

Dédicace de The Vision of the Twelve Goddesses

Auteur : Daniel, Samuel

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Les folios

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13 Fichier(s)

Informations éditoriales

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Auteur de la pièce Daniel, Samuel

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TO THE RIGHT HONO-
rable the Ladie *Lucie*, Countesse
of *Bedford*.

Madame.

IN respect of the vnmannery presumption
of an indiscrect Printer, who without war-
rant hath divulged the late shew~~at~~ Court,
presented the 8. of Ianuary, by the Queenes
Maiestie and her Ladies, and the same verie
disorderly set forth : I thought it not amiss
seeing it would otherwise passe abroad, to
the priudice both of the Maske and the in-
uention, to describe the whole forme there-
of in all points as it was then performed, and
as the world well knowes very worthily per-
formed, by a most magnisicēt Queen, whose
heroicall spiri~~c~~, and bountie onely gaue it so
faire an execution as it had. Seeing also that
these ornaments and delights of peace are in
their season, as fit to entertaine the worlde,
and deserue to be made memorabile as well

A 3

as

To the Countesse

as grauer actions, both of them cōcurring to the decking & furnishing of glorie, and Majestie, as the necessary cōmplements requisit for State and Greatnes.

And therfore first I will deliuer the intent and scope of the project: Which was onely to present the figure of those blessings, with the wish of their encrease and continuall increase, which this mightie kingdomc now enioyes by the benefit of his most gratiouse Majestie, by whom we haue this glory of peace, with the accession of so great state & power. And to expresse the same, there were devised 12. Goddesses, vnder whose Images former times haue represented the severall gifts of heauen, and erected Temples, Altars, & Figures vnto them, as vnto diuine powers, in the shape & name of women. As vnto *Iuno* the Goddess of Empire & *regnum præsedi*, they attributed that blessing of power. To *Pallas*, wisedome and defence: to *Venus*, loue & amitie: to *Vesta*, Religion: to *Diana*, the gift of Chastitie: to *Proserpina* riches: to *Macaria*, felicitie: to *Concordia*, the vnion of hearts. *Astrea*, Justice: *Flora*, the beauties of the earth. *Ceres* plentie. To *Tethys* power by *Sea*.

And

And though these Images haue oftentimes diuers significatiōs, yet it being not our purpose to represent them, with all those curious and superfluous obseruations, we tooke them only to serue as Hieroglyphicqs for our present intention, according to some one property that fitted our occasiō, without ob-
scruing other their mysticall interpretations, wherein the Authors themselues are so irri-
gular & confused, as the best Mythologers, who wil make somewhat to seem any thing, are so vnsaithful to themselues, as they haue left vs no certain way at all, but a tract of cō-
fusion to take our course at aduenture. And therfore owing no homage to their intricate obseruations, we were left at libertie to take no other knowledge of them, then fitted our present purpose, nor were tyed by any lawes of Heraldry to range the otherwise in their precedencies, then they fell out to stand with the nature of the matter in hand. And in these cases it may well seeme *ingenerosum sapere solum ex commentarijs quasi majorū inven- ta industria nostra viā precluserit, quasi in nobis effata sit viā natura, nihil ex separere*, or that there can be nothing done authenticall, vn-
les we obserue al the strict rules of the booke.

To the Countesse

And therefore we tooke their aptest representations that lay best and easiest for vs. And first presented the Hieroglyphicq of Empire & dominion, as the ground & matter whereon this glory of State is built. Then those blessings, and beauties that preserue and adorne it: As armed policie, loue, Religion, Chastitie, wealth, happiness, Concord, Iustice, flourishing seasons, plentie: and lastly power by sea, as to imbound and circumscribe this greatnes of dominion by land.

And to this purpose were these Goddesses thus presented in their proper & severall attyres, bringing in their hands the particular figures of their power which they gaue to the Temple of Peace, erected vpō 4. pillars, representing the 4. Vertues that supported a Globe of the earth.

First *Juno* in a skie-colour mantle imbrodered with gold, and figured with Peacockes feathers, wearing a Crownē of golde on her head, presents a Scepter.

2 *Pallas* (which was the person her Maiestie chose to represent) was attyred in a blew mantle, with a siluer imbrodery of al weapoēs and engines of war, with a helmet-dressing on her head, and presents a Launce and Target.

Venus

of Bedford.

3

Venus, in a Mantle of Doue-colour, and siluer, imbrodered with Doues, presented (in stead of her *Cestus*, the girdle of Amitie), a Skarffe of diuers colours.

4

Vesta, in a white Mantle imbrodered with gold-flames, with a dressing like a Nun, presented a burning Lampe in one hand, and a Booke in the other.

5

Diana, in a greene Mantle imbrodered with siluer halfe Moones, and a croissant of pearle on her head: presents a Bow and a Quiuer.

6

Proserpina, in a blacke Mantle imbrodered with gold-flames, with a crowne of gold on her head: presented a Myne of gold-ore.

7

Atascaria, the Goddesse of Felicitie, in a Mantle of purple and siluer, imbrodered with the Figures of Plentie and Wisedome, (which concurre to the making of true happiness) presents a Cadaccum with the Figure of abundance.

8 *Cordila*.

To the Countesse

8

Concordia, in a partie coloured Mantle of Crimson and White (the colours of *England* and *Scotland* ioyned) imbrodered with siluer, hands in hand, with a dressing likewise of partie coloured Roses, a Branch whereof in a wreath or knot she presented.

9

Aries, in a Mantle Crimson, with a siluer imbroderie, Figuring the Sword and Balance (as the Characters of Iustice) which she presented.

10

Flora, in a Mantle of diuers colours, imbrodered with all sorts of Flowers, presents a Pot of Flowers.

11

Ceres, in Straw colour & siluer imbrodery, with ears of Corne, and a dressing of the same, presents a Sickle.

12

Tethys, In a Mantle of Sea-greene, with a siluer imbrodery of Waues, and a dressing of Reedes, presents a Trident.

Now for the introducing this Shewe :
It was deuised that the *Night* represented in

a

of Bed/ord.

a blacke vesture let with Starres, shold arise
from belowe, and come towards the vpper
end of the Hall: there to waken her sonne
Somnus, sleeping in his Cave, as the Proem
to the Visio. Which Figures when they are
thus presented in humane bodyes, as all
Vertues, Vices, Passions, Knowledges, and
whatsouer Abstracts else in imaginatio are,
which we would make visible, we produce
them, vsing humane actions, & even *Sleepe* it
selie (which might seeme improperly to ex-
e:ci:te waking motions) hath beene often
shewed vs in that manner, with speech and
gesture. As for example:

*Excusit tandem sibi se; cubitoque lenatus
Quid veniat (cognovit enim) Scitatur.*

*Int' into soprannone, & gli occhi chiuse
A i Signori, & a i Sergenti il pigro Sonno.*

And in another place:

*Il Sonno viene, & Sparsa il corpo flance
Col rame intimo nell'iquor di Lethe.*

So there, *Sleepe* is brought in, as a body,
vsing speech & motion: and it was no more
improper in this forme to make him walke,
and

To the Countesse

and stand, or speake, then it is to giue voyce
or passion to dead men, Ghosts, Trees, and
Stones : and therefore in such matters of
Shewes, these like Characters (in what forme
soeuer they be drawne) serue vs but to read
the intention of what wee would represent :
as in this project of ours, *Night* and *Sleepe*
were to produce a Vision, an effect proper
to their power, & fit to shadow our purpose,
for that these apparitions and shewes are but
as imaginations, and dreames that portend
our affections, and dreames are neuer in all
points agreeing right with waking actions :
and therefore were they aptest to shadow
whatsoever error might bee herein presen-
ted. And therefore was *Sleepe* (as hee is
described by *Philostratus in Amphirai ima-
gine*) apparelled in a white thinne Vesture
cast ouer a blacke, to signifie both the day
and the night, with wings of the same co-
lour, a Garland of Poppy on his head, and
instead of his yuoyrie & transparent horne,
he was shewed bearing a black Wand in the
left hand, and a white in the other, to ef-
fect either confused or significant dreames,
according to that inuocation of *Statius*.

Nec

of Bedford.

— *Nec te totas infundere pennas
Luminibus compello meis, hoc turba preccatur.
Latior, extremo me tange cacumine virga.*

And also agreeing to that of *Sil. Ital.*

— *Tangens Lethe a tempora Virga.*

And in this actio did he here vse his white Wand, as to infuse significant Visions to entertain the Spectators, and so made them seeme to see there a Temple, with a *Sybilla* therin attending vpon the Sacrifices; which done, *Iris* (the Messenger of *Inno*) descends from the top of a Mountaine raised at the lower end of the Hall, and marching vp to to the Temple of Peace, giues notice to the *Sybilla* of the comming of the Goddesses, & withall deliuers her a Prospective, wherin she might behold the Figures of their Deities, and thereby describe them; to the end that at their descending, there might be no stay or hinderance of their Motion, which was to be carried without any interruption, to the action of other entertainments that were to depend one of another, during the the whole Shewe: and that the eyes of the Spectators might not beguile their eares, as

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To the Countesse

in such cases it euer happens, whiles the
poinpe and splendor of the sight takes vp all
the intention without regard what is spo-
ken, and therefore was it thought fit their
descriptions should bee deliuered by the
Sybille.

Which as soone as shee had ended, the
three *Graces* in silver Robes with white
Torches, appeared on the top of the moun-
taine, delcending hand in hand before the
Goddesses; who likewise followed three
and three, as in a number dedicated vnto
Sanctitie and an incorporeall nature, where-
as the *Dnat, Hieroglyphicè pro immundis accipit*
tur. And betweene euery ranke of Goddesses,
marched three Torch-bearers in the like
leuettall colours, their heads and Robes all
deckt with Starres, and in their descending,
the Cornets sitting in the Concaues of the
Mountaine, and seene but to their brests, in
the habit of *Satyres*, louded a stately March,
which continued vntill the Goddesses were
approached iuit before the Temple, & then
ceased, when the Confort Musick (placed
in the *Cupula* thereof, out of sight) began:
whereunto the 3. *Graces* retyring themselues
aside, sang, whiles the Goddesses one after
an

of Bedford.

an other with solemne pace ascended vp into the Temple, and deliuering their presents to the *Sybilla* (as it were but in passing by) returned downe into the midſt of the Hall, preparing themſelues to their dance, which (aſſoon as the *Graces* had ended their Song) they began to the Musick of the Violls and Lutes, placed on one ſide of the Hal. Which dace being performed with great maieſty & Art, conſiſting of diuers ſtrains, fram'd vnto motiōs circular, ſquare, triāgular, with other proptiōs exceeding rare & full of variety; the Goddesses made a paſſe, caſting themſelues into a circle, whiſt the *Graces* againe ſang to the Musick of the Temple, and prepared to take out the Lords to daunce. With whō after they had performed certain Meaſures, Galliards and Curranto's, *Iris* againe comes and giues notice of their pleaſure to depart: whiſe ſpeech ended, they drew themſelues againe into another ſhort dance, with ſome few pleauant changes, ſtill retyring them toward the foote of the Mountaine, which they ascended in þ ſame maner as they came downe, whiſt the Cornets taking their Notes frō the ceaſing of the Musick below, ſounded another delightfull Marche.

And

To the Countesse

- And thus Madame, haue I briefly deli-
uered, both the reason and manner of this
Maske; as well to satisfie the desire of those
who could not well note the cariage of
these passages, by reason (as I sayd) the pre-
sent pompe and splendor entertain'd them
otherwise (as that which is most regardfull
in these Shewes) wherein (by the vnpartiall
opinion of all the beholders Strangers and
others) it was not inferiour to the best that
euer was presented in Christendome: as
also to giue vp my accoūt hereof vnto your
Honour, whereby I might cleare the recke-
ning of any imputation that might be layd
vpon your iudgement, for preferring such a
one, to her M A I E S T I E in this employ-
ment, as could giue no reason for what was
done.

And for the captious Censurers, I regard
not what they can say, who commonly can
do little els but say; and if their deepe iudge-
ments euer serue them to produce any
thing, they must stand on the same Stage of
Censure with other men, and peraduenture
performe no such great wonders as they
would make vs beleue: and I comfort my
selfe in this, that in Court I know not any,
vnder

of Bedf^{ord}.

vnder him, who acts the greatest partes) that is not obnoxious to enuie, & a sinister interpretation. And who soever strives to shewe most wit about these Puntillos of Dreames and shewes, are sure sicke of a disease they cannot hide, & would faine haue the world to thinke them very deeply learned in all misteries whatsoeuer. And peraduenture they thinke themselues so, which if they doe, they are in a farre worse case then they imagine; *Nem posset non indoctus esse qui se doctum credit.* And let vs labour to shew neuer so much skill or Art, our weaknesses and ignorance will be scene, whatsoeuer couering wee cast ouer it. And yet in these matters of shewes (though they bee that which most entertaine the world) there needs no such exact sufficiency in this kind. For, *Ludit istis animis, non proficit.* And therefore, Madame, I wil no longer idlely hold you therein, but refer you to the speeches, & so to your better delights, as one who must euer acknowledge my selfe especially bound vnto your Honour.

Sam: Daniel.