

Dédicace de *The Vision of the Twelve Goddesses*

Auteur : Daniel, Samuel

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Les folios

En passant la souris sur une vignette, le titre de l'image apparaît.

13 Fichier(s)

Informations éditoriales

Titre complet de la pièce *The Vision of the 12. Goddesses, presented in a Mask the 8. of January, at Hampton Court, by the Queen's most Excellent Majesty and her Ladies*

Auteur de la pièce Daniel, Samuel

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Notice créée par [Adelina Borfotina](#) Notice créée le 01/07/2024 Dernière modification le 03/12/2025



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

Madame.

IN respect of the vnmannerly presumption
of an indiscreet Printer, who without war-
rant hath divulged the late shewe 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 amisse
seeing it would otherwise passe abroad, to
the preiudice both of the Maske and the in-
vention, 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 magnificēt Queen, whose
heroicall spirit, 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 memorable as well

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as

To the Countesse

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

And therefore first I will deliuer the intent and scope of the proiect: Which was onely to present the figure of those blessings, with the wish of their encrease and continuance, which this mightie kingdom now enioyes by the benefit of his most gracious Maiestie, by whom we haue this glory of peace, with the accession of so great state & power. And to expresse the same, there were deuised 12. Goddesses, vnder whose Images former times haue represented the seuerall 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 & *regnorum præsedi*, they attributed that blessing of power. To *Pallas*, wisdom 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. *Astræa*, Iustice: *Flora*, the beauties of the earth. *Ceres* plentie. To *Tethis* power by Sea.

And

And though these Images have 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 obseruing other their mysticall interpretations, wherein the Authors themselues are so irregular & confused, as the best Mytheologers, who wil make somewhat to seem any thing, are so vnfaithful to themselues, as they haue left vs no certain way at all, but a tract of cōfusion to take our course at aduenture. And therefore 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 maiorū inuenta industria nostra viā precluserit, quasi in nobis offata sit via natura, nihil ex separere*, or that there can be nothing done authentically, vnles 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 preserve and adorne it: As armed policie, loue, Religion, Chastitie, wealth, happinesse, Concord, Iustice, flourishing seasons, plentie: and lastly power by sea, as to imbound and circle 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 vpon 4. pillars, representing the 4. Vertues that supported a Globe of the earth.

First *Iuno* in a skie-colour mantle imbroidered with gold, and figured with Peacocks feathers, wearing a Crowne 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 all weapons 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 Dove-colour, and silver, imbrodered with Doves, 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 silver 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

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

§ Cordila.

To the Countesse

8

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

9

Astræa, in a Mantle Crimfon, with a filuer 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 & filuer imbroderie, with eares of Corne, and a dressing of the same, presents a Sickle.

12

Tethes, In a Mantle of Sea-greene, with a filuer 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

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of Bedford.

a blacke vesture set with Starres, should arise from belowe, and come towards the vpper end of the Hall: there to waken her sonne *Somnus*, sleeping in his Caue, as the Proëm to the Visiō. Which Figures when they are thus presented in humane bodyes, as all Vertues, Vices, Passions, Knowledges, and whatsoeuer Abstracts else in imaginatiō are, which we would make visible, we produce them, vsing humane actions, & euen *Sleepe* it selfe (which might seeme improperly to exercise waking motions) hath beene often shewed vs in that manner, with speech and gesture. As for example:

*Excussit tandem sibi se; cubitoque lenatus
Quid veniat (cognouit enim) Scitatur.*

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

And in another place:

*Il Sonno viene, & Sperso il corpo stanco
Col ramo intimo nel liquor 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 proiect 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 whatloeuere error might bee herein presented. And therefore was *Sleepe* (as hee is described by *Philostratus* in *Amphirai* imagine) apparelled in a white thinne Vesture cast ouer a blacke , to signifie both the day and the night, with wings of the same colour, a Garland of Poppy on his head, and in stead of his yuoyrie & transparent horne, he was shewed bearing a black Wand in the left hand, and a white in the other, to effect either confused or significant dreames, according to that inuocation of *Statius*.

Nee

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 Lethea tempora Virga.*

And in this actiō 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 *Iuno*) 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, wherein 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 carryed 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

in

To the Countesse

in such cases it euer happens, whiles the poinpe and splendor of the sight takes vp all the intencion without regard what is spoken, and therefore was it thought fit their descriptions should bee deliuered by the *Sybilles*.

Which as soone as shee had ended, the three *Graces* in siluer Robes with white Torches, appeared on the top of the mountaine, descending hand in hand before the Goddes; who likewise followed three and three, as in a number dedicated vnto Sanctitie and an incorporeall nature. whereas the *Dual*, *Hieroglyphicè pro immundis accipitur*. And betweene euery ranke of Goddes, marched three Torch-bearers in the like seuerall 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 breasts, in the habit of *Satyres*, sounded a stately March, which continued vntill the Goddes were approached iust before the Temple, & then ceased, when the Consort Musicke (placed in the *Cupula* thereof, out of sight) began: whereunto the 3. *Graces* retyring themselves aside, sang, whiles the Goddes one after an

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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 themselves to their dance, which (as soon as the *Graces* had ended their Song) they began to the Musicke of the Violls and Lutes, placed on one side of the Hal. Which dāce being performed with great maieſty & Art, conſiſting of diuers ſtrains, fram'd vnto motiōs circular, ſquare, triāgular, with other proportiōs exceeding rare & full of variety; the Goddeſſes made a pawſe, caſting themſelues into a circle, whiſt the *Graces* againe ſang to the Musicke 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: whole ſpeech ended, they drew theſelues againe into another ſhort dance, with ſome few pleaſant changes, ſtill retyring the toward the foote of the Mountaine, which they ascended in 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 cleere the recke-
ning of any imputation that might be layd
vpon your iudgement, for preferring such a
one, to her MAIESTIE 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 belecue: and I comfort my
selfe in this, that in Court I know not any,
vnder

of Bedford.

vnder him, who acts the greatest partes) that is not obnoxious to enuie, & a sinister interpretation. And whosoever 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 mysteries whatsoever. And peradventure they thinke themselves so, which if they doe, they are in a farre worse case then they imagine; *Non potest non indoctus esse qui se doctum credit.* And let vs labour to shew neuer so much skill or Art, our weakneses and ignorance will be scene, whatsoever 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 animus, non proficit.* And therefore, Madam, I wil no longer idly 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.