regards *Prometheus* there are plenty more stories and natural meanings which will continue to be of use to us.

Concerning the Golden Age.

The Poets also relate how at the beginning of the World, in the reign of *Saturn*, there was a sweet golden Age. [marg: Interpretation of the golden age.] This can be understood to mean that through upright wise Kings and Lords, in the Countries that they ruled, Mankind enjoyed peaceful, quiet, and happy lives because good Laws were maintained, and unbending justice, represented by scale-bearing *Astrea*, as *Virgil* said in the fourth Eclogue called *Pollio*:

*The maid comes down now from Heaven,
And sweet rich Saturn also returns.*

Virgil named *Augustus* the author of this golden age because under his rule the people lived together peacefully and in greater happiness: the Poet said that therefore the rivers flowed with milk and honey, and honey grew upon the trees. Since our Poet mentioned *Saturn* we are obliged to discover who he was, and how it was that through him Men became the companions of the Gods.

Concerning Saturn.

Saturn was held to be the son of *Coelum*, or *Uranus*, King of *Crete*, who was imagined to be Heaven, and his Wife *Vesta*,

4r

the Earth: some however dispute who *Saturn's* Parents were. *Plato* makes him the son of *Oceanus*, and *Tethys*, that is, that *Heaven* and *Earth* conceived *Oceanus* and *Tethys*, and that from these came *Phorcys* and *Cronus*, or *Saturn*. One ought to know that there were two *Vestas*, [marg: Two Vestas, what they were.] *Saturn's* Mother, and his Daughter: the Mother, the Earth, and the Daughter, the fire of Heaven: she was also understood to have been the flame of fire in general, or so our Poet relates in the sixth of his *Fasti*. By *Saturn* they meant time, which was born of Heaven: for before there was Heaven, there was no time, thus wrote *Plato* in his Book *Timaeus*. The Poets say that he cut off the manhood of his Father *Coelum*, which signifies that there is but one time and that after this one there will be no more, and that there can therefore be no more *Saturns* conceived, noting that there is but one World and not many. *Saturn* had a brother *Titan*, who was very powerful and cruel and (despite being the eldest) he allowed *Saturn* to reign in his place, following the advice of his mother *Vesta*, and of his sister *Ops*, and of *Ceres*, who had no wish for such an angry and wicked *Titan* to rule. However this agreement was made with one cruel condition, that *Saturn* had to kill all his Male children, so that after his death the Crown returned to the children of *Titan*. This agreed, *Saturn* ruled peacefully and civilly. It happened that *Ops*, his sister and wife, bore him a son: it proves him to be an oath-bearing Man, but an inhumane and cruel Father: for in keeping with his promise he killed this innocent young child. Then in one birth *Ops* bore him a Son and a Daughter, the Son was called *Lindamas* {*Lisamas*? see below 6r.}, whom the Poets

name *Jupiter*, and one of the Planets, the Daughter they name *Juno*. [marg: Jupiter and Juno born.] Wishing to keep the son, *Ops* showed only *Juno* to *Saturn*, and gave *Jupiter* to be fostered by the Daughters of King *Milissus*, *Amalthea* and *Milissa* and there he was fed with Goat's milk, and honey, among the *Corybantes*, a warlike people, in some mountains in a corner of the Kingdom of *Crete*, now called *Candia*. *Ops* bore and concealed another son, called *Neptune*, [marg: Neptune born.] who would later be the God of the Sea, and who bears the name, so *Cicero* writes, because *Neptune* is frequently spoken of as a swimmer. Once more she bore two children in one birth, *Pluto*, and *Glauca*, of whom *Glauca* soon died, being alone shown to the Father, and *Pluto* was raised in secret. [marg: Pluto born.] The name *Pluto*, according to *Isidorus*, was given to him because the Pagans revered him as the God of Hell. The Latins called him *Dis Pater*, that is, Father of Riches. Some call him *Orcus*, that is, Toper: because the Earth drinks everything, and then spills forth again whatever it has taken in. *Titan*, realizing that *Saturn* had broken the oath and that Male children lived, was furious beyond measure, and accompanied by his children who are called *Titans*, he took *Saturn* and *Ops* prisoner, and also took back the Kingdom. [marg: Whence the Giants war against Jupiter was conceived.] Seeing this, the young Prince *Jupiter* came to the aid of his Father and Mother, with the aforementioned warlike *Corybantes*, or *Curetes*, by whom he had been raised. Then a hard battle took place, *Jupiter* overcame the *Titans*, and freed his Father and Mother from prison. From this battle the battle of the Giants is derived, or Titans against *Jupiter*, and the ascent to Heaven. Saturn now being released, and being warned of

4v

the secret about *Jupiter*, that he would take away the Kingdom from him, kill him, or drive him away, sought ungratefully to kill his liberator. *Jupiter* knowing this, arrived with a mighty force, and defeated his Father in battle, who then took flight into Italy: and because *Crete* is nearer the Sun than Italy, it was said that *Saturn* was hurled by *Jupiter* from Heaven into Hell. In Italy *Saturn* taught the people to fertilise, to sew, to plant and other good Arts, for which he was held to be a God. *Jupiter* took his Sister *Juno* to be his Wife, and conquered various Countries: though more on account of his spiritual virtues than by the force of arms, by revealing Nature's rare secrets, honest just Laws and appropriate morals that are most conducive to a peaceful Civil life, and other things most useful, serving greatly in times of need. So it was that, in gratitude, he was Religiously venerated by ordinary people, and worshipped. [marg: How it was Gods became honoured by Mankind.] And also, whenever he entered any Country he had them build Temples or Churches to him. So see, it was thus that Mankind came to honour the Gods, and everywhere he was called the God *Jupiter*: likewise after him all Kings had to be called *Jupiter*, and be honoured as Gods, and become worshipped, especially those who produced something significant for the common good. [marg: Why Pluto was called God of Hell, Neptune God of the Sea, and Jupiter God of Heaven.] Now *Jupiter* (they say) had two brothers, who also wanted their share of the Kingdom, so they drew lots. *Pluto* drew the region of the setting Sun, and therefore the Poets made him out to be the God of Hell. *Neptune* drew some Islands in the Sea, and was therefore called the God of the Sea. *Jupiter*, the winner, drew Thessalonian *Olympia*, and was called the God of Heaven: for the Greeks called this Mountain Heaven. Here I have briefly, and as plainly as I could, recounted the origin of *Saturn*, his lineage, and the origins of the Pagan Gods, so that one can know, of what People and Gods we have here to deal, and onto what, or from what, the stories are constructed and built. [marg: Interpretation of the decline of the ages.] That our Poet relates the decline of the Ages, which went from gold to silver, and thereafter to bronze and iron, is to say that Mankind, as a consequence of its Nature and character, is more inclined to deteriorate away from piety, all praiseworthy virtues, and good morals, and to degenerate into all manner of

evil, and wickedness, than to rise upwards to greater perfection and improvement in its life. And when (according to our Poet's poem) Mankind were fallen into the lustreless Age of Iron, proud fierce Giants arose, who heaped mountain on mountain in the hope of reaching Heaven: but *Jupiter*, disgusted by their foolish audacity, made the mountains tumble with his swift flashing thunderbolt, and gave them with a single death a shared grave. [marg: Instructive interpretation of the heaven-climbing Giants.] Now, these Poetical Giants should be understood as nothing other than proud tyrants, who with their puny mortal power presumptuously believe they can compare themselves or seem to compare themselves to almighty God, for which they are eventually blasted by righteous Divine anger, and are annihilated together with their pride. By these Heaven-climbing Giants (whose thighs and legs, according to the accounts of some poets, were twisted Snakes) are also to be compared with bold, God-despising, wicked Men, who never do any right thing: but take entirely to the twisting road, contrary to God and his commandments,

5r

like the Snake, who does not raise herself from the earth and proceed erect: but moves twisting and turning, these are killed by the wisdom of *Minerva* because they remain always in the darkness of Human ignorance, never raising their eyes towards this Divine light, which leads others to an honourable and virtuous life, and conquers all stupidity and wickedness. This is why *Minerva* helped *Bellerophon* and *Perseus*, lending them the Horse *Pegasus*, of which shall be related elsewhere. It would take a long time to recite the names of the Giants, their origin, and which Gods and Goddesses helped *Jupiter's* struggle, and which Giants were overcome by each of them individually, which would be of little use to us. Now the *Physicists*, or Natural Philosophers have their interpretation of these Giants, saying that there are winds imprisoned beneath the Earth which, finding no free escape, sometimes burst out in very high Mountains, erupting so forcefully that bits of Mountains and stones fly up to Heaven, as if they would do battle with it. This also is understood with regard to *Typhon*: for as *Strabo* relates in his fifth Book, they are the winds that exist and operate in the hollow sulphurous mountains in Italy and Sicily. The Poet says a new race of Men emerged from the blood of these slaughtered Giants, Men who resembled their forefathers and who were great despisers of God, inclined to every cruelty, indicating that pride is a cause of all manner of wickedness. We shall certainly need to relate more about *Jupiter*, so as to know what was believed of him, and other circumstances.

Concerning *Jupiter*.

Jupiter (as stated in the lineage of *Saturn*) was the son of *Saturn* and *Ops*, who was also called *Rhea*. That there were other *Jupiters*, two in particular, we leave them aside respectfully. We have recounted his upbringing by the *Corybantes*, leaving aside other accounts. For the Latins the significance of his name is helping or helpful Father, he is called *Zeus* by the Greeks which means the originator of life: the name helpful was given to him because of the much needed and useful things that he invented and produced for the support and comfort of Men's wretched existence. That he was descended from time, which is *Saturn*, is not so at odds, since *Jupiter* was held to be the Element of Air, as *Horace* in the first of his Odes accounts him to be, saying:

*There under Jupiter's chill
The Hunter is thoughtless of
His most beloved beautiful Bride.*

And elsewhere:

*The place hidden away hung around.
With clouds also wholly ringed about,
With a cruel Jupiter.*

Theocritus says in his fourth Idyll:

Now Jupiter rains, then is he beautiful and bright.

Also Euripides in his Cyclops:

*When Jupiter pours rain from above,
I make for the rocks, and press into the shadow.*

5v

And also Aratus says in *Phaenomenes*:

*Whenever the Skipper sleeps, he has most to worry
At the Jovian cold.*

Some call the Sky the eye of *Jupiter*, as among others *Hesiod*, who says:

The eye of Jupiter, which sees all.

Others much prefer to believe that *Jupiter's* Sister and Wife *Juno* is Air, and *Jupiter* the Heaven of fire, and that she is his Wife because the Air warmed by *Jupiter's* fiery power, and further helped by the heat of the Sun, begets many things and makes them grow. As we see nicely exemplified by the Poet *Homer* in his 14th *Iliad*, where *Juno* with borrowed girdle of *Venus* comes to lie with *Jupiter*, saying:

*Saying thus, he took his sweet Wife into his arms,
Mother Earth began to warm
And with the new Spring, to become everywhere new.
From her burst again many plants and flowers.
The Lotus plant bloomed red, the Saffron glowed golden,
The beautiful Hyacinth bloomed with purple hue.
Plants blossomed thickly, and soft, And together they rested
Embracing each other passionately in the lofty bed,
Here and there the great cloud shed rain
So that from above glistening increased
Many clear drops, and soft dew, so that
That all around the whole Mountain was sprinkled wet.*

There were Philosophers (as we explained previously) who believed fire to be the origin of all things: and it truly seems that heat is the Architect of Nature, or of natural things, those which grow upon the Earth, which are alive. [margin: *Jupiter* maker of all things.] *Homer* also felt that *Jupiter* was the maker of all things. Many also argued that *Jupiter* was *Aether*, or Heaven, calling him therefore Father, and the Earth Mother, that is why *Lucretius* says in his first Book:

*The rain falls into Mother Earth's lap,
After being dropped by our great Father Aether.*

Virgil, *Cicero* and *Euripides* were all agreed that *Aether* (which *Anaxagoras* called fiery Heaven) had to be the highest God, which must be *Jupiter*. *Augustine*, in the fourth book of the *City of God*, offered the Pagans a shortcut so that they would become wise and worship only the one God in place of so a

great number of Gods, since they might venerate *Jupiter* in *Aether*, *Juno* in Air, *Neptune* in the Sea, *Pluto* in the Earth, *Vesta* in the hearths of houses, *Vulcan* in the chimneys of Smithies, and so forth, but that God was nearly all the things that they considered to be Gods. Therefore whenever they worshipped a single aspect of God, they ought also gratefully to have included all of his characteristics and virtues. Now, in finishing with *Jupiter*, according to what one reads in some places, he was a wise King who, among other things worthy of praise, by means of good teaching he made the savage people stop eating Human flesh, as was also very much practiced formerly in the new World. He bore the Eagle upon his Banner in war

6r

so he was identified with the Eagle: and the thunderbolt, because the Planet-star *Jupiter* was the origin of lightning. On account of his transformations into various forms, we should understand the various emotions, and thoughts, those who are drawn to adultery and lechery tend to have: which is spoken of in another adjoining place. *Jupiter* died like other Men, and was buried in *Crete*, as witnessed by *Lucian* and *Epiphanius* (who saw his grave there). But *Callimachus*, in his Hymn to God, tells of his grave being prepared by the *Cretans*: though he seems to deny his death, where he says:

*The Cretans made most exquisitely the grave of their King,
But, Ye Godlike being, you are not there dead beneath it.*

Concerning *Lycaon*.

Now follows cruel *Lycaon*, Tyrant of *Arcadia*, who was so wicked that having *Jupiter* as a guest, he planned to murder him at night, for which his house was burned down and he was transformed into a Wolf. This fable seems to be taken from a story told by *Leontius Pilatus*: how the *Mollosians*, a people in *Epirus* now called *Albania*, had agreed a peace treaty following a long war with the *Arcadians*, called *Pelasgians*, whose King was *Lycaon*, the *Molossians* had given *Lycaon* a handsome noble Youth as Hostage. [marg: Historical explanation of *Lycaon* transformed into a Wolf.] When the time was up and *Lycaon* had not returned the Hostage the *Molossians* sent Envoys to demand his return and bring him back. *Lycaon* considered this demand for return a great impertinence and impudence, and being the cruel Man full of wicked pride he was, he was very angry, he had the Hostage killed and forced the Envoys to dine with him. Among others at the table, one of the *Arcadians*, was a Youth of great strength called *Lisamas*, afterwards *Jove* {*Lindamas*? see above, 4r.}, that is *Jupiter*, who seeing the members of the dead Hostage being prepared to be cooked as food, was absolutely furious at the inhuman cruelty, he overturned the table, gathered together a number of his friends, and fought and overcame the Tyrant, who fled with some of his people into the wilderness, laying waste and destroying with riot, killing everyone who fell into his hands. This is why it was said that *Lycaon* was transformed into a Wolf by *Jupiter*: because all bloodthirsty Men were called Wolves, as the Poet *Plautus* says in his comedy {*Asinaria*}:

*A bad Man is a dangerous Wolf to Man:
A good Man is a generous God to Man.*

His name in Greek is the same as Wolf: for *Lycos* means Wolf. His father was *Pelasgus*, son of *Jupiter* and *Niobe*, his mother was *Meliboea*, daughter of *Oceanus*, (or according to *Apollodorus*) the Nymph *Cyllene*, his daughter was *Callisto*, concerning whom will follow in another Book. [marg: Another reason for his transformation into a Wolf.] With a number of his children he was transformed into a Wolf because he killed a child on *Lycean Jupiter's* Altar, and was the first to taste blood. There are yet more stories told, such as that of

our Poet, concerning the murder of guests, in relation to which we shall seek to produce something instructive. [marg: Instructive comment on Lycaon.] It is well known that by means of such stories the Poets of old sought to teach Men to bridle and moderate agitation of the spirit, and to direct them towards graciousness, gentleness, and the fear of God: Indeed,

6v

they endeavoured to improve Men's lives in every way, and to fill them with all virtuous good morals: to that end they produced some curious old accounts of the Men of former times, that the Gods had sometimes visited Men in Human form and visited their dwellings in the guise of poor strangers or travellers so as to find out whether Men treated them equally, alike or the same, rewarding those by whom they were charitably received and punishing harshly the miserly and cruel who refused them accommodation, or wronged them.

The Poet describes the Flood which *Jupiter* made to come over the World on account of the wickedness of the Giants, and also their cruel arrogant race, and because of the extraordinary cruelties of *Lycaon*. It is astonishing how our Poet says that God intended that the World would later have to pass through fire, it would seem that his imagination was here compelled by a hidden force of truth. In the place of *Noah* he named *Deucalion* who, with his wife *Pyrrha*, alone were saved, of which we are also now about to hear.

Concerning *Deucalion*.

Deucalion (as previously stated) was the son of *Prometheus* and *Climene*, *Pyrrha* his wife was the daughter of *Epimetheus* and *Pandora* his true Cousin. This *Deucalion* came from Athens and built there a Church. It is claimed with certainty that he became King of Thessaly. It is said of him that he was a wise, upright, honourable and Godly Man, and therefore the son of *Prometheus*, that is, wisdom. On account of his virtue he escaped the Flood, which swept away all the wicked of his Age. [marg: What the Poetic Flood is based on.] Some say that when he was the Thessalonian King a great flood of water came, and that being very learned with regard to the stars, he saved the people, who were gathered by him on Mount Parnassus: upon which the Fable of the Poetic Flood would be based. Now for some the preservation of *Deucalion* and *Pyrrha* signified that the stern, sin-hating God generally punished the wicked: for others, his loving and benign affection for the pious: who, accepting it completely, endures a dreadful deluging stream of anguish, and ills of this suffering World, and should he not endure it then he will drown in it in misery and despair, be ruined or destroyed. Now since the Men who were preserved on *Parnassus* after this disaster, or who were still alive, were still very savage, uncircumcised and hardened, not knowing how Religion should be practised: [marg: Instructive interpretation concerning the Flood and the salvation of *Deucalion*.] And because they were taught and instructed by *Deucalion* and *Pyrrha* to live in a humane fashion, rationally and Religiously, it was said that *Deucalion* and *Pyrrha* had made Men out of stone. *Virgil*, in the first of his *Georgics*, seems to want to say by this that Men are much too stony, and too hard on their own kind, even their own People, saying:

*Deucalion first threw stones
In the World's empty space,
Whence came Mankind, the hard race.*

7r

As if to say, just as they originated as stones, they will always retain that same hard and cruel nature.

Concerning the Dragon *Python*.

The dreadful huge Dragon *Python* grew out of the Earth after the Flood: Some go on, albeit incorrectly, about the Giant *Typhon*, whom *Juno* made to grow when she struck the earth with a fist, which will follow in the fifth Book. Now *Apollo* slew this *Python* with his sharp hunting arrows. [marg: Whence the Fable of *Python* is taken.] One finds that this Fable comes from a story, namely, that beside the stream *Cephisus* close by Mount *Parnassus* *Apollo* killed with his arrows a wicked and huge Tyrant called *Python*, also known as *Dragon*, and that the onlookers incessantly cried, Send arrows, or shoot: from which originated a common joyful victory cry, *Io Paeon, Io Paeon*, that was used forever after, as our Poet says in the second Book of his Art of Love:

Now cry *Io Paeon*, yes repeat this song:
The birds that I sought, I have caught in the net.

Now so as to have some explanation of it here, [marg: Natural Interpretation of *Python*.] *Python* in Greek means putrefaction, which is caused by excessive moisture, which was dried up and dissipated by the hot beams of *Apollo* the Sun, otherwise great sickness would have resulted. Some say that *Apollo* was assisted in the killing of this *Python* by his sister *Diana*, taking revenge on him because when their Mother *Latona* was pregnant he had, on account of *Juno*, pursued her relentlessly, about which follows in the sixth Book. [marg: Instructive interpretation of the death of *Python*.] Now *Latona* is forgetfulness, and *Python* the overwhelming evils and difficulties of this life of suffering which are driven away by forgetting, that is to say, by her children *Apollo*, and *Diana*. *Apollo* here understood as the charm of Music or song and *Diana* by the pleasure of the Chase, two things which give great delight to the Human soul. In another sense, by *Apollo* or the sweet art of the Harp one might suggest beautiful and rhetorical persuasion, or the charming, sweet, and wise consolation, which drives away the baneful troubles of the heart: With *Diana* Night, which by means of sleep alleviates the soul, and makes us forget many sorrows. [marg: The dispute over archery between *Apollo* and *Cupid*.] The dispute between *Apollo* and *Cupid* about shooting arrows is nothing other than the difference in the World between need and desire, or between utility and pleasure. The beams of *Phoebus*, that is, the heat of the Sun, are extremely necessary and beneficial for Human life: On the other hand the beams of Love, even though they are desirable and, like the Sun, serve in part for generation and for the maintaining of the World, when Legitimate and measured, are nevertheless often poisonous and troublesome, since they corrupt reason, obfuscate the mind and make the soul and senses blind and confused. So that in order to reveal the greatness of the power of Love, our Poet said that *Cupid* defeated the golden beams of the Sun: indicating that Men are frequently more inclined and drawn towards their desire, or vain preference, than to that which is necessary and appropriate and which serves their welfare. Now we need know who this powerful Archer was, who thus overcame *Apollo*.

7v

Concerning *Cupid*.

Plato, and also various Poets, attribute different Parents to *Cupid*. Some of them are not entirely consistent with themselves: for the ancient Poet *Orpheus* claims his Father to have been *Saturn*. [marg: Various opinions regarding the ancestry of *Cupid*.] But elsewhere that all the Amoretti came from *Venus*. *Pausinus* said that when *Venus* came out of the Sea she was received or welcomed by *Cupid*. But he also said that *Cupid* was believed to be the youngest of the Gods, and the son of *Venus*. [marg: *Porus*, God of plenty, *Penia* Goddess of poverty, parents of *Cupid*.] *Plato*, who says in one place that no one knows who

the Parents of *Cupid* were, tells us elsewhere that it was said that when the Gods were feasting in celebration of the birth of *Venus*, that *Porus*, the God of plenty or wealth, having drunk too much Nectar, went drunkenly into the court of *Jupiter* where he found *Penia*, the Goddess of poverty, whom he impregnated, and that afterwards she bore him *Cupid*, who was given to *Venus* to serve her and to do her every wish: And this is why he was thought to be the son of *Venus*. *Sappho* the artful poet, made him the son of Heaven and Earth: *Simonides*, of *Mars* and *Venus*: *Acusilaus*, of the Night and the Sky: *Alcaeus*, of Discord and *Zephyr*, or the West wind. *Cicero*, in the Book of the Nature of the Gods, names various *Cupidons* [marg: Various Cupidons.] of various Parents or ancestries: First, from *Mercury* and *Diana*: secondly, from *Mercury* and *Venus*: thirdly, called *Anteros*, from *Mars* and *Venus*: However whatever is said, most agree that he was the first son of the Goddess *Venus*: who having given birth to him, was severely scolded by *Jupiter*, for he judged by the child's appearance that much trouble would be stirred up among Men by him, so that it were better to kill him than to allow him to live, and cause the destruction of Mankind. *Venus*, fearing the threats of *Jupiter*, had *Cupid* hidden in the wilderness where he was raised among wild Beasts: [marg: Fable of Cupid's nurture.] suckled by them he took in with their milk their savagery too, and with that their characteristics and essence. As soon as he could handle a Bow he made himself a bow from Ash wood, and arrows from Cypress, shooting first at the wild Beasts, which prepared him for the hunting of Men. Eventually he got a bundle of gold{en arrows}, with which he brought the whole of the World under his dominion. [marg: Cupid with a flower and a Dolphin, why.] A Greek Poet *Palladas* said that for this reason *Cupid* bore a flower and a *Dolphin*, indicating that he had the Earth and the Sea in his power. Another Greek, *Philippus*, wrote in an Epigram, that the *Cupidons* entered by surprise into Heaven, or the Golden House, and armed themselves magnificently by means of a most splendid robbery, taking from *Phoebus* his golden quiver and bow, from *Jupiter* his thunderbolt, from *Hercules* his club, from *Neptune* his trident, from *Mars* his Breastplate, and from *Bacchus* his protected Torch *Thyrsus*, at which point he remarked that it is not is to wondered at that weak Men allow themselves to be smitten with the arrows of the Amoretti, since the Gods equipped them with the tools. [marg: The Amoretti conquer Heaven.] *Plato* called *Cupid* the most fortunate, best and most beautiful of the Gods: He wrote also of two *Cupidons* the one Heavenly, and the other ordinary. [marg: The companions of Cupid.] Some describe him as being not only blind, but in addition say that he was accompanied by drunkenness, misery, enmity,

8r

discord and suchlike plagues. *Marullus* the Poet writes in this mein a beautiful Epigram, in a dialogue, saying:

*Whose is this wanton child? This creature belongs to Venus.
 And his Quiver, why is it full with many arrows?
 Although he is foolish, he can shoot without missing,
 That which he aims at, and therefore looses these barbed darts.
 And why goes he naked? He is simply uncovered:
 He reveals himself entirely, and hates those that are dressed.
 Why is he a child? Because he does this it seems that,
 Even the old folk, that hasten to the grave will be touched.
 By whom got he wings? Of inconstancy.
 And why too no forehead? Because it can reveal malice.
 Who covered his eyes? Wild foul lusts.
 What makes him thin? Desire, worry, and busy care.
 Who leads this God? Drunkenness, excess,
 Lechery, oversleeping, and the idle Slough of wickedness.
 Who accompanies him? War, hatred, shame, and disgrace:
 And close behind follows much more.*

*But who wanted him high among the Gods?
Those who are partakers, yes doers of misdeeds,
Mankind. But why? Because then their scorned deeds,
Were they the deeds of Gods, would be sweeter.*

Leaving aside all the tales told by the older Poets, let us observe what they understood in all seriousness by *Cupid*: Some of the ancient Writers, or Philosophers, such as *Thales*, and so forth, believed that water was the origin of all things. And this element is undoubtedly a special substance, appropriate and necessary for generation: [marg: What is to be understood by *Cupid*.] but not without *Cupid*, whom one might call Love, or a Masculine drive, or a fiery heat, or an endless and God-like power which makes all creatures increase, according to what *Empedocles* said: and that Love, being a Godly power, is a certain longing in all things to come together and to unify, so as to reproduce themselves in like shape or form: or to put it in another way, a Divine sense, that drives Nature with such an inclination or desire. This is why some attribute so many different Parents to *Cupid*: One will have it that he emerged from the undivided material of *Chaos*, but another, or most of them, from *Venus*: which *Venus* was also held to be the longing, which creatures have, to reproduce their like shape or form, which longing comes from a certain conjunction of bodies and moderation of the Air. [marg: What *Cupid*'s wings indicate.] As regards his wings, which he has on his shoulders, they represent Mankind's inconstancy in the choosing of impermanent Worldly things. If one wishes to rise higher, or to seek understanding, the wings of Love represent that the goodness of God is most strong, seeking to assist advancement, and to help natural things. Some give him white wings symbolising a pure or married Love. *Petrarch* the Italian Poet, in his *Triumph of Love*, gives him wings of thousands of colours, in order to make it known that lecherous Love, being unfixed,

8v

is faithless, and inclined always to be changeable or to alter. *Isidor* of *Pelusium* said that he is winged because as soon as his desire is satisfied in one thing, he abandons it, and straight away flies off to another. [marg: What the arrows symbolise.] As to his being armed with Bow and Arrows, that is because he causes the spirit of the foolish Lover to suffer such sorrow and anxiety. *Xenophon* said that the *Amoretti* were called archers because they could harm beautiful Mankind from far off. *Servius*, commenting on *Virgil's* poems, said that the darts and arrows of *Cupid* were the prickling of remorse and disquiet which always follow after Love. To consider these Arrows differently, in a loftier sense, they symbolise the extraordinary or wonderful accuracy, or swiftness, of the spirit of God, which reaches out, and effortlessly straight-away penetrates everywhere. [marg: What the blindness of *Cupid* symbolises.] What his blindness signifies (according to what some say) is that, being bound by love, some Men lead their lives inappropriately, forgetting or not considering their own worth, nor to what purpose they were prepared or summoned by God, regarding neither shame nor disgrace, Divine nor natural Laws, so that rightly such as them seem to be not only blind, but childish, and foolish. [marg: What the nakedness signifies.] The nakedness of *Cupid* is also understood by some to mean that the spirit of God granted the necessary things of this World in good faith, freely and without expectation of payment. Nakedness is also interpreted in another way, that Love is bad at simulation between those who are Courting. *Cupid* was considered to have been the most beautiful, the best and most ancient God because Love, or God's goodness, abides forever, and has been revealed to Mankind since the beginning of the World. Thus the Poets conceived that the *Cupid* called Divine had existed from the very beginning, combined in *Chaos*: but that the *Cupid* who occupies parts of our minds, driving out reason, is (according to *Phocylides*) more a raging madness than a God, as he says:

*Cupid is no God: but a fierce crazy fury,
For which all Mankind feel a great need.*

Concerning Daphne.

The transformation of *Daphne* into a Laurel Tree was imagined because there were many Laurels in the vale of *Tempe*: [marg: Of *Daphne* into a Laurel, and the symbolism of that.] she was said to be the Daughter of *Peneus*, a stream flowing through that same valley. The meaning of this is that *Daphne* fled lecherous Love, which tells us that a Maiden who carefully protects her Maidenly honour remains youthful, and preserves a lasting, most fragrant reputation, just as the Laurel continuously gives off a green, sweet smell: For Maidenly purity must also remain unaltered, so as in time to flower in honour: And just as the Laurel when cast into the fire makes a great din, seeming in burning to struggle against the fire, an honourable Maiden must also be of the same nature, and also resist the flames of lechery with cries if she is solicited or coerced into dishonour by any force. Some claim that *Ovid* invented this Fable in order to flatter *Augustus* with *Apollo* as *Augustus*, and *Daphne* as *Livia*. The Laurel Tree was long held by the Pagans to have been the tree of *Apollo*,

9r

and since *Apollo* was held to be the God of prophecy and mysteries, so Laurel leaves were esteemed suitable for prophecy too, and for the interpretation of dreams, and therefore folk put Laurel branches under their pillows when they went to sleep so as to dream the truth: the Poet has put together more in his account of this, and has given it some gloss.

Concerning Io.

As regards *Io*, or *Isis*, there are various natural explanations in the tenth Book of *Natalis Comes*, [marg: Concerning *Io*, or *Isis*, changed into a Cow, what it signifies.] which I pass over focussing on another by *Giuseppe Horologgi*, an Italian, namely: that *Io* surrounded by darkness, beloved and ravished by *Jupiter* and changed into a Cow, should be understood as the moist vigour of Man's reproductive urge, or his seed, which is beloved by the Sun who is keen and eager to be at work in it, which is then impregnated into the Mother's body, as if wrapped in a thick Mist, so as to keep it safe: this Mist of *Juno*, understood here to be the Moon, was removed, while, as the Goddess of Childbirth was awaited, the Human limbs grew, eventually coming forth, and so it was that this aforementioned moisture was transformed inside the Cow. [marg: In some Countries Oxen and Cows pull the ploughs, and thresh.] For Humans are like the Cow inasmuch as it is a fruitful hard-working Beast, meanwhile Humans wish to be among other Humans and must be fruitful and hard-working, for they are born to labour just as the Bird is to flight. Men being beasts, therefore, God placed them under the protection of *Argus* the Shepherd, understood to be reason or rationality, which is attentive, as if it noted and considered everything with a hundred eyes. [marg: *Argus* with a hundred eyes, what it signifies.] Reason was seduced, charmed and beguiled into sinful sleep by *Mercury*, that is, by its own longing and desire for pleasure and by evil intentions, and then suddenly decapitated and killed, that is, Mankind was robbed of reason, and entered into a wicked life, and then the eyes, which at first only looked for and thought of rectitude and virtue, were finally set into the Peacock-tail of the Goddess of wealth, *Juno*, which is nothing other than an abject craving for wealth and an arrogant lust for false honour, with a desirous eye for imperfect earthly beauty, to the ultimate detriment of the spirit.

Concerning Mercury.

Since the Poet here mentions *Mercury*, it will be appropriate to hear who he was, and what is generally known of him. [marg: Concerning the return of Mercury.] In *Hesiod's* Theogeny, and the Hymns of *Orpheus* and *Homer*, it is agreed that *Mercury* is the Son of *Jupiter* and the Nymph *Maia*, the Daughter of *Atlas*. [marg: Concerning Mercury's thieving.] He was believed to be the messenger of *Jupiter* and a very accomplished thief. *Lucian*, in his Dialogue of *Apollo* and *Vulcan*, writes that from in his Mother's womb he seemed to be inventing ways to steal: as soon as he was born he stole *Neptune's* trident, *Mars'* sword from its scabbard, the Cows or Oxen of King *Admetus* which *Apollo* was guarding, and when he threatened to shoot him he stole his Bow and Quiver, and his Mother's and Sisters' clothing while they bathed, and *Vulcan's* tongs when he came by. No sooner was he

9v

born than he wrestled with *Cupid*, whom he tripped and threw to the ground. And while all were congratulating him and *Venus* was kissing him he took her girdle without her feeling a thing. And then while *Jupiter* mocked *Venus* for this he stole his Sceptre, and would have taken the thunderbolt were he not afraid of being burned. Once he stole a beautiful Horse from someone and exchanged it for an enchanted {feerigen?} Donkey. He stole a beautiful Wife from a newly married Husband and in exchange gave him an old toothless Hag. [marg: Mercury, God of thieves.] Eventually he came to be called the God of Thieves, as *Homer* says in his Hymn:

*This honour shall Mankind grant you, that from now on
You shall be known forever as the Lord of all Thieves.*

[marg: Mercury, God of Merchants.] He was the first to introduce the selling of wares and Goods by size and weight, though not done without deception: for this he was considered the God of the Merchants. He is accorded many Artistic inventions. He was supposed to have made the Lyre or Lute from a dead Tortoise on the Nile which, when making peace with *Apollo* for the theft of Oxen, he exchanged for the *Caduceus* which had the power of pacifying two disputants when passed between them. Something *Mercury* first discovered when he set it between two ferociously fighting snakes, who immediately became friends, so that the stick became entwined by the two snakes and has always been considered a symbol of peace. [marg: Inventor of various Arts.] He was the inventor of the three different Musical tones, high, middle and low or bass. He was the first who observed the movement of the Stars and who established the differentiation of Years and days. He also taught Mankind to be Religious and courteous, in regard to which *Horatius Flaccus* said:

*Mercury thou well-spoken child of Atlas,
With your Music, and then with your wise sweet voice,
You were the first who successfully tamed
Wild and errant Mankind.*

Mercury was also called *Hermes*, which in Greek was as much as to say Sign-God, or Interpreter of the Gods: and *Mercury* is no more than a word or a statement. *Cicero* wrote that *Mercury* taught the Egyptians letters and a way of writing, and Laws, and was therefore called *Thoit*, or *Theut*, by that people, as *Plato* testified. [marg: Why Mercury was the son of Jupiter.] Now, to make sense of what is implied by all this, first of all that *Mercury*, who, on behalf of suffering, mortal Mankind, achieved and brought about so very many useful things, was the son of *Jupiter*, lets us know that those who strive to do good deeds and help Mankind are true children of God. [marg: Where the Pagan Gods originated.] Even mere Pagans held such excellent inventors of Arts and benefactors of society in high esteem, and considered them to be Gods, or

Divine, and deemed many to have been children of *Jupiter*. They also conferred Divine honour on Kings most of all, and built Temples and worshipped them, from which the Gods of the Poets derived their origin. [marg: Why the messenger of the Gods.] He was called the Spokesman or Messenger of the Gods because he taught Mankind good and Godly Laws, just as if he had brought the reasoning will of the Gods down from Heaven to Earth. That he

10r

is accounted the God of Thieves, or of Merchants, is because eloquence, if abused, can bring about all manner of fractiousness and iniquity between Men. [marg: What it means that he can awaken the dead.] The Poets imagine that with his rod *Mercury* can awaken the dead, which is to say that beautiful speech or eloquence has the power to reawaken courage in terrified blood, and make it live: as one reads of eloquent Generals who give their soldiers a manly brave and undaunted heart with cleverly made haranges. [marg: Why he guides the dead to Hell.] It is also told that he conducts all the dead to Hell, which may also be understood to mean that by means of persuasion one can deflate and destroy the puffed up arrogance of Man. Although there is also another interpretation, that he leads the Souls of dead Men to Hell, and some to live in new bodies: that is because he taught Man that everything that dies or wastes away had its beginnings from on high. The wings on the cap and heels indicate that the rhetorician has to be swift and quick in mind and tongue so as to produce the right words and responses rapidly and fluently when called upon: The Greeks used also to speak of winged words.

Now we come to the Fable of *Pan* and *Syrinx* with which story *Mercury* tricked *Argus*. Firstly, by *Pan* we understand Nature, which is to say everything: Likewise, *Pan* means everything in Greek. [marg: What is meant by the love of *Pan* for *Syrinx*.] This everything, or the whole of Nature, represented by *Pan*, was in love, or overcome by Love, that is when she loves the very things that she produces, as she does. Now this *Syrinx* beloved by *Pan* is the harmonious, well-regulated and lovely motion of the Heavenly spheres, beloved because it is directed and controlled with such a splendid masterful Art and order to the end to which it was intended, and this end is represented by the stream of *Ladon*. And that *Syrinx* despised the love of the Gods of the Field, or the Satyrs, that may be understood to mean that the best Music is always little esteemed or loved by dull Mankind.

[marg: What *Mercury's* pipes symbolise.] *Pan's* instrument, with which *Mercury* made the eyes of reason fall asleep, the sweetness of which has also often made us sleepy, and sentenced us to death, is to be understood as the delightful perfect beauty of created things which we, forgetting the Creator, set our hearts and senses too much upon, so that for the love of them we lose ourselves.

[marg: What the symbolism is of *Juno* pursuing the Cow.] Now *Juno*, seeing her Herdsman dead and the Cow escaped from *Argus*, that is, Man without reason, she is driven by rage against that Cow, namely, Man, and to furious revenge, surrounding it with evil spirits which never let it rest: but driven and maddened it wanders all the World over spurred on by intemperate desire for riches and lust for glory, Indeed all manner of unbridled passions which plague it until, at last, it arrives in Egypt, which is the shadow of death, there it becomes *Osiris* which symbolises earth: for returning to the material of the figures of the first Men we become, at last, earth once more. I really ought now to discuss *Juno*, *Pan* *Satyr*, the *Hamadryads*, and *Naiads*, for they are all of a kind: but first I shall tell a little concerning the aforementioned *Syrinx*.

10v

Concerning *Syrinx*.

Syrinx was the daughter of *Ladon*, a stream in Arcadia, which has now over time become as large as a Lake. As regards the being and doings of *Syrinx* one finds sufficient in *Ovid's* Text: but we need to know this, that *Syrinx* in Greek means a flute or pipes. [marg: Why *Syrinx* was the daughter of a River.] She is the daughter of a stream because reeds or reed-pipes grow in the water or in damp places. Flutes, of which *Pan* was said to have been the inventor, were first made from Reeds, as *Virgil* writes among other things in his second Eclogue, saying:

*It was Pan, who gave the first principle,
Of joining more pipes together with wax.*

Also *Pliny* wrote in his seventh Book that he was held to be the Flute's inventor. Thus was it conceived that because he played the Flute he was in love with *Syrinx*, and that being quietly by the river *Ladon* he amused himself listening to the Reeds brush against one another in the wind, and that some being split they made a sound, and that taking some of them he blew into them and so eventually made them into Flutes. In his fifth Book *Lucretius* affirms that the Flute originated among Shepherds, expressing his opinion thus:

*Just as when the West wind blows sweetly in the reeds,
So too when it is in the mouth a soft sound is savoured,
He first taught how to play a little voice aloud
On the Flute, with finger dancing quickly,
High, medium, up and down, and sad complaints,
In one delightful Song, responding to the fingers' touch.
The Shepherds most appropriately played on these pipes,
And thereby cheered their spirit
In the shade, in grassy green meadows
Their woolly white flocks grazing all around them.*

Concerning *Juno*.

We have told elsewhere how *Juno* was born at the same time as her Husband and Brother. There is a dispute among the Poets as to where she was born. *Strabo* the Geographer, in his 9th Book, says *Argos*. *Homer* is also of this opinion in his 4th *Iliad*, and elsewhere, where he calls her the Argive. *Pausinus* said that she was from *Samos*: And the majority hold to *Samos*. *Virgil* agreed in the first Book of the *Aeneid*: and *Apollonius*, too, in the first Book of the voyage of the golden Fleece: so it certainly seems that she was raised there. Here are some more beliefs, take them or leave them. She was supposed to have been cheated by *Jupiter* in the likeness of a half-frozen Cuckoo, so says *Dorotheus* in his 2nd Book of changes. To *Jupiter* she bore *Mars*, *Hebe* and other children. [marg: *Juno* Goddess of Marriage.] She was the Goddess of Marriage: were one on that account to sacrifice to her, the gall was thrown away behind the Altar since there must be no hatred or envy in Marriage. She was (according to *Homer* in the 15th *Iliad*) suspended in the air on a golden chain with golden anvils on her feet, and no God could prevent it. This chain can

11r

be understood to be the Married state of which *Juno* was the Goddess. [marg: What the chains by which *Juno* was suspended signify.] *Jupiter* suspended the World on the golden chain: by Divine ordinance the World is maintained in a constant state by Marriage. This union and coming together of Creatures is not to be prevented, neither by Men nor Gods, only by the Creator himself. On the other hand, that she was suspended in this way indicates that she is the Air, which Air is held in its place here below by a natural force, in the upper part, as

Plato says in the *Timaeus*. The anvils on her feet fixed to her magnetic slippers are Earth and water, which appear separate from Air since the Air floats above them both. She is also deemed the Goddess of riches, and therefore promised *Paris* great riches were he to give her the Apple. [marg: Why the Goddess of Marriage and Riches.] She is called the Goddess of Marriage and Riches because she is understood to be Air, and the generosity of the Air produces all things. She has many Attendants indicating the many transformations of the Air. [marg: Why she has the Peacock.] The Peacock is her attribute since it is a proud Beast, being embellished by beautiful colours: though not entirely perfect, with neither beautiful feet nor voice. Thus the rich of this World no sooner achieve all that they wish for, than their hearts become tempted and tortured in many ways.

Concerning *Pan*.

Writers differ in various ways regarding *Pan's* descent. [marg: Different opinions concerning *Pan's* descent.] Some say he was begotten by *Penelope* and *Mercury* in the form of a Goat. In his Hymn, *Homer* said he was the son of *Mercury* and the {daughter of the} Nymph *Dryops*: he also refers to him as horned, Goat-footed and song-loving. But in a Book on *Agathocles*, *Duris* of *Samos* said that he came from the Suitors of *Penelope*, and for that reason he was called *Pan*, that is, all. *Epimenides* said that *Pan* and *Arcas* were descended from *Jupiter* and *Callisto*. Among other opinions, *Heroditus* in his Book *Euterpe* said that his Parents were *Mercury* and *Penelope*, and that when she was guarding the cattle of her father, *Icarus*, *Mercury* was supposed to have seduced her in the form of a Goat of which she was very fond. [marg: *Pan's* appearance.] Which is why *Pan* looked the way he did, namely, above like a Man and below like a Goat, with horns on his forehead, with a red face, long hair and a thick long beard: on his head he wore a Crown of Pine-fronds, in his right hand a Flute with seven pipes, in the left a gnarled stick. He was the God of the Shepherds and the protector of cattle. Leafing through the stories told of him one reads that he was a very combative General under *Bacchus*, who gave him a most special task to do in his Army, so that he could conquer India. [marg: What *Pan* is.] As to what *Pan* symbolises: *Plato* insists that *Pan* represents leadership by means of reason or experience, which comes from *Mercury*, that is from deliberation or mental reflection. And that *Pan's* upper part being a beautiful Man, and below misshapen and ugly, was to represent that truth and perfection exist above with the Gods, or in Heaven, but that here below among Mankind it is mostly falsehood and deceit. [marg: What his appearance and attributes represent.] His red face symbolises fiery Heaven: his horns the Moon: his hair and beard are the beams of the Sun spread across the World. His seven-piped instrument the seven Planets: its sound the happy harmony existing between them:

11v

the gnarled stick the Year, which endlessly returns once again: the plaited skin which he wears about him is Heaven set with stars, or Earthly forms with animals, trees, rivers, mountains, Oceans, variously coloured and with yet more symbolic connotations. Finally, *Pan* is everything. Whoever writes of him as a Shepherd and as the God of the Arcadians or of the Mountains, as one able to feed cattle, depicts him as nothing other than the Sun. Wrestling with *Cupid* he was overcome: Love defeats Nature: Love engenders all the forms begotten of Nature. Philosophers also say that Love and Discord were the first products of Nature. He should be numbered among the Gods on account of his invention of the Flute, or because when the Giant *Typhon* came to do battle, he advised the Gods to change shape and flee into Egypt, and during this flight he was changed into a Buck: [marg: *Pan* was Capricorn.] and in this war of the Giants he bore himself well, and was chosen by the Gods to sit at the second table, and was given a place in Heaven, and named Goat-horns.

Concerning Satyrs.

Because Satyrs and Gods of the Field were mentioned in the Fable of *Syrinx* we ought to give an account of them. Their descent is not certain. It seems that they were sons of *Faunus* or *Saturn*: And if one can believe a certain tale, they grew out of and originated from the blood of *Marsyas*, when he was flayed by *Apollo*. In the 7th Book, in the 2nd Chapter, *Pliny* said that in the Kingdom of the *Catharcludi*, in the mountains of Eastern India, on the equator, Satyrs were to be found, beasts with Human faces, light and fleet of foot. *Pausanias* writes of some wooded Islands where they were also to be found, having tails like Horses. They were said to have been very lecherous. They were (some believe) called Satyrs, after a Greek word *Sathe* meaning the itch of *Venus*. They were the companions of *Bacchus*, and together with *Pan*, along with Prince *Bacchus*, they helped capture India. Some believe them to be Demons or evil spirits: some to be mortal creatures: also (it seems) they were considered Gods or Demigods, and people offered them the first new fruits of apples, grapes, and suchlike. There is certainly much more to say about them: but since there is nothing especially instructive to add, I will let these Satyrs go, for there is plenty more to be read about them in our language, and I turn to Nymphs, Naiads, and like company.

Concerning Nymphs, Dryads, Hamadryads, Oreads, Naiads, and the like.

Nymphs (the ancient Poets believed) were daughters of *Oceanus* and *Tethys*. *Orpheus* affirms this too in the Hymn to Nymphs and he divides them into various kinds or categories: Some were Heavenly, and others Earthly: [marg: The Variety of Nymphs.] Some ruled over Springs and Rivers: Some over the Sea: others over Ponds, Marshes, Meadows and suchlike. Some claim that Earthly Nymphs nursed *Ceres* and *Bacchus*. The Heavenly ones were said to be the Souls of the Heavenly

12r

orbs, also called *Muses*, and the forces that come to us from there. The Earth had various Offices, ministries, or Divinities. [marg: About Dryads or Hamadryads.] Over the Woods, or as goddesses of the Woods, were the *Dryads* who were named after the Oaks: for *Drys* is Oak in Greek. They were connected, in that they lived and died with the Oak tree, and they were therefore also called *Hamadryads*, for *Hama* means with, or together with. *Callimachus* affirms this belief, saying this in a Hymn, or Song of Praise of *Delos*:

*If a sweet airy rain falls upon the Oaks,
Then are the Dryads in joyful mood:
But they soon become pale, and greatly distressed,
When the cold grips them, at the falling of the leaves.*

These Dryads were given names by *Pausanias* such as *Tithorea*, *Erato*, and *Phigalia*. *Claudianus* named seven. [marg: Droll Fables of Dryads and Hamadryads.] *Charon of Lampsacus* relates that in Assyria a certain *Rhoecus* saw a beautiful Oak hanging over a River about to fall which he propped up, so that it continued to live for a long time, and a Nymph, whose life and death was provided and determined by this Oak, revealed to him that she could live no longer than the Tree continued to flourish: she thanked him profusely and offered to grant him whatever he wished for his good deed: he desired to spend one night with her, she agreed and said she would let him know the time and place by means of a Honey bee. *Apollonius* in the 2nd Book of the Voyage of the Golden Fleece said that the Father of *Paraebius*, determined to fell a most beautiful Oak, saw a Nymph who begged him most humbly for it to be spared since her lifespan was fixed to or determined by that of the Oak. The wicked Peasant not respecting this plea, the Divine power bound in the Tree took revenge on him and upon his

children. The aforementioned *Charon of Lampascus* said that *Arcas*, son of *Jupiter* and *Callisto*, or (as some believe) of *Apollo*, met with a *Hamadryad* Nymph when hunting in a wood who told him that she was in mortal need because the Oak with which she had grown up was situated or set where it was like to be swept away by the force of the River, and she therefore begged him with all her heart to save her: he diverted the River from the Oak in accordance with her wish and built up the earth around it: as a reward for the good deed, she granted him her companionship and bore him two children. [marg: The vanity of the Pagans.] See what strange dreams the Pagans formed in their brains, accounting them to be true, being trapped in trivial Superstitious fear: for they believed that there were Divinities in almost all things. The minds of the Mexicans were also encumbered by many similar anxieties, believing that Divinities were hidden everywhere, in Mountains, Trees, Rivers and Streams.

Now we must speak of the goddesses of the Mountains, [marg: Concerning the *Oreads*, goddesses of the Mountains.] the *Oreads*, or otherwise *Orestiades*, these were born on the Mountains, or they always remained there: for they are named after the Mountains since *Oros* is how they say mountains in Greek. *Strabo* in the 10th Book calls them the daughters of *Hecatarus* and the daughter of *Phoroneus*. But in the 6th *Iliad* *Homer* makes them the daughters of *Jupiter*, and calls them *Orestiades*. *Strabo* mentions five. *Virgil* in the first of the *Aeneid*, calls them the companions of *Diana*, and says that there were a thousand of them: by which number he here meant innumerable, or numerous. They were the first who stopped Men from eating each other,

12v

and they, while living in the Mountains, ate nothing but Acorns and Chestnuts: one of them discovered Honeycombs, she was called *Melissa*, and from her the Honey bee got its name, Honey is called *Meli* in Greek. Finally, these Nymphs had dominion over all the mountains and all wild Animals and Birds which, with *Diana*, they hunted and tried to catch. [marg: Concerning the *Napaeae*.] There were also Nymphs of the Meadows, of green gardens and Pleasure gardens, such as the *Napaeae*: for *Napos* means Herb garden, or pasture. However *Thomas Porcacchi*, who annotated the *Arcadia* of *Sannazaro*, said that the *Napaeae* were the Nymphs of Springs. [marg: Concerning *Naiads*.] The nymphs of Rivers were called *Naiads*: these *Naiads* were said to be interpreters of the mysteries of the Goddess *Themis* on mount *Parnassus*: for her mysteries, or Divine responses, were so random or ambiguous that without the *Naiads* interpretation they could not be understood. They are called *Naiads* from the Greek word *Naien*, which means flowing. There were some who called them daughters of the Mountains because that was where the Rivers had their source: and as we said at the beginning, they were daughters of *Oceanus* and *Tethys*. *Thales* of Miletus called Water the source of all things: And so (as the Poets say) *Oceanus* and *Tethys* brought forth a great number of Sea gods, Rivers, Springs and Nymphs. How these River goddesses lived in the upper reaches of Rivers, seated on chairs of glass, spinning water-coloured wool and so forth, is related by *Virgil* in the fourth Book of his *Georgics*, in the *Aristaeus* episode. [marg: Concerning the *Nereids*.] There were also *Nereids*, or *Nereines*, who had their dominion in the Sea: but now I think that we have spent too long idling with the Nymphs, the time has come for us to interpret, if not didactically, then at least naturalistically. So it should be understood that Nymphs were the daughters of *Oceanus* or the Sea, and that their Mothers were the Rivers: Through them we understand the power and virtue of the moisture associated with the Earth, for the propagation of Beasts, trees, crops and fruit, and thus (as has been told) the nurses of *Bacchus* and *Ceres*: daughters of *Oceanus* because the rain or clouds rise from the Sea, which is the cause of the Rivers: they are therefore called the fruit-bearing flower-bringers and suchlike by the Poets. [marg: About *Pales*.] I might well include *Pales* here who was a Goddess of Shepherds, although not known to the Greeks. According to a number of

Latins, she was so called after *Palea*, that is Chaff, or straw, which the Shepherds pile into heaps at her Festival, and set alight, leaping one after the other over the fire. This always happened out in the fields on the first of May. Some call this *Pales* Grandmother, and *Vesta*. She appears sometimes in company with *Apollo*, I think because *Apollo* was also a Shepherd. However we find nothing instructive in all these fables about the Nymphs: although one could certainly reflect upon the *Dryads* or *Hamadryads* who lived within the trees, and how the soul and the body are one, or that Men are like trees, and the fruit-bearers are the most prized and valued, and looked after in gardens, and that the others are chosen for the fire and burned: that it is also the same with Men, the virtuous are preserved in honourable repute and the others, being dishonourable, are forgotten, and their names removed from among those of the virtuous.

The dispute over nobility between *Phaethon*, which word means

13r

inflame, and *Epaphus* the son of *Io*, or *Isis*, who is the Earth, is nothing but the conflict between the two Elements Fire and Earth, which are maintained in the greatest possible balance by the goodwill of the nature of Air and Water: [marg: The meaning of the dispute between *Phaethon* and *Epaphus*.] for each ray that is seen (so to speak) by the water here down below, the power of the beams of the Sun would have been greater if he (being the Father of fire) had had his way, but the Air being heated and warmed, this relieves the aforementioned Water, taking away so much of it with the Spring and Autumn rains, so that the Earth suffers as little damage from the Sun as is possible: Namely, when the Sun rises toward us, and the Earth feels its greatest force under the sign of the Dog, but it begins to diminish as the Sun passes through the sign of the scales towards the Scorpion. Likewise if through too much water the Earth should become infertile because of superfluity of moisture, then along comes the Air with winds and scatters the clouds and mists, and allows the beams of the Sun to penetrate to the Earth, drying and relieving the excessive moisture, and thus making the earth once again serviceable and capable of producing fruit. That *Phaethon* went to seek his father *Apollo* means that heat, dispersed and broken up into many pieces, returns once again to its Father, that is, to the Sun.

End of the first Book.

Interpretation and exposition of the meaning of the *Metamorphoses* of *Publius Ovidius Naso*.

By *C.V.M.*

The second Book.

The Fable of *Phaethon* was adapted and devised from a story recorded both by *Eusebius* and *Orosius*: [marg: One account of the origin of the fable of *Phaethon*.] Namely, that there was in the time of the Athenian King *Cecrops* an extraordinarily great heat wave in Greece caused not by Men but sent from Heaven, and it was called the conflagration of *Phaethon*: This burned the fields, turned the fruit to ashes, dried up the Rivers, burned the Cities and destroyed houses, so that the people fled whersoever they could, or to where they felt was safe: This heat wave lasted several Months and was not cooled until the Autumn rains brought it entirely to an end. [marg: What is said of *Phaethon*.] Now *Phaethon* means combustion or burning, for the word *Phaeto* means to burn, for he was the son of the Sun, which is the origin and source of fire: also the son of *Clymene*, which means water or moisture, for the word comes from *Clio*, which is the same as saying undulating or flowing in Greek: since fire cannot be long-

lasting unless it be helped or kept going by moisture, with which it has affinity. This agrees with the opinions of *Anaxagoras* and

13v

Heraclitus who maintained that the Stars were made of fire, feeding upon the damp mist which the Sun, by the force of its beams, draws up from the earth, and that when these mists combust then the heat is exceptional, as one finds can happen in Summer: namely, when the earthly mists thicken and turn back into rain and, the Sun then warming them, the heat is quite unbearable. [marg: What *Phaethon's* demand means.] *Phaethon's* demand to drive the chariot of the Sun is Man's inborn desire to become great, which can be observed in almost everyone. In this analysis it is advised to keep to the middle way, traveling neither too high nor too low. [marg: *Phaethon* driving the chariot, what it means naturalistically.] That *Phaethon* lost hold of the bridle when he entered the zodiac in the twentieth degree of libra, and the tenth of Scorpio, is to say that there was then a great drought, and that the plants were scorched and the earth was rendered unfit to bear fruit. [marg: *Phaethon* blasted, what it means.] And that *Phaethon* was blasted by *Jupiter* in the middle of the Autumn should be understood to mean that at that moment the heat was cooled, and the earth was relieved of its scorched face on account of the arrival of the rains, and it became joyful and desirous to increase once more. This fable also teaches how harmful it is for children, or for childish Kings or Sovereigns, to rule Countries, [marg: Instructive interpretation of *Phaethon*.] and what wider destruction in addition to their own is generally brought about: such ignorant or unwise rulers are here depicted and criticised by the Poet. [marg: The origin of the fable of *Phaethon* from another account.] This Fable was based upon a story concerning *Phaethon* the King of the Indies: who, being arrogant, had a high opinion of his own wisdom, though he was foolish, lacking judgment or understanding, and made innumerable people miserable with his Laws, unjust and wicked institutions, which is truly the fire of error by means of which he burned all his Land. The Poets based their stories on the death of this *Phaethon*, they tell of the journey he made on the Po with a mighty army which, because of the extreme heat, he had led to the water: and then he was killed by a flash or thunderbolt which fell from heaven. I would not be happy if I omitted to describe the Horses of the chariot of the Sun, for the benefit of Painters, so that they do not err in giving each its colour: for it is frequently not attended to. These Horses (according to what *Ovid* wrote) were four, although *Martial* says more than two. [marg: Horses of the chariot of the Sun, what colour they were and how they were named after the four times of the day.] They were called *Pyrois*, *Eous*, *Aethon* and *Phlegon*. The first, *Pyrois*, expresses, or means, redness, so named in order to represent the redness of the Sun at dawn. The second, *Eous*, means shining, because when the Sun is somewhat elevated towards half-way up the orb of Heaven we see it shining brightly. The third is *Aethon*, which means burning, because at noon the beams seem to burn, they strike down so. The fourth, *Phlegon*, is of a colour between yellow and black, and means more or less beloved of the Earth, because the Sun appears to be such a colour when going down in the evening, and appears to hasten towards the Earth so as to rest there: So the first should be white with red patches, like the Sky at Dawn, strewn with red: the second from the yellows: the third all red: the fourth dark yellow, or chestnut in colour. We will tell of *Apollo* and *Diana* in the sixth book, where *Latona* will be discussed and where it will better fit in. *Ovid* links his Fables the one to another like a chain, he goes on to tell of

14r

the transformation of *Phaethon's* sisters, the *Heliades*, daughters of the Sun, *Phaethousa* is brilliance and *Lampetia* transparency, born from Amber. Next follows the transformation of *Cyncus*, *Phaethon's* lover, into a Swan who, mindful

of *Phaethon's* disaster, remained in the waters of the Po forever, so as not to fly high: By which it is taught that one ought to reflect upon the fate of others and learn to avoid misfortune. That *Phoebus*, even though distraught by his son's death, respected *Jupiter's* commandment and once again mounted the chariot, teaches that everyone, however great they may be, must obey their Lord. In this Fable of *Phaethon* it is related how *Mulciber* decorated the silver gates of the house of the Sun with divers figures, in which he depicted harmonious *Triton* and shifting *Proteus*, together with little blue Sea-gods. Consequently we shall relate something about these people, first about *Vulcan*, who is also *Mulciber*.

Concerning *Vulcan*.

Vulcan was the son of *Jupiter* and *Juno*, and it was fabled, or claimed, that *Juno* became pregnant with him without help of a Male. *Vulcan* (following the consensus of many ancient Poets) means fire, that is, the earthly Element of fire, or material fire. [marg: Why *Vulcan* is called *Mulciber*.] He was also called *Mulciber*, that is, iron smelter, because fire can make hard iron soft and overcome all things. He forged lightning for his Father (say the Poets), by means of which the Giants were slain, for which as payment from his father he had the beautiful *Venus* to be his wife, who did not have any great love for her smoky Smith. The Island of *Lemnos* in the *Aegean* Sea was granted him because it was supposed that it was there that fire, and the Forging of Armour and Weapons, were first invented. [marg: *Vulcan* cast from Heaven.] Among other Poets and Writers *Homer*, in the first book of the *Iliad*, says that *Jupiter* kicked his son out of Heaven on account of his deformity and ugliness, and that he fell for a whole day from morning until evening, crashing eventually to the ground in the aforementioned Island of *Lemnos*, where his broken limbs were tended to and healed by the Islanders. *Lucian*, who was never shy about mocking the Gods of the Poets, said in his dialogue of the Sacrifices that from the time he was thrown from Heaven he moved himself about by means of his arms, since he remained a cripple after the fall, and that we would no longer have a *Vulcan* had the Inhabitants of *Lemnos* had not done their very best for him. In his Hymn of *Apollo* *Homer* writes differently than he did in the *Iliad*: he said that it was not *Jupiter* but *Juno* who made *Vulcan* tumble from above, and that he fell into the Sea where he was nursed not by the *Lemnians* but by *Tethys* and her daughters. Others say that he was looked after somewhere by Apes and suchlike weird creatures. [marg: *Vulcan* deceives his mother.] *Pausinias* said in the *Attica* that *Vulcan*, thinking upon the wrong done to him by his Mother, and to have revenge, that he gave her a throne of gold cunningly wrought with hidden chains so that when she sat on it she was trapped and chained, and that despite the pleas of a certain God *Vulcan* refused to released her,

14v

until his faithful friend *Bacchus* got him drunk, and brought him back to Heaven where he set his mother free, and thus *Bacchus* made peace between them once more. *Plato* also describes this in the 2nd {book of} of his republic, saying: [marg: *Vulcan* deceives his Mother again.] One must restrain Poets from telling indecorous or unpleasant stories, as when they say that *Juno* was put in chains by her son, and that *Vulcan* was cast down from above by his Father. Later he took yet another revenge on his Mother when he made her a pair of slippers from magnets, which is told in the account of *Juno*: this was when he had set up his smithy on *Lemnos* with his *Cyclopes*. She was held suspended in the Air by these slippers, unable to move or receive any help from the Gods or Goddesses, who were not pleased by this performance: however, on account of their humble petitions he released her once more. *Vulcan* is held by some to be the inventor of fire and of those things that are produced or made by means of fire. *Tzezes* avers this in the 335th story in his 10th *Chiliade*, he supposes him to have been

an Egyptian, a Man of great imagination and very Artistically inventive, a contemporary of Noah: Which Noah was known to the Greeks as *Dionysus* and *Osiris*, and as *Bacchus* and *Janus* by the Latins. [marg: Vulcan inventor of smithing.] However others contend that the discoverer of fire was *Prometheus*, and that *Vulcan* was the first who, by means of fire, could shape all hard metals into whatever form he wished, and he was therefore deemed to have had command over fire, to be the God of fire, and also of fire itself, so *Orpheus* affirms in his Hymn, saying:

*Vulcan brave and strong, that liv'st together with flame,
Benevolent nobility, shining bright in beautiful fire.*

Vulcan being the inventor of the Arts carried out by means of fire [marg: Vulcan, God of fire, and fire itself.] and the God of fire as well, the ancient Pagans believed that he had his workshop or smithy in the craters of mount *Etna* or *Mongibello*, because many fires were seen there, and it was supposed that it was here that he forged the weapons and other tools of the Gods. He made art-full works in various metals, statuary, and the Lady *Pandora*, as has been told. [marg: Naturalistic interpretation of Vulcan.] Now, to interpret naturalistically: *Vulcan*, being fire, was borne by *Juno*, who is Air: for according to the beliefs of the Philosophers, the essence of the Elements is such that they produce each other: and fire cannot be brought forth by Air other than by heat, and by the movement of the Heavenly bodies. So *Juno*, unless warmed by some external force, would never have conceived *Vulcan*, *Mars*, or *Hebe*, one notes that heat in the generation of natural things, in Man's case, is the cause of the same. If now *Vulcan* is understood to be the most pure body of fire, being the purest of the Elements, he is deemed the son of *Juno* and *Jupiter*, or of Air heated by the Heavenly bodies. [marg: What his fall from Heaven signifies.] His Father, or indeed his Mother, cast him out of Heaven for being misshapen, because the fire which gathers in the clouds, being of grossest matter, or misshapen when compared to that fire which is in the high and purest Heaven of fire, is unworthy of the name fire and of remaining in such a place, and it is therefore driven downwards towards the impure bodies by the power of the Divine above it, and by the nature of the uppermost Air.

15r

The Poets have it that *Vulcan* served as midwife at the birth of *Minerva*, [marg: Why Vulcan was his Father's midwife at the birth of Minerva.] splitting *Jupiter's* head with a Diamond knife: that means that all Arts are practiced by means of fire, without the use of which they would not be brought to perfection. They account him crippled or lame because fire has no steadiness, but always wavers this way and that. [marg: Why a cripple.] Especially, too, because whoever has a bad leg requires a crutch to walk and to support them: for fire also needs food or sustenance so as to continue to burn, that is, wood, peat or suchlike as its crutch and support. [marg: Why he fell on Lemnos.] That he fell onto *Lemnos*, or that he was devoted to it, is because of the barrenness of that Country on account of excessive heat, or because that Country suffers terribly from thunder. As *Lucretius* said, fire first arrived on Earth out of clouds and lightning, setting wood alight, and thus it came into use among Men. [marg: Why he was nursed by Tethys and her daughters.] *Tethys* and her daughters the Sea Nymphs received and fed him, because all the matter that feeds this fire is released again in moisture: and the Earth being the Mother and Nurse of all wealth, he made a golden chair in which *Juno* was imprisoned and trapped, that is the Air next to the Earth, it being the most impure, and not stirred by Heavenly bodies: note that it remains trapped in the valleys, or between the mountains, as if bound to the Earth. His Wives were *Venus* and *Aglaia* because all things are begotten by heat and moisture in moderation together: for *Aglaia* is the cheerfulness born of heat. [marg: Why the Weapon maker of the Gods.] That he

forged weapons for the other Gods is to say that heat is the workman of all that happens in Nature: just as there is no other thing that more kills Animals by means of its excess, nor that when they are sick, sustains them so well when temperate. If there is not sufficient warmth in the body, so that by means of digestion it can break down and absorb food, then all hope of life or health is lost: which is why he is said be the one who forged and repaired weapons for the preservation of the Gods. [marg: What the names of his assistant Smiths mean.] He had *Brontes*, *Steropes* and *Pyracmon* for his assistants or workmen: the first means thunder in Greek: the second lightning: the third a conflagration: for there is nothing gross and coarse in the majority of fires, as with lightning and thunder, although not thunderbolts. This impure fire, although understood to be similar in its material, *Jupiter* hurls down with extraordinary force and might, according to the nature of thunderbolts. [marg: What a thunderbolt is.] Not that a thunderbolt, which we see twist and turn with such great and rapid force, is made of iron, stone, or any another coarse material: rather, it is caused by the power of gross material fire, which, broken and split apart by the great coldness in the Air which compresses it from all sides, crashes down below with a great explosion. The Poets also relate that, with *Jupiter's* consent, *Vulcan* tried to rape or abuse the maidenly honour of *Minerva*, for he was extremely infatuated with her: but she thrust him away: [marg: The meaning of *Minerva's* rejection of him.] and he spilled his seed upon the ground, from which came a child like a Dragon, or with Dragon's feet, called *Erichthonius*. *Servius* writes of him in {his Commentary on} *Virgil's* third Book of the *Georgics*. He also had a son called *Brotheus*, deformed, with an

15v

ugly mouth, who, being laughed at by everyone, cast himself into the fire and burned himself. That *Minerva* would not enter into Marriage with *Vulcan* but remained forever a Virgin, should be understood to mean that she is the very purest part of the Air, and allows nothing with any life to grow. And that the seed of *Vulcan* produced such misshapen fruit should be understood to mean that the nature of the uppermost Kingdom, or of fiery pure Heaven, is not so perfectly pure after it has descended into bodies here below: for the heat, so advantageous for procreation, is of gross mixed materials: for *Vulcan* should be thought of as a fire, one which when added to the coarse, is capable of causing generation. [marg: Fire, the origin of the Arts.] He made *Pandora*, the gift of all the Gods, the heat of fire exceeds all of the inventions of *Ceres*, *Bacchus* *Pallas* and others who are considered Gods, since he is the originator and inventor of all the Arts: and it is for that reason that those with a fiery character, being of good family and physically adept, usually have a quick and lively spirit and a suitably good brain for all Artistic invention and practices. [marg: Mars and Venus imprisoned, what it teaches us.] There are various interpretations of *Vulcan* secretly trapping *Mars* and *Venus* while they were at it, in the net, and making them into a laughing stock for the other Gods: but the opinion that *Homer* seems to have had pleases me best, by means of this Fable he sought to warn Mankind, and lead them toward uprightness, blamelessness and perfection in life, he observed that God well knew how to track down and punish sinners, however sly or wicked they might be, where he says:

*Avoid all evil deeds: for vengeful wrath's cruelty
 However tardy, nevertheless entraps the swiftest with most speed.
 Vulcan the slowest God catches Mars,
 The fastest runner in Heaven, in fine snares
 Ingenuity combined with diligence exceeds great strength.*

For what wicked Man is there who, being unrighteous, prospers long? An evil Godless Man can conceal on Earth from the avenging hand of God nothing for which

he will not at last, however long it is delayed, receive the wages of his sin. It is certain, too, that one can hide one's evil works from Men, but not from God, who sees clearly through to the depths of our hearts, and knows our most hidden thoughts and inclinations. Thus it is that there is nothing like a righteous soul which, by means of an innocent upright life, fearing no vengeance Divine or Human, can rejoice absolutely in gentle peace. This account of *Mars* who abandoned his obligations to *Jupiter*, and the companionship of all the Gods, in order to be with *Venus*, represents to us how those who abandon God in order to follow their desires come to disgrace: but putting these things into Melting-pots, drawing metals, as if wanting to transform their actual nature, speculating on *Vulcan's* fall from Heaven and his love for *Minerva*, is too much for us here. [marg: Concerning Chemistry, what it is.] These experimenters, being in love with gold, invest too much, perhaps, in a line written by *Suidas*, which said: Alchemy is the preparation of gold and silver: at one time *Diocletian* sought out all the Books about it, burning them, on account on the anxiety stirred up in him by the Egyptians, for he had them cruelly killed, and he had the Books which the Ancients had written about the Chemistry of gold

16r

and silver gathered together, and he cast them into the fire: this out of fear, so that the Egyptians would not thereby become so rich that at a future time they would dare to withdraw themselves from Roman dominion and wage war on them: but what *Suidas* says is not Gospel: furthermore, many fanciful things are said about Egyptian wisdom. [marg: Vulcan supposed to have been the first King of Egypt, and discoverer of fire.] Also one ought not to hide that *Vulcan* was supposed to have been the first King of Egypt, and the first discoverer of fire, because once in winter a thunderbolt fell upon a tree, setting it alight, and *Vulcan* passing by and feeling the virtue of the fire threw more wood onto it so as to keep it going: by this means he discovered the nature of fire, which he taught to his subjects.

Concerning Triton.

This limping Smith has, with a deal of gossip, taken up much more of our time than I intended: but in order that *Triton* does not deafen us with his conch-shell, we shall the more hastily quit his company. Writers are not agreed as regards his descent. *Hesiod* makes him the son of *Neptune* and *Amphitrite*: I shall leave it at that. His appearance is depicted beautifully in the first Book of the *Metamorphoses*, where he is bidden by *Neptune* to trumpet the recall of the Rivers. [marg: The appearance of Triton from other Poets.] The upper part of his body to his navel was in the form of a Man, below he had a Dolphin's tail: his front feet were like the feet of a Horse and he had a large double tail like a new or half Moon, according to *Apollonius* in the fourth Book of the voyage of the golden Fleece, who says this:

*His head, body, both shoulders and sides were
Shaped like those of Men on Earth:
But a Sea-monster's tail hung from him
Divided into two parts
Like the curved horns of the new Moon rising:
And on each side he had thin sharp spines
So as to slice through Neptune, steering through the wild waves.*

He is the Trumpeter of *Neptune*: but *Virgil* in his tenth Book of the *Aeneid* describes him thus:

*He rode the great Triton, who with pierced conch-shell
Terrified the blue Seas, and down to his modest flanks*

*His rough-haired limbs showed as he swam,
Not unlike or different from that of a whole Man:
And the body below the foam like a Whale
The wild bosom made a dreadful thunder across the watery field.*

Ovid describes him in the same way in the Epistle of *Dido*, as if he were borne upon a chariot with blue Horses, where he says:

*The wind and waves will soon be stilled,
And Triton will exercise his blue Horses upon the Sea.*

Triton had hair green like the herb Water-parsley, he was bedecked in front with shells: his shoulders were purple blue, according to the accounts of the Poets. *Pausanias* says, doubtingly, in his Arcadian history that Triton was sometimes heard calling in a Human voice, and that he blew through a great bored-out conch-shell.

16v

Hyginus said also that he took part in the battle between the Gods and the Giants with his conch-shell, which he blew upon and made a strange fearsome noise, the Giants believing that it was a foul terrible Beast that had been stirred up against them were so frightened that they took flight: so by this means the Gods had no great task to defeat them. There are many more tales told by ancient Writers, such as *Pausanias*, *Pliny* and others, so as to witness that *Tritons* have existed: though how it was that they were held to be Gods, since they were mortal and were on occasion killed. Sometimes *Triton* is called the Sea, and the Whale his dog. [marg: What is said of Triton's double form.] With his double form or nature, Man above and Fish below, *Phurnutus* compared him to the two properties of water, that is, salt and sweet: the sweet compared to the Human form, good and suitable for the supporting of trees, herbs and beasts: the fish-like form to Seawater, which is harmful to the Beasts of the Earth and the Air, and to plants, and kills and withers, as one reads also in *Plutarch*, on the Nature of things. [marg: Naturalistic interpretation of Triton.] Given that he was said to be the son of *Neptune* and *Amphitrite*, or of *Oceanus* and *Tethys*, or of *Nereus*, it will be said that the Sea is the Mother or bringer-forth of numerous unusual creatures, as her Element is inclined to do. And the ancient Pagans, seeing anything extraordinary, granted some Divinity to it, as they did to this *Triton*, to whom they called upon for help at Sea.

Concerning Proteus.

Proteus was described as a fellow Sea-God and the son of *Neptune* and the Nymph *Phoenica*, as *Tzezez* relates in the 44th history of his *Chiliade*. He was supposed to have lived on the Island of *Pharos*, near Alexandria. *Xanthippus* wrote in the history of Lydia that *Proteus* was held to be the son of *Oceanus* and *Tethys*. *Euripides* said that he married *Psamathe*, by whom he had a son and a daughter *Theonoe* and *Theoclymenus*, and three more daughters after that: [marg: Proteus deceived by his daughters.] among whom was a certain *Idothea*, she taught *Menelaus*, when he was in Egypt, how to deceive her father so that he might hasten his voyage, she bad him with his companions to go and lie wrapped in fresh Sea-calf skins, pretending to sleep, where at midday *Proteus* was wont to escape the heat among his Sea-calves, there they captured him and held him fast, even though he changed himself into many shapes, so that they might know what adventures they would have on their voyage: for he was *Neptune's* great prophesier: as is to be read in the Fable in the 4th Book of *Homer's Odyssey*. *Orpheus* called him the origin of all things and the oldest of all the Gods, and said that he held the keys of the Sea, which rules of all thing and is the origin of the whole of Nature, as appears in his hymn to the Gods, saying:

*I call Proteus, master of the keys to the Sea,
The first originator of all things here, who, whenever
He wills, transforms divine matter
Into all manner of things, transforming it.
Honourable, prophetic, wise, full of complete wisdom,
Who knows everything that is, was, or will be.*

17r

They also describe him as being borne on a chariot drawn by Sea-calves, which *Virgil* in the 4th *Georgic* calls two-footed Horses.

*There in the gulf by the Carpathian downs
Blue Proteus, prophet of Neptune,
Lives, who rules the
Great Sea, thus he sits upon Fishes,
Also upon a Chariot which is drawn by
Two-footed Horses.*

The Latins called him *Vertumnus*, from a word meaning turn or change, because he changed himself into so many shapes: whereof is to be read in the 14th Book of *Ovid*. [marg: Why the son of Neptune.] *Proteus* was called the son of *Neptune* or *Oceanus*, and considered to have the virtue of Air {*pneuma*} (which, according to the notions of the Stoics, was called *Jupiter*, and which penetrates all things): for in the air nearest to the water, which is thin, he dissolved himself and transformed. *Homer* in the fourth *Odyssey* seems to indicate that *Proteus* has the characteristics of Air, by means of the moderation of which all creatures have their growth, such as trees and herbs as well as Beasts, and from which they draw the origin of their being, saying:

*First of all he took on the shape of a hairy Lion,
Then a fierce Leopard, or powerful wild Boar,
Or weaving Snake, or a tree with great branches,
Or blue water, or glistened fiery red.*

[marg: Why they say it is that he changes so much.] For according to the degree to which Air is warmed or altered, so any kind of matter is produced, Tree or Beast, or the matter is changed in its Elements: and this is what the ancients understood by these many changes in shape, noting that *Proteus* means nothing else but the first origination: for all intended matter takes its shape originally in thought, before it takes on its form, and it requires nothing other than to be set to work, so as by the process of Nature to take on any form: which is why *Proteus* was said to transform into so many things. [marg: Different opinions on the foregoing.] But it seems that *Lucian* believed that *Proteus* had had a lot of experience at Sea, as where he says in the Dialogue of the Ship: He was so outstanding in his Skill, as when someone who had travelled with another, who was so accomplished at Sea that (it seemed) they even excelled *Proteus*. In his 2nd Book *Diodorus* attributed all of the transformations of *Proteus* to the customs of the Egyptian Kings, who in order to enhance their authority, presented themselves in various masks as Lions, Leopards, Bears, Bulls, Dragons, Trees, and with perfumed fire in a flask, before the people, to their astonishment, and seeming to be God-like. This gave rise to it being said, that *Proteus*, the Egyptian King at the time of the Trojan war, transformed himself into all of the shapes that came into in his head. [marg: Why the Shepherd of the Sea-calves.] It was said that he was the Shepherd and keeper of the Sea-calves because he ruled several Sea coasts, and because the ancients called their Kings and Princes Shepherds of the people: for a Prince is no less solicitous of the needs of his subjects than he is of his own good: And those

who take no trouble other than to shear and slaughter their flocks do not deserve the name of Shepherd, but are Wolves and Robbers. To others *Proteus* was called Shepherd

17v

of the Sea-calves because his subjects, living on the Sea shore, were good swimmers. [marg: *Proteus*, an Actor.] Furthermore, in the Dialogue on dance *Lucian* argued that *Proteus* was an Actor, that he was so very adroit and that he could mimic all persons so exceptionally well, presenting himself in every way, that he managed to do everything he tried to do, so that, by means of his talent and easy transformation, he could represent the moisture and colour of water, the transparency of flames of fire, the savagery of Lions, the wrath of Leopards, and the sweet whispering or rustle of Trees when the winds blow in them, and all things. [marg: *Proteus* a prophesying philosopher.] *Antigonus* of *Carystus*, among others, said that *Proteus* was an extremely wise man who wrote many Philosophical works, on Trees, Herbs, precious stones, the nature of Beasts, on the mutual transformations of the Elements, and how all creatures derive their origins from that, so that they develop, becoming Trees, Herbs or Beasts: this, then, was why it was accounted and rumoured of him that he could transform himself into so many things. He was also deemed a prophet, because by means of observing the Sun, Moon and Stars, and through long experience of worldly affairs, he wisely predicted many things. There are some who foolishly believe that by means of Sorcery he could transform himself into so many shapes. Others believe that because he had a ready tongue, he could persuade the people in any way that he wished. It certainly seems that *Proteus* was an example of a wise Man who employed his intelligence to bring Men into mutual love and unity, teaching them to settle all outstanding disputes prudently, and to conform their morals to the advantage of all Mankind, and that each should accommodate themselves to the requirements and opportunities of the the times, and according to the desires of those with whom they dealt: and also how those able to govern should conduct themselves, on the one hand graciously, and on the other severely. In conclusion, that in all things one should behave appropriately, according to the words of the oracular maxim, *Nothing in excess*, so that everything is in moderation. Other Sea-folk, *Ino* and *Palaemon*, occur in the Fourth Book, and *Glaucus*, *Nereus* and *Galathea* in the thirteenth.

[marg: What the fable of *Callisto* is based upon.] The Fable of *Callisto* and *Arcas*, transformed into the great and the little Bear, which are constellations not far from the North Pole, is taken from the previously related story of *Lycaon*, for when he was being hunted out of Arcadia his daughter, *Callisto*, swore that she would remain a virgin: living together with many other maidens, and being very beautiful, she was deceived by *Jupiter* and, with the son that she had by *Jupiter*, she was driven from the blessed place, which blessed place the Poet described as being the bathing place of *Diana*: then for some time she kept herself secretly in the wilderness. The son becoming big and strong wished to kill his Mother, not wanting to spend his life any more in the woods with her: The Mother fled to *Jupiter*, who was reconciled with her and her son, and they returned together to the Kingdom. *Arcas* subdued the *Pelasgians*, and called them Arcadians. The people there, who had missed *Callisto* for so long, thought that she was dead: and seeing her again, foolishly believed that for all that time she had lain in the Woods, in some marsh, which is why they called her and *Arcas* Bears. Which then later gave rise to the belief that she was lifted up to the Heavens, to that place

18r

where she first became known to the Egyptians, and was observed not to get wet in the Sea of *Tethys*, in accordance with the wish of *Juno*. For being raised up next to the Highest star, and not having so large an orbit, these Stars do not appear to become submerged beneath the waves of the Sea like the others.

That the Poet says that, in former times, the Raven was whiter than any Swan or Dove, [marg: Against tell-tales and slanderers.] and on account of this whiteness was as well turned out as the Peacocks with the eyes of *Argus*, and that these white feathers were then turned black, lets us know and explains that wicked tell-tales, slanderers and bickerers, hated by all, rush about changing opinions from good to evil by means of their ill deeds, so that everyone's pure notions become contaminated and besmirched. [marg: Interpretation concerning *Coronis*.] The transformation of *Coronis* into a Crow also teaches us to be prudent, not to tell tales or prattle to everyone about what we know, and that a chattering tongue cannot endure in the service of wisdom, but is driven away, like the Crow of *Minerva*, for its tale-telling. [marg: What the fable of *Nyctimene* teaches.] *Nyctimene* was transformed into a Night owl for her foul unchasteness, her entry afterwards into the service of *Minerva* should be compared to those who by means of improving their lives become wiser, thus compensating for their previous folly, ashamed of the evil and ignorant things that they had previously done, just as the Night owl avoids revealing itself by day. [marg: The fable of *Asclapius*, the God of Medicine.] Jealous or envious *Phoebus*, who killed the Woman he loved with his arrows, having been told by the Raven that she had been unfaithful, and *Asclapius* being born by means of Art from the dead body of *Coronis*, tells us that the power of Healing is drawn from the roots of Herbs up into the Herbs when the heat of the Sun's rays strike the earth in Summer, and that these powers then pass into the hands of the master of Medicine, represented by *Chiron*, half Man, half Horse, because he is as helpful to Men as he is to Beasts: or that Healing seems to bring the dead to life. As is told of *Asclapius*, that he was supposed to have raised *Glaucum*, son of *Minos*, the Cretan King, by means of a Herb which a Snake had used to heal a dead Snake, and having learned this from the Snake he therefore carried one wound around his staff. Furthermore, this staff with the Snake wound about it, which is described as appearing as if it were doubled, is in fact nothing other than a Snake with its old cast-off skin: indicating that those cured of sicknesses are like the Snake, whose skin is renewed. [marg: Interpretation of *Asclapius*.] The Raven was also favourably inclined towards *Asclapius* because in ancient times these Birds served to foretell future things, or to prophesy, for Doctors had to understand the illnesses of the sick and their nature. His staff also indicates that Healing is a prop which supports Human lives. He is accompanied by the Hen because the Doctor needs to be wide awake and diligent so as to help the Sick. There are, surprisingly, many more stories about *Asclapius*, but they add nothing special to serve here as instruction.

Concerning *Chiron*.

Writers attribute various Parents to *Chiron*, the Master or teacher of *Asclapius*, *Hercules*, *Jason*, *Castor* and *Pollux* and many other Lords.

18v

[marg: Concerning the parents of *Chiron*.] In the 6th Book of the *Metamorphoses* *Ovid* makes him *Saturn's* son. *Apollonius*, in the first Book of the voyage of the Golden Fleece gives him *Philyra* as his Mother: for *Saturn* was supposed to have lived on the Island of *Philyra* with a daughter of *Oceanus* called *Philyra*: and frightened that his wife *Rhea* might discover him in adultery, he changed himself into the form of a Horse, and therefore *Chiron* was born half Man and half Horse, as *Apollonius* says in a poem introduced into the golden Fleece voyage:

Thus they sailed before the wind together across the watery field,
 They came to land in Philyra's Island: where in a former time
 Saturn (when he still held the Sceptre above
 In heaven, and outcast Jupiter
 Still suckled under Ida, cared for by the Curetes)
 Had embraced the beautiful Philyra, out of love: but did not
 Conceal the deception well, his Wife came and discovered
 These two lovers, so they had to leave
 Without a minute to spare: The one sprouted a Horses mane
 On his neck and made Echo redound
 With neighing all about: the other most timorous,
 Burning red with shame, ran fleeing from the country.
 In Pelasgia she found a place
 Shadowed delightfully green with many Oaks and Beech
 And there bore Chiron, remarkable for his size and parts,
 Above like a God, and like a Horse below.

This Nymph *Philyra*, distressed by such a misshapen child, and finding herself hated by *Rhea* and compelled to live abroad in eternal misery, begged the Gods to be transformed into form other than that of a Human, and she was changed into a Linden tree. Now *Suidas* has a different opinion regarding the descent of *Chiron*, and says that he and the other Centaurs were children of *Ixion*. In his Book of Thessaly *Staphylus* says that *Chiron* was a most wise Man, and a very skilful Astronomer. He was supposed to have had *Chariclo* as his wife, daughter of *Apollo*, or of *Oceanus*, or of *Perseus*, according to different versions. This *Chariclo*, when the Heroes of the golden Fleece were led to the Seashore where *Chiron* lived, took the young *Achilles*, who was fostered and educated by them, in her arms and ran to the harbour and showed him his Father *Peleus* who was one of the company. When he became old *Chiron* went to live in a lonely Wilderness on mount *Pelion*, where he spent his time looking for herbs and finding out their virtues, and he was said to have been the first who distinguish the virtues and values of herbs: and he was so skilled in this that he earned great respect by it: [marg: What Chiron means.] and as he could also heal a wound with a ready hand he was called *Chiron*, for *Cheir* means hand. To him also was accorded the honour of being the first to have taught Men conformity to justice, showing the way of judgment, and the manner of swearing Oaths, of Sacrifice and Feast days, indeed everything regarding God's covenant, or appertaining to it. While he lived in the Wilderness *Diana* taught him also the art of Hunting. And he could so play the Harp that, by that means, he could heal any sick persons, as *Staphylus* relates. He also had

19r

a daughter by the Nymph *Chariclo*, begotten on the banks of the river *Caicus*, named for the swiftness of the river *Ocyrhoe*. [marg: Concerning *Ocyrhoe*, daughter of *Chiron*.] With regard to her, in our present Text we read that she prophesied or foretold: and seeing the God *Asclapius* fostered with her Father she prophesied that he would raise the dead by means of Healing: but that in a body resurrected after being blasted by his Grandfather, he would lose the power to do it again. Now he had (as has already been told) raised the son of *Minos*: also, as is to be read in our Text in the 15th Book, he raised *Hippolytus*: at which (as *Virgil* says in the 7th of the *Aeneid*) *Jupiter* killed him with a thunderbolt, upset that anyone should establish themselves in his Business, and that they should have such a power. However, some say that this curing of death was merely hearsay, and that he healed Men when there was no hope of life: [marg: *Asclapius*' death, how and why.] at which *Pluto* came to *Jupiter* complaining that he was losing his profit, and that his Kingdom was going to nothing, at which *Asclapius* was therefore blasted: and this took place a little before the war of Troy. *Apollo*, sorrowing for his son's death, shed many tears,

which all turned into Amber, according to what *Apollonius* wrote in the 4th Book of the voyage of the golden Fleece. [marg: Sorcerous divination displeases God.] Furthermore *Ocyrhoe* foretold her Father *Chiron's* death, and that he who was immortal would long for death: she foretold with a curse, at which the Gods were so angry with her that she was completely transformed into a Mare by the fury of *Jupiter*, against which *Chiron's* pleading to *Apollo* was of no help: The Poet here teaches that God is displeased with the use of prophecy or any such sorcerous superstition. Now, so as to continue this Fable, these predictions about *Chiron* have to be fulfilled. It is said that *Hercules* had learned the knowledge of the Heavens or Stargazing from him, and that sometime later, passing through the land, he came to lodge with him, *Chiron* handled and studied his guest's arrows which were smeared with the poison and blood of *Hydra* and *Lerna*, and allowed one of these arrows to fall accidentally onto his foot, which caused him extraordinary pain: however he could not die, since he had an immortal father: so he begged the Gods to do him a mercy so that he might end his life. [marg: Concerning *Chiron's* death or transformation.] Which he obtained from *Jupiter*, and he was set up in the Sky among the stars, as *Hyginus* writes in his Book of the Stars: and was supposedly transformed into one of the twelve signs of the Zodiac, and still retains the name of this arrow: and one should depict him displaying the arrow having withdrawn it from the wound. There are many other accounts of his death, that he healed the wound with herbs and bathing: then passing over this, let us take note of what is represented to us by *Chiron*. [marg: Naturalistic interpretation of *Chiron* and *Philyra*.] First of all *Chiron* was the son of *Saturn* and *Philyra*, and was held to be the inventor of Medicine and the healing of wounds: [marg: Origin or beginning of medicine.] which knowledge is born of time and experience or skill: for *Saturn* is nothing other than time: the Mother's name can be drawn from two Greek words, the first *Philé*, meaning lover, the other *Peira*, skill: thus the wound-healing art's Mother is *Philyra*, or *Phileira*, removing one letter, and making two of one alone, you have *Phileira*. *Ocyrhoe* was his Daughter, because this art of healing commonly clears the way for infected moisture, by means of which the matter more easily and speedily flows out and is discharged: for this word *Ocyrhoe* means quick

19v

flowing, which is most necessary in the healing of wounds: for the most important part of wound-healing or medicine is properly to get rid of the moist matter, and to clear it away. Also necessary for continued health is that by means of moderation and a good, well-ordered life, that our body is free and purged of all corrupted, excess moisture, in this way the course of our life will become easier: and if it is otherwise, and the body is internally bloated with it, then one must make openings to give it egress. That *Chiron* was half Man and half Horse, that was because it was during his lifetime that people first learned to ride Horses, and for the reason previously given, that he healed Men, Horses and other Cattle, or that medical skill is necessary for both. It is said that his Father and his Mother were immortal, because the knowledge of this Art is limitless, and because the wit of Man has never been able to bring it to its fullest perfection. That eventually, after a great number of Years, he wished to die is to be understood to mean that, with the passing of time all the sciences and Arts in the World often fail, diminish or change. He was added to the stars because the Pagans were accustomed to raise Altars to those who most risked or employed their lives and wealth to the benefit of all: They granted them place next to the Gods, with praise and celebration, and imagined that thereby they would not to fall short in Religion, since they inspired others to imitate such Heroes or benefactors.

Now follows the Fable of *Apollo*, or *Phoebus*, when he was a Shepherd. [marg: Fable of *Apollo*, shepherd.] The Poets have it that he was chased from Heaven and exiled by *Jupiter*. Some believe the reason to be: of all the children of *Apollo*,

the most famous was *Asclapius*, who (As has been told) *Jupiter* destroyed with a thunderbolt. [marg: Cyclops killed by Apollo, why.] *Apollo* unable to harm *Jupiter*, turned all his anger on the Cyclops, because they had forged the thunderbolt for *Jupiter*, and he shot and killed them with his arrows: This is why he was driven from Heaven. The Poet *Orpheus* believed this, saying in the voyage of the golden Fleece:

*Admetus was from Pherae, Apollo served him in former times,
And he remained there a Shepherd with him
Fearful of Jupiter's rage: for cruelly he had
Brought the Cyclops under death's subjugation by shooting them,
Because the thunderbolt was forged by them with which
Jupiter destroyed his darling child.*

Suidas is of this opinion, too. However others say that the death of this Cyclops was not a consequence of *Asclapius'* death, but of the death of *Phaethon*: and that that was why *Apollo* was expelled from the Heavenly company and had to wander through the World subject to the miseries of Mankind, as *Lucian* testifies in the Dialogue of the dead. And when he found himself in need he gave himself into the service of *Admetus*, King of the Thessaly, to pasture his Mares and cattle, there he would continued for nine Years. Some believe that he looked after the Sheep, as *Pindar* says:

*Apollo, the world's flaming light
Whose bright radiance illuminates the spirits
Of his good friends, and makes them rejoice:
Your care and effort in former days was
Successfully to bring to pasture, with good purpose,
Your white-wooled fleeces.*

He became greater friends with *Admetus* the King when he discovered his natural obligingness and ingenuity. Among other names he was called *Amphrysus* after the River where he grazed his Cattle, as is to be seen in the third of *Virgil's Georgics*. Regarding this pasturage of beasts, and the Poets are not in agreement what beasts, nothing was written: [marg: What was said, that *Apollo* was a shepherd.] except that from what *Lilius Gregorius Gyraldus* wrote in his seventh *Syntagm*, drawing on *Phurnutus* and *Macrobius*, it is to be understood that *Phoebus*, which is to say, the Sun, pastured and fed not only Sheep, but all manner of beasts, and everything that the Earth brought forth: and that is why he is accounted by the Poets to have been a Shepherd. [marg: Whence the Fable of *Apollo's* exile is taken.] This Fable has a basis or foundation, however, from which it derives and that is from a history told by *Theodontius*, namely, that *Apollo*, being King of the Arcadians, submitted his Subjects to his imposed Laws with such severity that, angered by him, they drove him out of his Kingdom, so that he had to take flight to *Admetus*, the King of Thessaly, who gave him some people near the River *Amphrysus* to rule.

[marg. Where the Fable of *Battus* comes from.] The Fable, that *Mercury* stole the Oxen, and turned *Battus* into touchstone or proofstone, is taken from a history related by *Leontius Pilatus*: how *Stilbones*, which means speedy, and who was actually *Mercury* himself, had stolen the horned beasts of *Foronides*, the Priest of *Apollo* in *Delphi*, and having concealed them behind a hollow rock, called *Bathus* {i.e., 'deep'}, it happened that a Bull escaping, fell into the hollow, lowing and roaring, at which the other animals replied with responding roars, *Foronides* hearing his animals calling, went behind the hollow, and found the herd that had been driven away from him, so that ever afterwards the hollow was so named, just like the proofstone is so named for testing for gold. [marg. What the Fable of *Battus* teaches us.] In the Fable of *Battus* we learn, how greedy

deceit frequently rewards its Master or doer, like a double-tongued informer, with suffering a fatal punishment.

I believe that there are several sufficiently naturalistic explanations for the Fable of *Aglaurus*, [marg: Fable of *Aglaurus*.] who was transformed into stone by *Mercury*, *Aglaurus*, diligence, ever attentive to the Fields and meadows, had a sister *Herse*, understood to be the dew, which she wanted for herself for the Field, and was jealous that the planet *Mercury* should enjoy any of it, unless it was to her own advantage: for if the Planet enjoyed the dew, the earth remained as dry and as barren as a stone. Leaving this aside, it should be noted what can be learned that is edifying. *Mercury*, the messenger of *Jupiter*, is here to be understood as virtuous instruction or education, and *Herse* as the Soul with whom he wishes to be united, [marg: *Aglaurus* into stone, what it means.] against which stands *Aglaurus*, the flesh, evil inclination, filled with meanness and envy: but the Soul, receiving virtuous instruction and being subject to it, must kill evil inclination and remain as barren as a stone. In this Fable it is also to be noted how wisdom will not tolerate the wicked vice of avarice, from the cruel punishment that he imposed upon her.

20v

Concerning Envy.

Envy, or hatred and resentment, [marg: Interpretation of hate and envy.] daughter of black *Erebus*, also called *Tartarus*, and of Night, was very well described and depicted by our present Poet, as regards her appearance, food and habitation: which habitation he said was a deep ugly dark pit into which no Sun shone: That should be understood to mean that Envy lives in an evil and doubly foul heart, eating poisonous snakes, that is, that she harms and destroys herself, or the heart of whomsoever it is in which she lives. Which is why *Agis*, the son of *Archidamus*, responded cleverly when, realising that someone envied him, he said: Then they shall have a double misery, that of seeing my prosperity and that of suffering their own poor fortune. At which *Sannazaro* says in the sixth Eclogue:

Envy, my son, emaciates herself.

Which verse agrees with many wisdom-loving Writers: also with many Poets. As, among others, *Virgil*, in his epitaph on Envy, where he says:

*Envy, a harmful poison,
Most strong, devours the marrow of evil,
And with no small harm to the bones:
And sucks the blood from narrow veins:
Truly, he who resents the good fortune of others
Burdens himself:
His complaints reveal grievous misery,
For he sees need:
He sighs, and grinds his teeth with discontent.
And a cold sweat breaks out on his body:
His angry tongue pours black venom,
And pallor makes him loathsome
To look upon: and most unhappy,
Mere emaciation his wasted legs:
Neither light nor food is sweet to him,
The taste of *Lyaeus* does him no good
[marg: *Lyaeus* is *Bacchus*, that is, wine.]
Even if *Jupiter* provided
The beaker, or *Hebe* the cupbearer*

*Of the Gods served him,
Or Ganymede gave him
Vinous Nectar. He cannot sleep
Anymore, nor seize hold of any time for rest.
A most cruel internal Torturer crushes
His entrails, and unsettles them
With rage, and dreadful fires,
The cruel Furies burn him internally:
The Titan's Kite tears at his dying heart
Repeatedly, causing him pain in his
Miserable breast, which would not heal
Even under Chiron's celebrated hand:*

21r

*Not even Phoebus' brilliance could
Make honourable his famous lineage.*

Horace, agreeing with the foregoing, says this in the first Book of his Epistles, in the second letter:

*He grows thin who envies another's good fortune,
The cruel Tyrants that were in Sicily
Never caused greater pain than does the misery of envy.
In vain does someone, who had not in their mind moderated
Their anger before being aroused by spite and passion,
Wish that this or that had truly not happened.
For in the meantime hatred drives them to cruel revenge,
It advances by force at the same time as the torment.*

Concerning Europa.

As regards the Fable of *Europa*, it is (as *Eusebius* writes) half historical, [marg: Fable of Europa, what it is based upon.] saying that *Asterius* King of *Crete*, being in love with *Europa*, the Daughter of *Agenor* King of *Phoenicia*, equipped some of his trusted Servants with a most beautiful Ship, called the Bull, because there was a Bull painted on it. When they arrived they cleverly contrived that this beautiful Daughter came aboard the Bull, that is to say, the Ship, so as to see it. As soon as she was on the Ship the Ship's crew, as they had previously been instructed, put oars to the water and sails to the wind and brought her unmolested to *Crete* to their King, who got *Minos* and his brothers by her. This *Europa* was most fortunate because to the renown of her Name it was given as a name to a third part of the World. *Herodotus*, too, in the first book of his histories says the same as the above, and that such a ship came to *Tyre* in *Phoenicia* with that same consequence. Furthermore *Natalis Comes* says that *Europa* was abducted, by *Jupiter*, as above, so that a third part of the World should be named after her: but says nothing especially edifying or instructive about it, any more than what he often tells about the power, misfortunes or disasters of Love. [marg: Interpretation of Europa.] However *Caelius Augustus Curio*, in his first Book, after the Hieroglyphics, says that *Europa* seated upon the Bull being transported upon the Sea, her face turned towards the shore or the land, represents the Soul of Man transported across the troubled Sea of this World: she nevertheless looks from afar more earnestly towards the shore from whence she came, that is, towards her Creator God. This Sea is that of the circle of Souls, and of the agitation of reason, when the Soul abandons Godly things so as to consider the things or doings of Men, and then turns once more at last to its first condition, to behold God, as *Plato* testifies. That is why the Poets pretend that *Jupiter* ravished *Europa*, daughter of *Agenor* King of *Phoenicia*, in the form of a Bull, and bore her across the Sea to *Crete*.

End of the Second Book.

21v

Interpretation and exposition of the meaning of the *Metamorphoses* of *Publius Ovidius Naso*.

By *C.V.M.*

The third Book

Concerning *Cadmus*.

Cadmus was the son of *Agenor*, King of Phoenicia, and of *Telephassa*: He was King of *Thebes* and a most famous hero in war: [marg: Disputed ancestry of *Cadmus*.] *Ulpianus* and *Echmerus*, however, say that he was the Cook of the King of *Sydon*, where he ravished a most skilful Harpist called *Harmonia*, by whom he had *Semele* the mother of *Bacchus*. So it is, sometimes, that the dubious pedigrees of mighty great Lords are made to look fine and admirable by the embellishing pens of favourably inclined Poets. *Cadmus* was sent to look for his sister *Europa*, whom his father had had by the Nymph *Melia*, and was not to return unless he brought back the ravished sister with him, he went to the oracle of *Apollo* but there he was forbidden to seek his sister and was ordered to build a city, as our Poet further relates. Eventually he slew that dreadful Serpent, who was the son of *Mars*, beside the spring of *Dirce*: and for that *Mars* compelled him to be subject to him and to serve him for a Year, which he did for as long as eight Years. After this *Minerva* favoured the Royal House of *Cadmus* and *Jupiter* married him to *Harmonia*: [marg: The marriage and noble wedding of *Cadmus*.] who was, according to *Diodorus* in his sixth Book, the daughter of *Jupiter* and *Electra*: but according to *Hesiod*, of *Mars* and *Venus*. This Wedding was favoured by the presence of Gods who honoured the Bride with their gifts, *Ceres* with corn and fruit of her making, *Mercury* with a Lute, *Pallas* with Jewels and Flutes, *Electra* with Cymbals and drums. At the Wedding *Apollo* played a Harp and the Muses Fifes or Flutes: The other Gods gave her magnificent gifts. [marg: *Cadmus*' successors.] From this Marriage came *Polydorus*, from *Polydorus* *Labdactus*, from whom *Laius* Father of *Oedipus*, regarding whom follows in the 9th Book. *Cadmus* also had four daughters, *Ino*, *Semele*, *Agave* and *Autonoe*. And because he suffered a great many misfortunes and adversities on account of his daughters and their offspring, he set *Pentheus*, the son of *Echion* and his daughter *Agaveon* on his Royal Theban throne, and departed with *Harmonia* for *Enchele* in *Dalmatia*: for the people of his neighbouring land were in distress and had summoned him following the advice of the oracle, because their salvation was prophesied to be brought about by *Cadmus*. Chosen to be the Commander in chief by these people, he achieved the defeat of the enemies and thus became King of *Dalmatia*, in which he continued in peace and prosperity, he and his Wife were there changed into snakes, as will be told in the 4th Book, in which Book there will also be more related regarding this *Harmonia*, daughter of

22r

Mars and *Venus*. [marg: Historical explanation of *Cadmus*' killing of the Dragon.] Now as regards *Cadmus* having been sent to look for his sister, and being supposed to have slain an evil Dragon at the spring of *Dirce*, that is a fiction: however the truth is that he killed a terrible Robber, called the Dragon, who had done much cruelty and violence to strangers passing by, and who had already cut the throats of some of his own band. It is said that he sowed the teeth of the Dragon because some of the followers or companions of this Robber, seeing their chief defeated, took flight and were scattered or dispersed, the one here,

the other there. Some write that *Cadmus*, advised by *Minerva*, cast a stone into the midst of the brothers produced by the Dragon's teeth, and that one of them being struck believed that it was done by another of his fellow brothers, and avenged himself with a fatal blow, which another one avenged upon the giver of the fatal blow, and so on, until there were only five of them left. [marg: Omen of the Thebans, from the battle of the children of the Dragon's teeth.] Some argue that this was a prophetic omen of the conflicts and disputes that would plague and torment the Thebans in future times: for much harmful civil or fraternal warfare and blood-letting followed: as is often the case, through ignorance, when great troubles and irreversible destruction result from petty wrongs, offences or other minor causes: not only between Citizens or friends, but also between Brothers: as is bound sometimes to happen, that some difference occurs. And as *Plutarch* says in *On Brotherly love*, from the start people should not allow extreme views and stubbornness to divide them, choosing to accommodate each other, politely giving way, and rejoicing in pleasing another more than in oppressing or defeating them: for such was the meaning, understood of old, regarding the victory of *Cadmus*. Now that we have told this, it is necessary to reveal the entire Fable from the beginning so as to illuminate the lesson is concealed beneath it. [marg: Instructive interpretation, and significance of *Cadmus*.] First, *Cadmus* was forbidden by the oracle from pursuing, or looking for, his sister: but had to follow the chosen Ox and build the city of *Boeotia*, where the Ox laid down. Here *Cadmus* is an example of Youth, or Young folk, who obey Divine and virtuous advice or duty, abandoning the nature and being of a cowardly, slothful, inherently effeminate pleasure-loving life, seizing hold of a manly, serious courage, and following the Ox, which represents hard work, so as to achieve honour and content by means of this virtuous path of toil. He built a City which he named after God, who had taught him the way, and after the Ox who had helped him to arrive there, that is *Thebes*, which became a mighty City: for without God Man's labour cannot prosper: but if the work, building and construction is dedicated to God, then it will prosper, thrive, and endure, whatever adverse difficulties rise up and occur, so as to triumph, but only if one persists with firm endurance. The servants or companions of *Cadmus* killed by the Dragon or Serpent, represent the idle intentions of Youth which in time are destroyed by wisdom (understood by the Serpent): for true perfect wisdom kills and destroys many idle foolish notions and desires to which we are attached or

22v

for which we have great appetite and inclination in our blind thoughtless youth: [marg: Instructive interpretation of the Serpent's death, and the battle between the brothers who grew from the Serpent's teeth.] But all too often it happens that on account of wild wilful Youth, or through the desires of adolescence, wisdom is resisted, driven from the heart, destroyed, and removed as *Cadmus* did to the Serpent. From this one should understand that *Cadmus* killed Man-destroying ignorance, where Youth, armed with the Lion's skin of virtue and the spear of sharp foresight, has to fight and vanquish, killing the remaining or new-grown thoughts, or idle opinions of youth: if one but follows the counsel of wisdom then our five senses and our minds will be informed, and wisdom's advice will be obeyed, and will show us how to achieve all our virtuous labours, or Godly works, which is represented by the building of *Thebes*. These fierce fighting Dragon's-tooth folk, stilled by *Pallas*, also represent that war comes from ignorance, but peace from wisdom: just as the inner mind (as is explained) is satisfied by wisdom, or by wisdom's good instruction. Of which instruction *Cadmus* was also in part an initiator or helper, since (according to *Pliny* and other witnesses) he was the first who brought from Phoenicia to Greece the knowledge of the sixteen Greek letters, A, b, c, and was the first to write histories in prose: though some believe it was not to the Phoenicians but the Milesians that *Cadmus* was indebted. Thus by giving birth to the noble useful art of Writing (where good Laws are inscribed and all pious deeds are kept forever

in the memory) *Cadmus* was rightly called a sower of Men: who first obeyed his Father in seeking his Sister, and afterwards *Apollo* and *Pallas*, and who through much toil and suffering, and much grief at last obtained beautiful *Harmonia*, sweet Soul's content, and much happiness. Now our Poet, indicating (as has been explained) that this Fable is for the instruction of youth, declares in closing: Therefore a Young man should always live in hope, attending upon the end: for until the final day of life no one should be called happy. This is a most beautiful Proverb, which *Solon* taught also to King *Croesus*, which afterwards benefitted his life.

Concerning *Actaeon*.

Actaeon was the son of *Aristaeus* and *Autonoe*, the daughter of *Cadmus*, [marg: *Actaeon*, who he was.] he very much loved Hunting, while he was being raised in *Chiron's* School he was transformed into a Stag by *Diana* (according to the accounts of the Poets) because he had seen her naked. [marg: *Actaeon* had as many as 50. Hunting-dogs.] According to some there were as many as fifty Hunting-dogs, each called by Greek names, which were supposed to have bitten him: but they make no provision for any edifying interpretation other than regarding the appearance and nature of the Dog, such as black-foot, follow-the-trail, swallow-everything, good-eyesight, mountain-wanderer, die-young, storm, cruel, swift and suchlike. In the history of Boetia *Pausanias* says that *Diana* made *Actaeon's* Hounds mad who, not recognising him, killed him. Others say that *Diana* draped him in a Stag's skin so that, being torn apart by the Hounds, he could not be married to *Semele*. *Acusilaus* says that it was because she had been raped by him. There are yet more opinions, too many for here. *Plutarch* said that *Actaeon* was a beautiful Youth of Corinth, and that *Archias* of

23r

the Heracleidae clan was so besotted with love that wanted to ravish him, his Father and friends sought to protect him, he was pulled this way and that by both sides so that he was torn apart. [marg: Origin of the Fable of *Actaeon*.] The Fable of *Actaeon* takes its origin from this, or from something else that *Fulgentius* relates, saying: in his youth *Actaeon* loved the Hunt but, arrived at ripe old age, and better understanding the risks and dangers of the Hunt, he did not carry on as he had before: however he maintained his previous passion for the Hounds, on account of which he always fed them plenty, thus he used up everything that he had in the world, on account of which it was said that he was devoured by the Hounds. [marg: Interpretation of *Actaeon*.] Here then are some different interpretations: One is that one of these *Actaeons* took such great joy and pleasure in observing the procession of the Skies and the changes of the Moon, understood to be *Diana*, that, as if transformed into Stag standing outside in woods and in lonely places, drawn by the lustre of these Arts, he was eaten up by his domestic affairs: for these are the Hounds who will not let us live our own lives. Another believes that with this, ungrateful, unreasonable Men are criticized, those who not only forget manifest good deeds, but who repay them with evil, as the Poet *Theocritus* seems to wish to make known when with this verse, he says:

Feed Dogs, so that they devour thee. {not traced}

There are also many more interpretations, but it can be readily deduced that for many of them *Actaeon* was thoughtlessly captivated and consumed by his own wicked desires, because his unruly and intemperate mind submitted to and pursued his unchaste eyes, to his ultimate undoing. [marg: *Semele* deceived by *Juno*, what it indicates.] That *Semele* was deceived by *Juno* who was disguised as *Beroe*, her nurse, suggests that Men frequently beg for and desire harmful things from God

to their own destruction, because they are deceived by their own wicked desire, or foolish craving, which is their nurse.

That *Semele* was made pregnant by *Jupiter*, [marg: Interpretation of the birth of Bacchus.] giving birth to *Bacchus*, is to say that the Vine-frond or branch, represented by *Semele*, is made to swell in Spring by the heat of the Sun becoming pregnant or heavy with *Bacchus*, that is Wine, or the moisture of the Wine, which is in the trunk. And this Wine-frond or branch, *Semele*, becomes so blasted and stricken by Sun's greatest heat in the Summer, that she begins to produce her fruit: Thus it is received and accepted by *Jupiter*, that is, the grape is brought forth and received into the belly of the air, here understood by *Jupiter*. That I say belly, and not thigh, it means much the same thing: for even according the verses of the Poets, the child was concealed within the thigh and the belly, as the delightful Poet *Euripides* says in his *Bacchae*, recounting what *Jupiter* said when he sewed him into his thigh:

*Into my Man's belly enter,
Twice-born child that I love.*

Jupiter, having borne this child *Bacchus*, [marg: Interpretation of the raising of Bacchus.] gave *Bacchus* to his Aunt *Ino*, to nurse him in hiding, that is, the leaves of the Wine-branches conceal the grape, so that they may ripen properly and not be too untimely scorched by the heat of the Sun. Furthermore the Grape was the sole provision given by the Nymphs of *Nysa*, that is, he was refreshed

23v

by the dampness of the night, or kept happy and moderated by the cooling dew. We cannot depart this place without considering *Bacchus* a little more broadly, to explain who he was, and what he stands for

Concerning *Bacchus*, or *Dionysus*.

As regards who were the Parents of *Bacchus*, also called *Dionysus*, the ancient Poets had diverse opinions [marg: Ancestry of Bacchus.], as they do regarding his upbringing and nurses: thus *Cicero* appears with five *Dionysuses* in the 3rd Book of the Nature of the Gods. The first (says he) was the son of *Jupiter* and *Proserpina*: the second of the *Nile*, and so on up to five: from which one understands that there may have been quite a few with this name. *Orpheus*, however, calls him the son of *Semele*, and says that he was born on the shore of the Sea. Yet elsewhere in the Hymn of the Gods he calls him the son of *Jupiter* and the aforementioned *Semele*, and names him as crowned with ivy or bindwood. [marg: Death of Semele in a different fashion.] This *Semele* was the daughter of *Cadmus*, the brother of *Europa*, who (according to some) so as to punish his daughter for her licentiousness, enclosed her with her newborn child in a wooden boat, and set her adrift on the waves of the Sea, which cast her with the young *Bacchus* onto the beach, in the country or Land of the *Oreaten*, under the dominion of the *Lacedaemonians*: and that the people of this land opened up the boat and found *Semele* dead, whom they respectfully buried, and allowed the child to be raised. From which the *Oreaten* were called *Brasiaens*, after the word *Brasae*, that is, washed ashore, as *Nicander* relates. One usually paints *Semele* with long hair, like a Goddess. And *Orpheus* affirms in a Hymn to *Bacchus*, as related from *Cicero*, that *Bacchus* is the son of *Jupiter* and *Proserpina*: but elsewhere calls him the son of Egyptian *Isis*, and foster-child of the Nymphs. [marg: Why Bacchus is called Dionysus.] That he is called *Dionysus*, for this there are several opinions: First, because being born with little horns, he hurt or pricked *Jupiter's* thigh, so says *Stesimbrotos*. Then again, *Aristodemus* argues that it is because *Jupiter* made it rain when he was being born. *Nonnus*, in the

Dionysiaca, because *Jupiter* was lame while he bore him sewn into his thigh: for *Dio* was *Jupiter's* proper name and *Nysos* meant lame in Sicilian. *Lucian* in the Dialogue of the Gods says: *Bacchus* being born, *Mercury*, as a task given to him by *Jupiter*, carried him to *Nysa*, a City in Arabia near Egypt, to be raised by the Nymphs, on account of which he was to be called *Dionysus*, Indeed, he was supposed to have been fed by the *Muses*, as some write. *Bacchus* was given many other names. [marg: Syntag. 8.] *Lilius Gyraldus* {Giglio Gregorio Giraldi} lists seventy-eight or more of them, all of which belonged to him, many of which are the characteristics or powers of Wine: for the proper name *Bacchus* means fury or madness, Indeed *Maenoles*, that is, wholly insane, because Wine causes this. [marg: Why two-formed.] He was also called *Biformis*, or two-formed, because he has two powers since he makes some Men furious and mad, and some joyful or happy. [marg: Why staff-bearer.] He is also called *Narthecephoros*, cudgel or staff-bearer, because the staff is appropriate for supporting a person staggering along, or because infuriated drunkards strike each other with sticks. As regards the accounted two-formedness, or double-shapedness

24r

Diodorus says that *Bacchus* was made or depicted in two ways, that is, with a cruel face and a long beard: and alternatively with a beautiful youthful, loveable, and happy face: the first form (so it is said) because he makes Men excessively drunk, inflamed with anger, and reckless: but if employed moderately, he makes them happy, mirthful and healthy, and was therefore depicted as young. [marg: Why Liber.] On account of his bringing about happiness he was called *Liber*, *Liber Pater*, as *Seneca* explains it, that is because he frees or liberates Men's hearts from care and makes them bold and merry. For which reason it is most fit to recall some verses from *Ovid*, out of his Art of Love, in which attached he most sweetly says:

*Then trouble flees, washed away by abundant Wine,
Then laughter appears, the poor man feels joyful
And puts on the horns: then care and weariness disappear,
And wrinkles are driven from the forehead.*

[marg: Here horns are boldness and pride.]

For the same reason he was called *Lysius*, or *Lyaeus*, [marg: Why Lysius, or Lysaeus.] which is as much as to say I loosen, or a loosening, because he loosens the hearts of Men and dissolves care, or because he relaxes and enfeebles the limbs. He was also called *Hygiates*, or *Salutaris*, honoured by this name because nothing is more healthy than Wine when drunk in moderation. [marg: Why Sabazios, Phila, Bromius and Iacchus.] He is also called *Sabazios Bacchus*, on account of the dancing and leaping which took place at his Sacrificial feasts. He was also called *Phila*, *Pausanias* said that to the *Dorians* *Phila* were wing feathers, because Men seemed to borne up and raised by Wine, like Birds by their wings. He was named *Bromius* and *Iacchus* on account of the riot and noise that drunks make on account of Wine, which *Bacchus* both is, and of which he was the inventor. We have now given here some of the names of *Bacchus* which are a consequence of the nature and power of Wine. [marg: Bacchus was king of Arabia and Egypt, etc.] Now to understand whence *Bacchus* came. There are Historians who say that he was a King in fortunate Arabia, maintaining his Court at *Nysa*, very warlike and victorious, also an inventor of many useful and necessary things for this life, which he revealed and taught to his subjects and to many peoples. He went to capture India, and appointed *Hercules* his supreme Governor over the land of Egypt, and *Prometheus* the under Governor, when he arrived there. He placed *Busyris* over Phoenicia and *Antaeus* over Libya. [marg: He conquered India.] He had an army of Men, and of Women too, with which he invaded India and the innermost Countries of Asia. And having in this way conquered the Eastern lands, he had two columns go up into the mountains by the River *Ganges*. Among other

journeys he travelled to *Iberia* over which, having conquered it, he appointed his supreme Field Marshall *Pan*, after whom that country was named *Pania*, and afterwards came to be called, as it still is, *Hispania*. [marg: Bacchus a great warrior.] *Diodorus* writes that *Bacchus* sometimes went armed into battle wearing a Panther's skin on his body: for he was not always drunk: and he fought many battles and conquered various Kings, such as *Lycurgus*, *Pentheus* and yet others. Returning victorious, he held a Triumph, riding upon an Elephant, or on a chariot drawn by Elephants. One does not find that

24v

anyone ever held a Triumph on his account. Being returned from India he punished the misrule perpetrated by his Governors, establishing good Laws in all his Empire, for which *Orpheus* called him a Law-giver. [marg: Bacchus a law-giver.] Further to this, I find that his history is even more complicated with fictions: for in the war of the Gods against the *Titans* he could not escape their anger: during which they captured him, tore him into pieces, boiling one piece in a pot and impaling the rest of him on the spit so as to roast it. [marg: Bacchus' accounted death.] *Minerva* came to help, but she got nothing but the heart, which she bore trembling to *Jupiter*, who blasted the *Titans*, and had *Apollo* bury his son's members on *Parnassus*. The *Corybantes* brought his penis to Tuscany, and taught the people there to Sacrifice to it. [marg: Bacchus resurrected.] Following this *Rhea* gathered together all the pieces of *Bacchus*' body which, when it was reanimated and brought back to life, once again *Bacchus* did great good things for Mankind in general, namely by means of the discovery of the Vine, whereby he did the World an excellent good: [marg: Bacchus much praised for his discovery of the Vine.] and *Euripides* believed that Wine was the most beautiful and useful invention that had ever been in the World, saying that *Bacchus* had discovered the means by which Mankind could forget all their past misfortunes or adversities, allowing them to sleep peacefully and to ease and comfort every distress. The West Indians also conceded this, as *Benzo* says: they said, with regard to this, that no better things had been brought from these Lands than Wine and Iron, nor anything purer than glass, things which they had never had in the West Indies. *Bacchus*, this remover-of-care, and bringer-of-joy, is therefore welcomed and beloved everywhere. There is scarcely an end to the accounts, all the things to be told of him, and it would of little service here were one to produce all of the related tales and stories, and add all his other names: so one should know that in Egypt he was also known as *Osiris*, which one reads in *Plutarch* and many other places. [marg: Sordid Bacchic feasts forbidden and punished.] And it would also take up a great deal of time to describe all the forms of Sacrifice and Feast which were done to honour him, every kind of unchasteness and abomination took place secretly, so that they were prohibited and the offenders were corporally punished by the Authorities. If anyone would like to read more widely about this, I direct them to the 5th Book of *Natalis Comes*, in his *Mythology*, in the 13th Chapter. [marg: Bacchus taught the art of commerce.] *Pliny* in his seventh Book, in the 56th Chapter says that *Bacchus* was the first to teach the ways of buying and selling, and introduced Crowns for Kings, and Triumphs. In the 16th Book, in the fourth Chapter he says: King *Bacchus* was the first to crown himself with ivy or bindwood. And Poets have a lot to say regarding *Bacchus*' attachment to ivy. Some believe that when first he was born, he was concealed in some ivy or bindwood for fear that he might fall into the hands of *Juno*. [marg: Why Bacchus is crowned with ivy.] Others that since the fruit of the ivy in some ways resembles the Grape, or because the leaf is always green, then this God likewise should be painted, ever green or youthful. {*Sextus Pompeius*} *Festus* is of this opinion, either because ivy or bindwood entangles everything it encounters, as Wine entangles the minds of Men: Or that this tree, or its leafy branches, being wrapped around the head (on account of its coolness) blocks and fends off the rising force or fumes of Wine, and prevents intoxication. Others say, that this

ivy was dedicated to him, and that for that sake a Youth *Cissus*, or *Kissus*, [marg: Lilius Gyraldus in his 8th Syntagma.] which in Greek, means ivy or bindwood, once danced in a contest with one of the Satyrs and leaping as he danced, fell so hard as he came down that he dropped dead on the spot. So *Bacchus*, who delighted greatly in dancing, and who loved the Youth very dearly, transformed him into ivy, which thereafter took that name [Kissus transformed into ivy.]. *Plutarch* said that ivy contained a virtue, or hidden power, which inspired the spirit or senses, and filled them with a frenzy, so that People (without drinking Wine) appeared to be drunk. Ivy [marg: ΧΙΣΣΟΣ ΧΙΣΣΑΕΙΥ.], as he was called by the Greeks, could also mean to be unchaste. *Eusthatius* wrote that ivy was dedicated to *Bacchus* as a symbol of unchasteness, of which Wine made Mankind very fond. [marg: Wine causes unchasteness.] So it became a commonplace to say that, without Wine, *Venus* did not succeed with everyone. As *Euripides'* poem suggests, too, where he says of *Bacchus*:

*He planted this celebrated shrub
By which grief and sadness are diminished:
And where Wine brings no joy,
The pleasures of Venus must grow cold:
And for the Human race {"het Mensch gheslacht" punningly also, "the male member"}, that which
Stiffens desire would no longer remain.*

Now as to the interpretation of *Bacchus*. [marg: Natural explanation of *Bacchus* and *Semele*.] From the above, or in relation to what we have already told as regards his birth, it should be realised that [the name] *Semele*, who was his mother, comes from the words *Seiein ta melé*, which is to say, the members stir. Now the Grapevine, Mother of Wine, has more limbs or branches, heavy and soft, than other trees, which can be easily moved by the wind, also the Grapevine, by means of Wine, moves and controls the limbs of Men. *Bacchus*, too, has to carry the *Thyrsus*, that is, the sprouting torch, because the stumble-footed drunkard needs a stick to proceed, as we related elsewhere regarding the staff. He is the son of *Jupiter*, son because Wine is by its nature a fiery thing, it cannot ripen in places where the Sun is weak, or where it is not at least moderately warm. He thrives on the ashes of burned *Semele* (according to some), because some heat is hidden in the ashes, and they contain a certain richness for which reason it is good for Grapevines in Vineyards. Some say that his Mother was *Proserpina*, because the Grapevine comes originally out of the earth, like all other things, and that as the heat sets to work, it gives him his form. [marg: Explanation of being concealed in the thigh.] That he was concealed in his Father's thigh, some believe, was because he was hidden in a cave in a mountain called *Neros*, in *Nysa*, which mountain was dedicated to *Jupiter*, and they believe that in the language of that country [the name of] the mountain means thigh. Some also believe that being sewn into the thigh means that the Vine very much loves the warmth, being unable to grow or produce fruit without it, for many Grapevines are destroyed by frost. But *Diodorus* {of Sicily}, in the second Book of his *Antiquities*, explains this part in a historical fashion, saying: *Bacchus* arrived in the western parts of India with a mighty army, encountering little resistance, and his people kept mostly to the countryside, not finding any great Cities in which

they could stay, the extraordinarily great heat caused a great Plague among his Army, so that a great number of his people were lost: on account of that, being a wise Leader, he led his people up out of the valleys and into the hills where

they were refreshed by pleasant breezes, and being reinvigorated and assisted by beautiful streams from many springs, were freed from the infection. He called this mountain thigh: from which the Greeks got the idea of saying that he was nourished in the thigh of *Jupiter*. [marg: What it means, that the Nymphs nursed him.] The Nymphs looked after him because the Grapevine is the thirstiest tree to be found, and when properly supplied with water it grows better and is more fruitful: Wine continues to require a great deal of water to temper its immensely hot power. [marg: Why he accompanies the Muses.] It is said that *Bacchus* was usually accompanied by the *Muses*, that is, that the warmth of Wine awakens People's spirits. One portrays them naked because they make hidden things public, according to an old Greek saying which stated that Truth is in Wine: or as we say, The drunken mouth speaks for the heart. [marg: Why he accompanied wild beasts and ghosts.] *Bacchus'* cart was pulled by panthers, because People, through drinking much Wine, become fierce and terrifying, similar to the nature of these beasts. *Philostrates* said that these animals accompanied *Bacchus* because they were heated, ready to spring, like those who served *Bacchus*, the Bacchante, and that through Wine people became more than naturally warm. He was accompanied by a number of *Demons*, evil-doing and frightening monsters or ghosts, since drunkenness is usually accompanied by nonsense, thoughtlessness, prodigality, excess, unchasteness and argument, with yet more inappropriate shouting and ranting. [marg: Why he was torn apart by the Titans.] That he was torn apart and dismembered by the *Titans*, says that that the Grapes of the Farmers, all pressed together, out of which comes the precious liquor or moisture of the Wine, unifying into a single body that which was previously divided into many parts: also in some Countries, so as to preserve it, Wine is boiled or cooked. One also reads in *Natalis Comes*, that *Bacchus*, or *Dionysius*, produced not only Wine: but that people who live in places or Countries unsuited to cultivating Wine, have learned to brew Beer. [marg: *Bacchus*, first Brewer of Beer.] There are many further accounts of his war against *Saturn*, and how he was honoured by *Apollo* or the Sun, and more of the like, not necessary here. Spending so much time with *Bacchus*, one's head may become heated by his power: and since we have nothing in particular to do, we turn to beautiful *Narcissus*: and it will not be improper first of all to explain who he was, who was later transformed into a flower.

Concerning *Narcissus*, and *Echo*.

[marg: Ancestry of *Narcissus*.] *Narcissus* was the son of the river *Cephisus*, which arose in *Lilea* and passed by *Parnassus*, through *Delphi*, and finally into the *Aegean Sea*, or *Archipelago*. His mother was a Sea-Goddess called *Liriope*, daughter of *Oceanus* and *Terhys* {*Tethys*?}: she was borne off in the flood of *Cephisus*, was impregnated by him, and bore *Narcissus*. *Narcissus* in Greek means stiff and without feeling. He was

26r

a Hunter from his Youth, and loved by the Nymphs, especially by the Nymph *Echo*, daughter of the Sky and of the Tongue. Or, as a present-day poet, *Barbarus* {presumably *Daniele Barbaro*}, an Italian, elegantly describes her here in two octets, or eight-line verses:

Echo, thou daughter of Woods and Dales,
 Yes, naked spirit, swift wandering voice,
 Eternal type of love driven mad,
 Always repeating what was heard,
 You give back love that in the past
 Took away your form and delight,
 So that thou escapst the lonely woods,
 Wilt thou in few words answer my questions.

*Echo, what is the Lover's downfall? downfall.
And what consolation does she gain? pain.
What rewards the constantly beloved? love.
And what kills such lovers? over.
What is the cost of loving too much? much.
But can one overcome by means of deceit? defeat.
What does Love grant betrayers of trust? lust.
And what then is the end of unrest? rest.*

[marg: Echo was beloved by Pan, what that means.] *Macrobius* maintains that *Echo* was the seven Heavens, she being very much beloved by the God *Pan*, comparing the Heavenly wanderers or Planets with his Shepherd's seven-fold pipe. Now *Pan* loved *Echo*, a Nymph, invisible to the eyes of all Mankind, which is to say that Harmony, or the order of the Heavens, was loved by the Sun, being the greatest of all the Heavenly lights. But *Alexander Aphrodyseus* said that the common people erred greatly in honouring and worshipping *Echo* as a Divine virtue or power: And that one should understand that *Pan* being in love with her means nothing other than that *Pan*, an educated Man, was the first who sought out the cause of such reflected sound: and was so obsessed with it, that he became like a Lover with his Beloved. Our Poet says that eventually, on account of her love for *Narcissus*, she desired to be transformed into a rock, one where one often hears reverberation or reflected sound, that is, a hollow place. [marg: Several echoes.] *Lucretius* wrote that he had heard in some places as many as six or seven echoes come one after the other. *Pliny* mentioned a place in Athens where one heard words repeated seven times. Likewise in *Olympia*, in an entrance way, this was commonplace. The Poet *Ausonius*, in an Inscription that he wrote, considered those who intended to paint *Echo*, and to portray her in a Picture, given that she is only a sound or reverberation, and said as if she herself spoke:

*Oh rash Painter, try as thou mayst, Echo is not to be painted.
To portray me? Not one member of the human race
Ever saw me. I have neither form, nor figure
Nor substance nor colour. I wax day and night,
Gentle daughter of the Sky and of the Tongue.
Nothing in myself: Yet everywhere words come forth from me.
Though I await another voice so as to imitate
The last word spoken, which speedily
Vanishes into the air. But if thou wishest to be praised
For making my likeness in a Picture:
Paint then a resonance with your able brush,
The voice or accent, which rings in the ears: shouldst thou
Do these things, then wilt thou be a supreme painter.*

I would consider it ill-advised to paint this. [marg: Instructive explanation of *Narcissus*.] Now we have heard who *Narcissus* and *Echo* were we must outline a few lessons here: First of all *Narcissus* is an example or warning that one should not for one's own pleasure despise Anyone, and proudly puff oneself up, since pride always leads eventually to a fall. And also that no one should abandon themselves to their youth and beauty, since Man, or the glory of Mankind, is not like the flower in the field, as *Virgil* says in his second *Eclogue*:

*O thou young child, pleasing to behold,
Trust not too much to your beautiful colouring:
The white privet blossom falls,
But the dark hyacinths are gathered.*

Regarding the flower into which *Narcissus* was transformed, *Dioscorides* wrote in the fourth Book, Chapter 160. Some call it Spaenche Iaunette {Little Spanish

Yellow}: however is it well known to flower lovers. These flowers were in former times dedicated to the *Eumenides*, and were also much appreciated by *Bacchus*. *Phanomedes* in the fifth Book of the *Attic* history wrote, that wreaths of *Narcissi* were dedicated to *Proserpina*, for she gathered these flowers when released by *Pluto*. Now to turn to *Narcissus*: *Pausanius* said that on the borders of *Thespia* there was a hamlet called *Danaces*, and a pool called *Narcissus* in which, it was said, this Youth could see himself. [marg: Various interpretations of *Narcissus*' death.] *Evanthes* wrote in his Fabled account that *Narcissus* had a twin sister absolutely like him in her face, figure, hair, clothing and form: And they always went Hunting together, which she loved: but then she died: And he, desolate at the loss of her, went frequently to look at himself reflected in a pool, for in seeing himself it seemed very much as if he saw his beloved sister: but this joy could not alleviate his sadness, and he died of it. Or (as others say) he drowned himself in a pool where previously they often enjoyed themselves: But *Pausanius* thinks differently. At the end of the Fable of *Narcissus* this notion is proposed, [marg: Instructive explanation of *Narcissus* and *Echo*.] that by means of *Echo* one should understand the everlasting nature of virtuous good repute, which retains a lasting resonance in the mouths of Men. But *Narcissuses*, People who give themselves up to pleasure, miserably in love with themselves, are eventually transformed into flowers which appear cheerful and bright in the morning but by the evening perish, and quickly come to naught: Likewise these self lovers, when they die, their names remain forever buried in their graves with their bodies, taking no more delight in the pleasures with which they wasted away their lives. Such self-lovers were not among those celebrated Roman Generals, beloved more than riches and life by the common folk, for which reason they have also maintained immortal fame.

27r

The Fable of *Pentheus*, [marg: Explanation of *Pentheus*.] who was killed by his Mother *Agave*, and by his two Troublers {"*Moeyen*"; in fact, his daughters}, *Autonoë* and *Ino*, conveys to us and indicates that those who despise Religion, or Divine covenants, always or commonly come to a bad end, or disaster: warning examples of this are frequently to be found and encountered in Poetry. Now this story of *Pentheus* was taken from history, he was someone who drank no Wine and, on account of that he was identified and described as an enemy of *Bacchus*, and that because he was ill-disposed toward him, he sought always to kill him, even though the powers and virtues of this God were known and manifest, to wit, how *Bacchus* had transformed the wicked companions of *Acetes* into Dolphins, which is to say into those fishes that are said to be well-inclined and friendly towards Mankind, Music-loving, and the swiftest of Fishes. By this the power of Wine should be understood which, in moderation, is of benefit to Man, and improves the health of both body and mind, making the parts quicker and more lively, as has been said before.

End of the third Book.