



**INTERDEPARTMENTAL POSTGRADUATE PROGRAMME OF BYZANTINE  
STUDIES**

**DREAM NARRATIVES AND INITIATION PROCESSES:**

**A COMPARATIVE STUDY OF THE *TALE OF LIVISTROS AND RODAMNE*, THE  
*ROMAN DE LA ROSE* AND THE *HYPNEROTOMACHIA POLIPHILI***

**DOCTOR OF PHILOSOPHY DISSERTATION**

**EFTHYMIA PRIKI**

**2015**



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*ROMAN DE LA ROSE* AND THE *HYPNEROTOMACHIA POLIPHILI***

**EFTHYMIA PRIKI**

**A Dissertation Submitted to the University of Cyprus in Partial Fulfilment of the  
Requirements for the Degree of Philosophy**

**September 2015**

Efthymia Priki

## VALIDATION PAGE

Doctoral Candidate: Efthymia Priki

Doctoral Thesis Title: Dream Narratives and Initiation Processes: A Comparative Study of the *Tale of Livistros and Rodamne*, the *Roman de la Rose* and the *Hypnerotomachia Poliphili*.

*The present Doctoral Dissertation was submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy at the Interdepartmental Postgraduate Programme of Byzantine Studies and was approved on the ... / ... / ..... by the members of the Examination Committee.*

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## **DECLARATION OF DOCTORAL CANDIDATE**

The present doctoral dissertation was submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy of the University of Cyprus. It is a product of original work of my own, unless otherwise mentioned through references, notes, or any other statements.

Efthymia Priki

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Efthymia Priki

## Περίληψη

Η παρούσα διατριβή ασχολείται με τις ονειρικές αφηγήσεις και τις διαδικασίες μύησης σε ερωτικά μυθιστορήματα του μεσαίωνα και της αναγέννησης. Συγκεκριμένα, πρόκειται για μια συγκριτική μελέτη τριών λογοτεχνικών έργων: του βυζαντινού μυθιστορήματος *Αφήγησις Λιβίστρου και Ροδάμνης* (13ος αιώνας), του γαλλικού αλληγορικού μυθιστορήματος *Roman de la Rose* (13ος αιώνας), και του πρώιμου ιταλικού έντυπου βιβλίου *Hypnerotomachia Poliphili* (1499). Τα κείμενα αυτά έχουν επιλεγεί με κριτήρια τη δομή, τη λειτουργία και το περιεχόμενο των ονειρικών τους αφηγήσεων, οι οποίες εμπίπτουν σε έναν τύπο ονείρων που θα μπορούσε να χαρακτηριστεί ως όνειρο μύησης. Με τον όρο αυτό αναφέρομαι, σε γενικές γραμμές, σε αυτές τις ονειρικές αφηγήσεις, όπου ο κεντρικός ήρωας πραγματοποιεί ένα ταξίδι, κατά το οποίο μυείται σταδιακά σε κάποιο μυστήριο, στην προκειμένη περίπτωση στο μυστήριο του έρωτα, ώστε να μπορεί να επιδιώξει την κατάκτηση του αντικειμένου του πόθου του. Για τη μελέτη των τριών έργων επιχειρείται μια διεπιστημονική ερμηνευτική προσέγγιση που συνδυάζει ανθρωπολογικές και ψυχαναλυτικές προσεγγίσεις με την αφηγηματολογία, λαμβάνοντας υπόψη το ιστορικό και κοινωνικο-πολιτιστικό πλαίσιο του κάθε έργου και το βαθμό και τη σημασία των διακειμενικών τους σχέσεων. Οι καινοτόμες πτυχές της διατριβής είναι (α) η διαπίστωση ότι οι ονειρικές αφηγήσεις υπό μελέτη είναι άρρηκτα συνδεδεμένες με τις μύσεις των πρωταγωνιστών στον έρωτα, πράγμα που μας οδηγεί στην αναγνώριση ενός συγκεκριμένου τύπου ονειρικών αφηγήσεων, του ονείρου μύησης, (β) η συγκριτική ανάλυση των τριών προαναφερθέντων έργων, τα οποία δεν έχουν εξεταστεί συγκριτικά στην μέχρι τώρα βιβλιογραφία, και (γ) η εφαρμογή της ανθρωπολογικής θεωρίας των διαβατήριων τελετών ως το θεωρητικό πλαίσιο της διατριβής.

Η διατριβή χωρίζεται σε τρία κεφάλαια, στα οποία εξετάζονται τα εξής θέματα: το ονειρικό πλαίσιο, ο χώρος, τα τελετουργικά μύησης καθώς και τα πρόσωπα που συμμετέχουν σ' αυτά. Αυτές οι θεματικές που αλληλοσυνδέονται και αλληλοσυμπληρώνονται, θα διερευνηθούν με βάση τον κεντρικό άξονα της μύησης και της ερωτικής επιθυμίας ως κινητήριου μοχλού της αφήγησης. Η εις βάθος διερεύνηση των επιμέρους συστατικών στοιχείων των ονειρικών αφηγήσεων, τα οποία θα συνδεθούν μέσα από τον κεντρικό αυτό άξονα, και θα αναλυθούν με βάσει κάποιες σταθερές παραμέτρους, όπως η αφηγηματική λειτουργία, η γλώσσα, η λογοτεχνική παράδοση, και το ιστορικό πλαίσιο, αποσκοπεί στην κατανόηση των μυητικών διαδικασιών μέσα στα υπό μελέτη έργα και στη αποκρυστάλλωση του όρου *όνειρο μύησης*.

## Abstract

The present thesis constitutes an investigation into dream narratives and initiation processes in Medieval and Renaissance romances. Specifically, it is a comparative study of three literary works: the thirteenth-century Byzantine *Tale of Livistros and Rodamne*, the thirteenth-century French *Roman de la Rose*, and the fifteenth-century Italian book *Hypnerotomachia Poliphili*, focusing on the examination of a particular type of dream narratives, in which the dreamer undergoes a visionary journey, during which he is gradually initiated to the mysteries of love in order to pursue and obtain his object of desire. The dream situation, the use of allegory and the complexity of these texts in regards to language, narrative structure and imagery point to a multiplicity of meaning. In order to explore these multiple layers of meaning, I am pursuing an interdisciplinary method applying anthropological and psychoanalytical theories in conjunction with narratology, while taking into account the works' historical and socio-cultural context as well as the degree and the significance of their interrelationships. The novel aspects of the thesis are (a) the ascertainment that dream narratives in these works are closely interlinked with the protagonists' initiations leading to the recognition of a particular type of dream narrative, to which I refer to as *dream of initiation*, (b) the combined analysis of the aforementioned three works, which has not been attempted before, and (c) the application of the anthropological theory of rites of passage as the theoretical basis for the analysis.

The thesis is divided into three chapters, each exploring different aspects of the initiation processes: the dream frame, the use of space, the rituals associated with the initiation and courting processes and the characters who perform them. These themes, which interconnect and complete each other, will be explored on the main axis of erotic desire and of initiation as a processual movement towards a goal. An in-depth analysis of the different constituent elements of the narratives connected through this main axis and discussed based on certain constants, such as narrative function, language, literary tradition, and historical context, will aspire towards an understanding of the initiation processes therein and of what constitutes the *dream of initiation*.

## Acknowledgements

As I am about to cross the final threshold of my own initiatory journey as a PhD student, I feel the need to extend my deepest gratitude to all those people who have supported and encouraged me in this five-year endeavor.

To begin with, I wish to acknowledge the help provided by the Graduate School of the University of Cyprus through their PhD student scholarship scheme. I am also indebted to the Department of Byzantine and Modern Greek Studies for their financial support towards my research and conference trips abroad.

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I am particularly grateful to Professor Laurence Grove for introducing me, back in 2008, to Francesco Colonna’s monumental work, the *Hypnerotomachia Poliphili*, and to the world of emblems, but also for his confidence in me, his valuable guidance and unwavering support ever since.

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*To my loving parents*

.....  
'It is only in the dream that we come close to the real awakening—

that is, to the Real of our desire.'

Slavoj Zizek, *The Sublime Object of Ideology*

(London, 1989), p. 47.

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## Abbreviations

HP G&A: *Francesco Colonna. Hypnerotomachia Poliphili*, edited by M. Ariani and M. Gabriele, 2 vols. (Milano, 1998).

HP Godwin: *Hypnerotomachia Poliphili - The Strife for Love in a Dream*, translated by Joscelyn Godwin, (New York, 1999)

HP P&C: *Francesco Colonna. Hypnerotomachia Poliphili*, edited by G. Pozzi and L. A. Ciapponi, 2 vols. (Padua, 1980)

HP Polizzi: *Le Songe de Poliphile, traduction del'Hypnerotomachia par Jean Martin (Paris, Kerver, 1546). Présentation, transliteration, notes, glossaire et index*, edited by G. Polizzi, (Paris, 1994).

L&R: *Αφήγησις Λιβίστρου και Ροδάμνης: Κριτική έκδοση της διασκευής α*, edited by P. A. Agapitos, Βυζαντινή και Νεοελληνική Βιβλιοθήκη 9 (Athens, 2006).

L&R trans.: *The Tale of Livistros and Rodamne: A Thirteenth-Century Love Romance*, translated with an introduction and notes by P. A. Agapitos (to be published in the series *Translated Texts for Byzantinists*, Liverpool University Press).

Vatican L&R: *Αφήγησις Λιβίστρου και Ροδάμνης (Livistros and Rodamne): The Vatican Version. Critical Edition with Introduction, Commentary, and Index-Glossary*, edited by T. Lendari, Βυζαντινή και Νεοελληνική Βιβλιοθήκη 10 (Athens, 2007).

RR Strubel: *Guillaume de Lorris et Jean de Meun, Le Roman de la Rose*, edited by A. Strubel (Paris, 1992).

## Introduction

The aim of this thesis is the investigation of dream narratives and initiation processes in Medieval and Renaissance romances. Specifically, it is a comparative study of three literary works: the Byzantine *Tale of Livistros and Rodamne*, the Old French *Roman de la Rose*, and the Italian book *Hypnerotomachia Poliphili*, focusing on the examination of a particular type of dream narratives, in which the dreamer is gradually initiated to the art and mysteries of love in order to pursue and obtain his object of desire. The primary objectives of this comparative study is, on the one hand, to provide an interpretative framework in order to conceptualize initiation and dreams at a theoretical level and, on the other hand, to examine the works in regards to their particular textual and visual elements, taking into consideration their distinct historical and socio-cultural context and their place in literary tradition. In order to achieve these objectives, the examination of the three texts is based on an interdisciplinary methodological approach, combining narrative theory with the anthropological theory of *rites de passage*, while also taking into account the psychological aspect of dreams and of the protagonists' development.

The novel aspects of this thesis are (a) the ascertainment that dream narratives in the three texts are closely interlinked with the protagonists' initiations leading to the recognition of a particular type of dream narratives, to which I refer to as 'dreams of initiation', (b) the combined analysis of the aforementioned texts, which has not been attempted before, and (c) the application of the anthropological theory on rites of passage as the theoretical basis for this comparative analysis.

Before going into an explication of the theoretical framework and of the structure of the thesis, let us first present the three texts under examination. The Byzantine *Tale of Livistros and Rodamne* (*Αφήγησις Λιβίστρου καὶ Ροδάμνης*) was probably written in the second half of the thirteenth century, a product of the Laskarid court at Nicaea.<sup>1</sup> Through a masterfully

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<sup>1</sup> For the dating issue, see P. A. Agapitos, 'Η χρονολογική ακολουθία των μυθιστορημάτων Καλλίμαχος, Βέλθανδρος και Λιβίστρος', in N. M. Panagiotakis (ed.), *Origini della letteratura neogreca*, vol. 2 (Venice,

constructed narrative, the anonymous poet tells the story of love between the Latin king Livistros and the Latin princess Rodamne: their falling in love, union, separation and their eventual reunion. For the purposes of this thesis, I will concentrate on the first part of the romance, from Livistros' discovery of the concept of love and his initial instruction by his Relative to the couple's first meeting (lines 28-2370). This section contains four encased dream narratives, in which Eros mediates to create a first bond between the couple. These dreams combined with Livistros' instruction by his Relative and his subsequent quest to find Rodamne and win her heart, constitute the couple's initiation in the art of love and their mutual falling in love. The romance survives in five manuscripts dating to the fifteenth and the sixteenth century, which transmit three different redactions (a, E, V). There are also fragments in other manuscripts covering a period from the early fifteenth to the late seventeenth century.<sup>2</sup> Here, I will be using the text of redaction 'alpha' – transmitted in three manuscripts (S, N, P) – which constitutes the oldest of the surviving three redactions and the closest to the lost original.<sup>3</sup>

The second work to be examined is the *Roman de la Rose*, an allegorical love poem which takes the form of a dream vision. A first-person narrator recounts a past dream in which he comes upon an enclosed garden, enters it and therein meets a great assemblage of allegorical characters, falls in love with a rose, receives instruction in the art of love and strives to conquer his object of desire. Written in thirteenth-century France, it is the work of two poets: Guillaume de Lorris and Jean de Meun. Guillaume de Lorris' part comprises the first 4056 lines of the poem and it was written between 1225 and 1240, while Jean de Meun's continuation, dating between 1269 and 1278, is considerably longer consisting of about 17620 lines. The double authorship of the poem and the relationship between its two parts is a much debated issue in *Rose* scholarship and will be revisited in Chapter 1. The *Rose* survives in about 320 manuscripts and manuscript fragments with dates ranging from the thirteenth to the

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1993). For different views, see: C. Cupane, 'Il romanzo', in G. Cavalò (ed.), *La cultura bizantina* (Rome, 2004), p. 440; T. Lendari, *Αφήγησις Λιβίστρον και Ροδάμνης (Livistros and Rodamne): The Vatican Version. Critical Edition with Introduction, Commentary, and Index-Glossary* (Athens, 2007), pp. 65-71 (hereafter abbreviated as Vatican L&R).

<sup>2</sup> For the manuscript tradition, see: P. A. Agapitos, *Αφήγησις Λιβίστρον και Ροδάμνης: Κριτική έκδοση της διασκευής α* (Athens, 2006), pp. 67-93 (hereafter abbreviated L&R); Vatican L&R, pp. 56-64.

<sup>3</sup> For a critical edition of redaction 'alpha', see L&R. For the *editio princeps* of redaction V, see Vatican L&R. There is no critical edition of redaction E; for an older, diplomatic edition, see: J. A. Lambert, *Le roman de Libistros et Rhodamné publié d'après les manuscrits de Leyde et de Madrid avec une introduction, des observations grammaticales et un glossaire* (Amsterdam, 1935).



sixteenth century, as well as in many printed editions from the fifteenth and sixteenth centuries.<sup>4</sup> It has been translated into Middle Dutch by Hendrik or Hein van Aken with the title *Het Bouc van der Rosen* (1280), while there is also a partial translation into Middle English as *The Romaunt of the Rose* (late fourteenth century), a portion of which is attributed to Geoffrey Chaucer. Moreover, in Italian, there is a collection of 232 sonnets with the title *Il Fiore* (late thirteenth century) – often attributed to Dante – which is also based on the *Rose*.

The two aforementioned works are contemporary, both being initially composed in the thirteenth century, whereas *Hypnerotomachia Poliphili* as a work of the Italian renaissance, belongs to an entirely different context in terms of form, format and transmission. It is an early printed book (*incunabulum*) – for which there are no extant authorial manuscripts – published in 1499 by Aldus Manutius in Venice.<sup>5</sup> It is considered one of the most accomplished illustrated printed books of the Italian Renaissance, often characterized as proto-emblematic as it is one of the earliest examples in which ‘images play an intrinsic role in the creation of

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<sup>4</sup> The *Rose* manuscripts are now listed in the joint digitization project of the Sheridan Libraries of Johns Hopkins University and the Bibliothèque Nationale de France: <http://romandelarose.org>. For a list of modern editions and further bibliography on the manuscript tradition, see H. M. Arden, *The Romance of the Rose: An Annotated Bibliography* (New York, 1993), pp. 1-32. The edition cited in the thesis is by A. Strubel, *Guillaume de Lorris et Jean de Meun: Le Roman de la Rose* (Paris, 1992), hereafter abbreviated *RR* Strubel, which also includes the anonymous continuation (78 lines) that appears in some manuscripts.

<sup>5</sup> For the purposes of this thesis, only the first Aldine edition will be taken into consideration: *Hypnerotomachia Poliphili ubi humana omnia nisi somnium esse docet* (Venice: Aldus Manutius, 1499). This edition was republished in 1545 by the sons of Aldus as *La Hypnerotomachia Di Poliphilo. Cioè Pugna d'Amore in Sogno. Dov' Egli Mostra che Tutte le Cose Humane Non Sono Altro che Sogno*. The work became very popular in France with five editions translated in French published in Paris: the first in 1546 edited by Jean Martin, reissued in 1553/4 and 1561, an ‘alchemical’ version 1600 by Béroalde de Verville, reissued in 1657, an abridged version in 1772 published by Antoine Pallandre, as well as two nineteenth century versions, in 1804 edited by Jacques G. Legrand and in 1880-83 by Claudius Popelin. There was also an English translation of the major part of Book I in 1592 edited by an R. D. (generally assumed to be Richard Dallington), which was re-edited in 1890 by Andrew Lang. A complete list of all editions and translations is provided in the bibliography. For an overview of *Hypnerotomachia*’s printing history and for the relationship between the Italian original and the translated editions, see: E. Priki, ‘Elucidating and Enigmatizing: the Reception of the Hypnerotomachia Poliphili in the Early Modern Period and in the Twentieth and Twenty-first Centuries’, *eSharp 14: Imagination and Innovation* (2009), pp. 67-71; E. Priki, ‘Crossing the text/image boundary: The French adaptations of Hypnerotomachia Poliphili’, *Journal of the Early Book Society* 15 (2012); L. Farrington, “‘Though I Could Lead a Quiet and Peaceful Life, I Have Chosen One Full of Toil and Trouble’: Aldus Manutius and the Printing History of the *Hypnerotomachia Poliphili*”, *Word & Image* 31.2: *Hypnerotomachia Poliphili Revisited* (2015). The critical edition of the Italian text cited in this thesis is: G. Pozzi and L. A. Ciapponi (eds.), *Francesco Colonna. Hypnerotomachia Poliphili*, 2 vols (Padua, 1980).

meaning', traditionally being considered as one of Alciato's sources for developing the idea of the *emblem*.<sup>6</sup>

*Hypnerotomachia*'s anonymous author has intentionally decided to puzzle his readers concealing his identity with acrostic devices;<sup>7</sup> the name revealed by these acrostics is Francesco Colonna, whose actual historical identity remains an issue for debate. Among the candidates that have been proposed for the authorship of the work are a Roman Francesco Colonna from Praeneste (1453-1517?), Felice Feliciano (1433-1479), Ciriaco d'Ancona (1391-1453/55), Niccolò Lelio Cosmico (c. 1420-1500), Leon Battista Alberti (1404-1472) and Giovanni Pico della Mirandola (1463-1494).<sup>8</sup> The most widely accepted theory credits the work to Francesco Colonna, a friar from the Veneto area belonging to the Dominican monastery of SS. Giovanni e Paolo, who lived between 1433 and 1527. His case is supported by certain historical documents concerning his life, which fit the dates associated with the composition and publication of the book and with its provenance, as well as by the annotations

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<sup>6</sup> L. Grove, *Text/Image Mosaics in French Culture – Emblems and Comic Strips* (Aldershot, 2005), p. 9; D. Russell, *Emblematic Structures in Renaissance French Culture* (Toronto, 1995), p. 113.

<sup>7</sup> The decorated initials at the beginning of each chapter form the phrase: POLIAM FRATEM FRANCESCUS COLVMNA PERAMAVIT (Brother Francesco Colonna loved Polia exceedingly). There is also a phrase encrypted in the first letters of the first three lines of Polia's epitaph at the end of the book: F[rancescus] C[olumna] I[n]venit or I[n]scripsit (Francesco Colonna invented it / wrote it); see also: E. Kretzulesco-Quaranta, *Les jardins du songe: 'Poliphile' et la mystique de la Renaissance* (Rome, 1976), p. 44; A. K. Hieatt and A. L. Prescott, 'Contemporizing Antiquity: the *Hypnerotomachia* and its Afterlife in France', *Word & Image* 8 (1992), p. 295.

<sup>8</sup> Initially proposed by Maurizio Calvesi, the attribution to the Roman Francesco Colonna is supported by several scholars, see indicatively: M. Calvesi, 'Identificato l'autore del Polifilo', *Europa Letteraria* 35 (1965); idem, *La pugna d'amore in sogno di Francesco Colonna Romano* (Rome, 1996); S. Colonna, *Hypnerotomachia Poliphili e Roma: Metodologie euristiche per lo studio del Rinascimento* (Rome, 2012). For Felice Feliciano see: M. Khomentovskaia, 'Felice Feliciano da Verona comme l'auteur de l'*Hypnerotomachia Poliphili*', *La Bibliophilie* 37, nos. 4-5 (1935) and *La Bibliophilie* 38, no. 1 (1936). For Ciriaco d'Ancona, see: C. Mitchell, 'Archaeology and Romance in Renaissance Italy', in E. F. Jacobs (ed.), *Italian Renaissance Studies* (London, 1960), pp. 455-83. For Niccolò Lelio Cosmico, see: R. Stewering, *Architektur und Natur in der 'Hypnerotomachia Poliphili' (Manutius 1499) und die Zuschreibung des Werkes an Niccolò Lelio Cosmico* (PhD, University of Hamburg, 1996). For Leon Battista Alberti, see: L. Lefavre, *Leon Battista Alberti's Hypnerotomachia Poliphili: Re-cognizing the Architectural Body in the Early Italian Renaissance* (Cambridge, MA, 1997). For the possible involvement of Pico della Mirandola in the drafting of the *Hypnerotomachia*, see: G. Pasetti, *Il Sogno di Pico. Enigma dell'Hypnerotomachia* (2011). It should be noted that some of these hypotheses are chronologically implausible, as Ciriaco d'Ancona died in the 1450s, Alberti in 1472, and Feliciano in 1479, whereas as we shall see in Chapter 1, it has been convincingly demonstrated that (at least) Book I of the *Hypnerotomachia* was composed after 1488. For an overview of the authorship debate, see also: M. Ariani and M. Gabriele, *Francesco Colonna, Hypnerotomachia Poliphili: introduzione, traduzione e commento*, 2 vols. (Milan, 1998) (hereafter abbreviated as *HP A&G*), pp. lxiii-xc; J. Godwin, *The Real Rule of Four* (London, 2004), pp. 69-104.

related to Venetian Dominican circles in two copies of the 1499 edition, which suggest a close proximity between these circles and the author of the *Hypnerotomachia*.<sup>9</sup>

*Hypnerotomachia Poliphili* is a prose romance, which, as the title suggests, concerns the love-quest of Poliphilo which takes place in the dream realm. Poliphilo falls asleep and dreams of journeying through several landscapes containing ancient ruins, extraordinary buildings, imaginary creatures and allegorical characters in order to be reunited with his beloved Polia, who in reality, as the epitaph at the end of the book informs us, is dead. The story is divided into two parts (*Libri*): Book I concerns Poliphilo's dream journey until his union with Polia at the Cytherean Island, while Book II contains Polia's story as an encased narrative within Poliphilo's dream narrative, in which Polia undergoes her own initiation – where dreams, as shorter encased narratives, play a crucial role. Surprisingly enough, Book II has not received as much scholarly attention as Book I, mainly because it lacks the latter's elaborate architectural and landscape descriptions and philosophical discourses. Nonetheless, due to its mere presence in the 1499 edition and to the enigmatic disjunction between Poliphilo's and Polia's narratives, Book II deserves a closer examination, especially in terms of the following question: if we were to put *Hypnerotomachia*'s plot events in a chronological order, in what way does Polia's story fit into Poliphilo's dream? In this thesis, I will attempt to address this issue since, in my view, re-establishing the importance and meaning of the second part could help us better understand *Hypnerotomachia* as a whole.

The choice of these three texts was guided by the following considerations: a) their lengthy dream narratives in which a first-person narrator is initiated in the art of love, b) their common internal characteristics that indicate an initiation process, and c) their distinctly different historical and cultural context, which makes their comparative study all the more intriguing.

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<sup>9</sup> The case for the Dominican Francesco Colonna was first presented in M. T. Casella and G. Pozzi, *Francesco Colonna: Biografia e Opere*, 2 vols (Padua, 1959) and later in the critical edition by G. Pozzi and L.A. Ciapponi, *Hypnerotomachia Poliphili*, 2 vols (Padua, 1964) (hereafter abbreviated as *HP P&C*). Further evidence have been presented by: P. F. Brown, *Venice and Antiquity: the Venetian Sense of the Past* (New Haven, 1996), pp. 287-290; E. Menegazzo, 'Per la biografia di Francesco Colonna', pp. 3-47, and 'Francesco Colonna baccelliere nello Studio teologico padovano di S. Agostino (1473-74)', pp. 48-64, in A. Canova (ed.), *Colonna, Folengo, Ruzante, e Cornaro: Ricerche, Testi, e Documenti* (Rome and Padua, 2001). On the two annotated copies associating the author with Venetian Dominican circles, see: J. C. Russell, 'Many Other Things Worthy of Knowledge and Memory': *The Hypnerotomachia Poliphili and its Annotators, 1499-1700* (PhD, Durham University, 2014), pp. 204-228.

Although the *Roman de la Rose* and the *Hypnerotomachia Poliphili* have been previously studied comparatively, with the former being generally assumed as one of the latter's sources, the addition of *Livistros and Rodamne* in the equation might require some further explanations. The thesis will attempt to demonstrate that, despite the inherent differences between the texts, the inclusion of *Livistros and Rodamne* in this study offers a new perspective to the analysis.

Even though *Livistros and Rodamne* is not a 'dream romance', the sequence of encased dream narratives, which appears in the first part of the story, forms a unit (the imaginary world) that runs parallel and interacts with the actual world of the romance. This dream sequence is crucial to the plot and may be considered both independently and in conjunction with the actual world of the romance with which it forms the wider initiation narrative that covers the first part of the story. In the first case, the dream world of the romance is comparable to that of the other two works since they share several common basic elements: a god of love with his court, an object of desire, allegorical characters, architectural metaphors, and a first-person narrator who is initiated in the art of love. In the second case, it would be worthwhile to consider the interplay between imaginary and actual worlds in the *Livistros and Rodamne* in comparison to Polia's narrative in the *Hypnerotomachia Poliphili*.

Furthermore, given that the *Hypnerotomachia* and the *Rose*, because of their intensely allegorical character, have been open to various interpretations – architectural, philosophical, theological and even alchemical – depending on each reader's approach, I would like to stress that the central theme that emerges from all three works is the notion of love, which is manifested in their language, imagery and main storyline. Finally, I am interested to examine the different ways that initiation processes are presented, with an emphasis on the importance of dream narratives in these processes. Thus, the distinctiveness of each of these works, in terms of structure and content, is equally important as their common elements.

Scholars studying the three works under discussion have at times used the terms 'initiation', 'quest', 'pilgrimage' or 'visionary journey' to describe the dreamers' experiences, and some of these studies have provided insightful interpretations examining the underlying initiatory structures based on narrative, spatial aesthetics, allegory, or text/image interaction. Nonetheless, to the extent of my knowledge, there have been no previous attempts at applying

a full-scale theoretical model of initiation, based on anthropological and psychoanalytical theories, on these three particular works.<sup>10</sup>

To be entirely precise, there exists one study that attempts a Jungian analysis of the *Hypnerotomachia Poliphili*: Linda Fierz-David's *The Dream of Poliphilo: The Soul in Love* (1987) with a foreword by Carl Gustav Jung.<sup>11</sup> Fierz-David, accompanies an abridged version of the text with a commentary on the work in the light of early renaissance intellectual history (especially with reference to alchemy) and of modern psychology, based on Jung's dream interpretation models. She views the dream journey of Poliphilo as a quest, a guidebook towards his reunion with his *anima*, Polia, who expresses the spirit of the Renaissance. However, her partial sources, mainly relating to alchemy and psychology, and, in effect, her unsupported conjectures result in a limited and thus problematic interpretation.

Regarding dreams as literature, there is ample bibliography on dreams and dream narratives in general, especially in the field of Medieval and Renaissance Studies. However, dreams in the Byzantine romances have not yet been adequately explored.<sup>12</sup> Regarding *Livistros and Rodamne*, the only study focusing exclusively on the dream sequence in *Livistros* and providing a comprehensive interpretation of it is Panagiotis Agapitos' 1999 article.<sup>13</sup> Recognizing an initiation process into the 'religion of love' that begins with Livistros' initial instruction by his Relative and ends with the protagonist couple's marriage, he goes on to investigate the first stages of this initiation, which concern Livistros' conversion from rebel to

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<sup>10</sup> There are, however, examples of similar theoretical approaches in ancient and medieval literature in general, most notably the relatively recent collected volume: N. F. McDonald and W. M. Ormrod (eds), *Rites of Passage: Cultures of Transition in the Fourteenth Century* (York, 2004). In Helen Phillips' article in this volume ('Rites of Passage in French and English Romances', pp. 101, 104-105), the *Roman de la Rose* is mentioned in connection to an initiation process, but only briefly. Other examples include an application of the rite of passage theory on biblical studies and, particularly on the Gospel of Luke: T. L. Reeve, *Luke 3:1-4:15 and the Rite of Passage in Ancient Literature: Liminality and Transformation* (PhD, University of Notre Dame, Indiana, 2007), and on the ancient Greek novel: S. Lalanne, *Une éducation grecque. Rites de passage et construction des genres dans le roman grec ancien* (Paris, 2006).

<sup>11</sup> L. Fierz-David, *The Dream of Poliphilo: The Soul in Love* (1950), trans. M. Hottinger (Texas, 1987).

<sup>12</sup> For an overview of dream literature and dream scholarship see Chapter 1, fn. 79.

<sup>13</sup> P. A. Agapitos, 'Dreams and the Spatial Aesthetics of Narrative Presentation in Livistros and Rhodamne,' *Dumbarton Oaks Papers* 53 (1999). See also: idem, *Narrative Structure in the Byzantine Vernacular Romances. A Textual and Literary Study of Kallimachos, Belthandros and Libistros*, *Miscellanea Byzantina Monacensia* 34 (Munich, 1991); idem, 'The "Court of Amorous Dominion" and the "Gate of Love": Rituals of Empire in a Byzantine Romance of the Thirteenth Century,' in A. Beihammer, S. Constantinou and M. Parani (eds.), *Court Ceremonies and Rituals of Power in Byzantium and the Medieval Mediterranean* (Leiden-Boston: Brill, 2013).

vassal of Eros and the activation of his erotic desire, emphasizing the importance of space in this process. He distinguishes between ‘space presented’ – space as atmospheric setting – and ‘space activated’ – three-dimensional space in which the characters move and act – underlying that dream spaces being ‘landscapes of the mind’ are shaped and transformed according to the protagonist’s mental state during his initiation process. He also refers to the iconography and role of Eros as a ‘causative agent and a projection of the protagonist couple’s emotions’.<sup>14</sup> Also of interest is Agapitos’ article on the narrative significance of the letter and song exchange in *Livistros*, an episode that functions as another initiation in the art of love: the gradual falling in love of the two protagonists through a series of repetitive rituals.<sup>15</sup> Both of these articles offer insightful observations in unlocking key elements of the text, particularly because of their emphasis on narrative structure and its correlation with the initiation process.

In contrast to *Livistros*, scholarship in the *Roman de la Rose* has generated a vast amount of critical studies, focusing on five main themes: literary history, sources, allegorical meaning, literary techniques and influence. The *Rose* has also generated multiple debates regarding the question of unity of the two parts and its allegorical meaning. John Fleming, following D. W. Robertson’s approach, has proposed a moral reading of the *Rose* on the basis of theological texts and iconographic evidence from the manuscripts, rejecting any alternative approaches.<sup>16</sup> For Fleming, Reason is the authors’ voice. The ‘Robertsonian’ approach has been widely criticized generating a major division among *Rose* critics: those with a religious or ironic perspective and those with a secular or non-ironic perspective.<sup>17</sup> Other studies attempting to decode the allegorical meaning have used as their basis the poem’s structure, or key episodes or characters. For example, some suggest Nature, Genius, or Faux Semblant as the main carriers of the work’s meaning, while others view the *Rose* as intentionally multivocal.

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<sup>14</sup> Agapitos, ‘Dreams’, 124.

<sup>15</sup> P.A. Agapitos, ‘Η αφηγηματική σημασία της ανταλλαγής επιστολών και τραγουδιών στο μυθιστόρημα Λιβίστρος και Ροδάμνη,’ *Θησαυρίσματα* 26 (1996).

<sup>16</sup> J.V. Fleming, *The Roman de la Rose: a Study in Allegory and Iconography* (Princeton, 1969). D. W. Robertson, Jr., ‘The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach through Symbolism and Allegory’, *Speculum* 26 (1951).

<sup>17</sup> For an overview of the literary debate, see K. Brownlee and S. Huot, “Introduction: Rethinking the Rose,” in K. Brownlee and S. Huot (eds.), *Rethinking the Romance of the Rose: Text, Image, Reception* (Philadelphia, 1992), pp. 1-18.

Sylvia Huot in a recent monograph examines the ways in which ‘a discourse of Eros emerges as a kind of “negative shape”’, through opposing readings, allegorical constructs and intertextual allusions’.<sup>18</sup> She explores how the two poets, especially Jean de Meun, make use of Latin authors, distorting their material, which acts as an ‘implicit subtext’ generating ‘the amorous and sexual knowledge so tantalizingly promised throughout the poem’.<sup>19</sup> The elusiveness of meaning is paralleled to the elusiveness of the rose and the Lover, whom we only glimpse ‘in mythic and metaphorical figures’.<sup>20</sup> She concludes that Jean offers several models for the Rose: ‘It is for the reader to decide whether the resulting text is a tribute to Lady Reason or to the God of Love – or possibly to Genius and his procreative imperative’.<sup>21</sup> With this study, she underlines the limitations in interpreting the *Rose* from a one-sided point of view – based on a single character, a single episode, or a biased idea – suggesting a shift towards reader-response and a multivocal point of view. Thus, her approach allows for manifold interpretations of the *Rose* paving the way for further investigations.

The *Roman de la Rose* has exerted enormous influence on love poetry in later periods, both in France and abroad. Italy was no exception. Scholars have examined the *Rose*’s influence on *Il Fiore*, on Dante’s *Commedia*, but also on the *Hypnerotomachia Poliphili*. In 1910, Luigi Foscolo Benedetto, published a study examining Italian works influenced by the *Rose*, including among them the *Hypnerotomachia*.<sup>22</sup> In his comparative analysis, Benedetto does not go in depth but rather briefly comments on some common plot elements, such as the direct or indirect intervention of Venus or the reserved character of Bel Accueil and Polia, to illustrate that there is indeed a point of contact between the two works.<sup>23</sup>

It would take 80 years before another scholar attempted a comparative study of the two texts, possibly due to the fact that the texts (particularly the *Hypnerotomachia*) were not easily accessible, especially in terms of language; the first critical edition appears in 1964, while the

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<sup>18</sup> S. Huot, *Dreams of Lovers and Lies of Poets: Poetry, Knowledge, and Desire in the Roman de la Rose* (London, 2010), p. 4.

<sup>19</sup> Huot, *Dreams of Lovers and Lies of Poets*, pp. 5, 50.

<sup>20</sup> Huot, *Dreams of Lovers and Lies of Poets*, p. 103.

<sup>21</sup> Huot, *Dreams of Lovers and Lies of Poets*, p. 102.

<sup>22</sup> L. F. Benedetto, *Il ‘Roman de la Rose’ e la letteratura Italiana* (Halle, 1910).

<sup>23</sup> Benedetto, *Il ‘Roman de la Rose’*, pp. 218-219.

full text of the *Hypnerotomachia Poliphili* was translated in English in 1999.<sup>24</sup> Gilles Polizzi wrote an article in 1990, where he focuses on a comparison of the gardens in the *Rose* with those in the *Songe de Poliphile*, the 1546 French edition of the *Hypnerotomachia*, demonstrating the development in the perceptions of the garden and the manifestation of a new style of garden design representative of renaissance gardens.<sup>25</sup> He concludes that *Poliphile's* gardens have many medieval features, some of which are derived from the *Rose*, but at the same time they are presented in a new spatial coherence, especially the geometry of the Cytherean Island, which multiplies their potential for meaning. He also points out the affinity between the art of writing and the art of gardens; the garden, though part of the narrative, acquires a kind of autonomy through the medium of *ekphrasis*. My only reservation for his comparative approach is the fact that he uses the 1546 French edition instead of the 1499 Italian one. Thus, it is not always clear whether the influences he detects concern the original work or Jean Martin's adaptation.

Nevertheless, Polizzi's contribution in the field of Hypnerotomachian scholarship is significant, especially in regard to the work's reception in France. Here, I would like to refer to another study that he published in the special thematic issue of *Word & Image* (1998) dedicated to the dreamscapes of the *Hypnerotomachia Poliphili*.<sup>26</sup> In this study, he explores the progression and changes of Poliphilo's natural landscape as an expression of the narrative itself. He relates the *psychomachia* of Poliphilo to the *physiomachia* of space, which is gradually transformed from a chaotic wilderness to a geometric perfection. In general, Polizzi was one of the first scholars to consider *Hypnerotomachia* not only in regards to the book's architectural and artistic elements, but also in regards to the text's literary analysis exploring how narrative structure and images combine, thus providing us with a more concrete interpretation of the story.

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<sup>24</sup> J. Godwin (trans.), *Hypnerotomachia Poliphili - The Strife for Love in a Dream* (New York, 1999) (hereafter abbreviated as *HP* Godwin). There is an earlier English translation of the *Hypnerotomachia*, but it is based on the 1592 English edition, which only contains about two thirds of Book I: J. Godwin (trans.), *The Dream of Poliphilus, edited with an introduction and commentary by Adam McLean*, Magnum Opus Hermetic Sourceworks 21 (Grand Rapids, MI, 1986). Modern translations in French (1994), Spanish (1999), Dutch (2006) and German (2014) are also relatively recent; see Bibliography: Primary Sources.

<sup>25</sup> G. Polizzi, 'Le devenir du jardin médiéval? Du verger de la rose à Cythère,' in *Senefiance 28 : Vergers et Jardins dans l'Univers Médiéval* (Aix-en-Provence, 1990).

<sup>26</sup> G. Polizzi, 'Le Poliphile ou l'Idée du jardin: pour une analyse littéraire de l'esthétique Colonienne,' *Word & Image 14: Gardens and Architectural Dreamscapes in the Hypnerotomachia Poliphili* (1998).



Building on Polizzi's work, a recent comparative study by Hester Lees-Jeffreys also focuses on gardens and, particularly, on an important feature of the gardens: the fountains.<sup>27</sup> Sharing Suzanne Lewis' view that fountains are a symbol for fiction itself, 'a deceptive surface reflecting "truth", because it is at once transparent and opaque, open and closed', she perceives fountains as 'intertextual sites', as lacunae full of potentiality.<sup>28</sup> Lees-Jeffreys points out that fountains have specific 'narratological, aesthetic, and ethical functions' and she draws parallels between *Hypnerotomachia's* fountain of Adonis and Guillaume de Lorris' fountain of Narcissus, on the one hand, and between *Hypnerotomachia's* fountain of Venus and Jean de Meun's fountain of the Lamb, on the other, arguing that the author of the *Hypnerotomachia* has indirectly created a 'structural parallel' in the first case, while rejecting or radically reconfiguring Jean's fountain in the second case.<sup>29</sup> The main point that emerges from her analysis is that while the *Rose* 'opposes the sacred to the profane, and places a Christian allegory in the midst of the allegory of the world', the *Hypnerotomachia* is 'profane and worldly throughout', sanctifying only 'art, the body and carnal love'.<sup>30</sup> Her careful close reading of the two works, her consideration of both text and image and her critical remarks make this comparative study exemplary.

Finally, in a 2001 article, April Oettinger discusses the opening passages of the book and the image of the dreaming Poliphilo, placing *Hypnerotomachia* in the tradition of dream vision in literature and in art – a tradition that includes the *Roman de la Rose*.<sup>31</sup> She presents the dreams as pilgrimages and as visionary journeys towards self-discovery; the dreamers' objects of desire, a rose or likened to a rose, represent ideals that they aspire to regain. In her view, Poliphilo's melancholic attitude and relationship with nature recall the Petrarchic ideal of the *vita solitaria*. She also stresses the importance of the fourth illustration in the *Hypnerotomachia* (Fig. 1) as the only image that significantly diverges from the text: 'In place of the variety of fauna described in the text, the woodcut illustrates fragments of holy antiquity,

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<sup>27</sup> H. Lees-Jeffreys, 'Sacred and profane love: four fountains in the *Hypnerotomachia* (1499) and the *Roman de la Rose*,' *Word & Image* 22.1 (2006).

<sup>28</sup> Lees-Jeffreys, 'Sacred and profane love', p. 5. For the first quote: S. Lewis, 'Images of Opening, Penetration and Closure in the *Roman de la Rose*,' *Word & Image* 8.3 (1992), p. 222.

<sup>29</sup> Lees-Jeffreys, 'Sacred and profane love', p. 1.

<sup>30</sup> Lees-Jeffreys, 'Sacred and profane love', p. 12.

<sup>31</sup> A. Oettinger, 'Introduction to the Dreamer and the Dream in the *Hypnerotomachia Poliphili*', in A. Scarsella (ed.), *Intorno al Polifilo* (Venice, 2001).

the building blocks of Poliphilo's dream vision'.<sup>32</sup> She follows a philosophical approach to interpret Poliphilo's journey taking into account the book's humanistic context. Though her ideas are interesting and well supported, she somewhat disregards the intense eroticism of the work, presenting Poliphilo as a nature lover leading a solitary life.

After this brief presentation of the primary material and literature review, in what follows, I shall discuss the theoretical framework that constitutes the interpretative basis for the examination of the dream narratives and the initiation processes in the three texts. This framework is based on two basic parameters. The first is an anthropological approach to the initiation processes, utilizing the *rite of passage* theory, which will provide the structural framework for these processes supplementing the considerations of the texts' narrative and spatial structure. As will be shown below, rite of passage theory concerns transitional rituals relating to life-crises in an individual's or a group's life cycle. Life-crises and the psychic processes which facilitate the self-development of an individual, often through the interpretation of dreams, have also been one of the main concerns of psychology and, especially, dream psychology. Thus, as a second parameter, Jungian theories on dreams and on the individuation process will be taken into account, as well as Lacan's concept of logical time in relation to the dreamer's experience of space; the latter will be presented in greater detail in Chapter 2.

I would like to point out that it is not my intention to create a Procrustean bed of meaning by fitting the texts in an external theoretical model without taking into account the texts themselves. Rather, my primary concern is a close reading of the texts and of their visual material, wherever present, following a narratological method informed by the anthropological and psychoanalytical theoretical models mentioned above and presented at great length below, thus forming an interdisciplinary approach towards a better understanding of the texts. Regarding narrative analysis, emphasis will be given in the internal features of the works themselves – structure, modes of narration, plot, characters, spatiotemporal setting, reception of earlier works (*exempla*) – while taking into consideration to a certain extent their historical and cultural context.

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<sup>32</sup> Oettinger, 'Introduction to the Dreamer', p. 40.

Below, I will briefly present the main anthropological and psychoanalytical concepts which will form the main theoretical axis for my subsequent analysis of the three works, before moving on to a presentation of the structure of the thesis.

In 1909, Arnold van Gennep published a study in French, in which, assembling material from a number of cultures and historical periods, he discussed ‘ceremonial patterns which accompany a passage from one situation to another or from one cosmic or social world to another’.<sup>33</sup> To define these processes van Gennep used the term *rites de passage*. His *rite of passage* theory became particularly influential in the 1960s, when studies on initiation rituals were also becoming a popular topic, especially for anthropologists, psychoanalysts and historians of religion. Van Gennep’s theory was re-evaluated and extended under the term *transformation ritual* by the English anthropologist Victor Turner, who also formulated a method for interpreting ritual called *processual symbolic analysis*. The latter’s contribution in furthering our understanding of these processes is invaluable, even though his propositions have received a great amount of criticism and refinement leading to further elaborations of the theory to accommodate the different perspectives of various researchers.<sup>34</sup>

Van Gennep’s main observation is that the pattern for the rites of passage follows a tripartite processual scheme with three successive but separate stages: rites of separation (*séparation*), rites of transition (*marge*), and rites of incorporation (*agrégation*).<sup>35</sup> These three stages correspond respectively to the detachment of an individual or group from a previous social setting or cultural condition, an intervening transitional period, and the consummation of the passage. Recognizing the importance of the transitional phase of this pattern, that is, the second type of rites, and having associated them with ‘the territorial passage’ through doors, portals, threshold and frontiers, he proposed three other terms referring to the aforementioned stages, namely *preliminal*, *liminal* (or threshold), and *postliminal* rites.<sup>36</sup> The word *liminal* derives from the Latin word ‘*limen*’, meaning threshold, lintel; to be ‘in *limine*’ is to be betwixt and between. It points to that moment when an individual is in the process of crossing a boundary,

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<sup>33</sup> A. van Gennep, *The Rites of Passage* (1909), trans. by Monica B. Vizedom and Gabrielle L. Caffee (Chicago, 1960).

<sup>34</sup> For an overview of the main theories and of the history of research see Reeve, *Luke 3:1-4:15 and the Rite of Passage*, pp. 42-105.

<sup>35</sup> Van Gennep, *The Rites of Passage*, pp. 10-11.

<sup>36</sup> Van Gennep, *The Rites of Passage*, pp. 20-21.

imaginary or actual, and uniting oneself with a new world or obtaining a new state. *Liminality*, that experience of the liminal stage when the individual is in transition from one state to another, and its processual component became the central point of Victor Turner's redevelopment of *rite of passage* theory. But before expounding on Turner's contributions, I shall briefly refer to a few more points of interest from van Gennep's study.

A significant point relevant to the present study is the role of intermediaries. According to van Gennep, intermediaries act as facilitators 'intended (...) to facilitate the changing of condition without violent social disruptions or an abrupt cessation of individual and collective life'.<sup>37</sup> Thus, in the case of an initiation process, the role of the intermediary would be taken up by an instructor, who would facilitate the neophyte's gradual advancement through the stages of his initiation. As it will be shown in Chapter 3, apart from instructors, there are other types of intermediaries appearing in the texts, whose roles are performed by the various secondary characters.

Another interesting point is the connection van Gennep draws between the stages of separation and incorporation with the notions of death and resurrection, in this way, placing the transitional phase between life and death. He asserts that: 'Death, the transition, and resurrection also constitute an element in ceremonies of pregnancy, childbirth, initiation into associations with no agricultural purpose, betrothal, marriage, funerals'. This association is particularly relevant here in the sense that sleep may be considered as a form of 'little death' – a common notion in many cultures, while dreams can be seen as an indirect route for communication with the divine or the souls of the dead – an idea evident in medieval perceptions of dreaming as well.<sup>38</sup>

A final point to be made regarding van Gennep's *Rites of Passage* concerns initiation rites. In this category, he includes initiation into social maturity and admission to age groups, secret societies and cult membership, mysteries, the ordination of a priest or a magician, the enthroning of a king, the consecration of monks and nuns or of sacred prostitutes, etc. The counterparts of these rites, in other words, the rites that annul initiation, are those of

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<sup>37</sup> Van Gennep, *The Rites of Passage*, p. 48.

<sup>38</sup> The ancient and medieval perceptions of dreams and dreaming will be discussed at length in the first part of Chapter 1.

banishment, expulsion or excommunication, which are based on separation and de-sanctification.<sup>39</sup> Mysteries are of particular interest here. Jane E. Harrison, whom van Gennep quotes, defines mysteries as ‘a rite at which are exhibited certain *sacra* which may not be seen by the worshipper if he has not undergone a certain purification’.<sup>40</sup> Van Gennep expands this definition viewing the mysteries as ‘the ceremonial whole which transfers the neophyte from the profane to the sacred world and places him in direct and permanent communication with the latter’.<sup>41</sup> Van Gennep considered initiation rites as the most important ones ‘since they secure for the individual a permanent right to attend or participate in the ceremonies of fraternities and the mysteries’.<sup>42</sup>

Interestingly, Victor Turner’s first article dealing with his concept of liminality and *rite of passage* theory centers exclusively on initiation rites because they ‘best exemplify transition, since they have well marked and protracted marginal or liminal phases’.<sup>43</sup> In this study, Turner stresses the importance of liminality inviting researchers to concentrate their focus on ‘the phenomena and processes of mid transition’ declaring that they ‘paradoxically expose the basic building blocks of culture just when we pass out of and before we re-enter the structural realm’.<sup>44</sup> Indeed, liminality is the focal point of Turner’s redevelopment of van Gennep’s theory. Using his 1964 article on initiation rites as a basic reference point – while taking into account some of his later elaborations,<sup>45</sup> I will provide an overview of those ideas that I consider the most relevant in the present study.

Liminality, for Turner, is an ‘interstructural situation’, a medium between states; *state* is the term he uses to describe ‘a relatively fixed or stable condition’ and it can refer to social status, ecological conditions, or to the physical, mental or emotional condition of an individual or group. Liminality is also essentially ‘a process, a becoming, and in the case of *rites de passage*

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<sup>39</sup> Van Gennep, *The Rites of Passage*, p. 113.

<sup>40</sup> J. E. Harrison, *Prolegomena to the Study of Greek Religion* (London, 1896), as quoted in Van Gennep, *The Rites of Passage*, pp. 6 and 89. Jane Ellen Harrison (1850 – 1928) was a British classical scholar, linguist and feminist. She is considered one of the founders of modern studies in Greek religion and has exerted great influence on the work of many anthropologists of the early twentieth century.

<sup>41</sup> Van Gennep, *The Rites of Passage*, p. 89.

<sup>42</sup> Van Gennep, *The Rites of Passage*, p. 177.

<sup>43</sup> V. W. Turner, ‘Betwixt and Between: The Liminal Period in *Rites de Passage*’ (1964), in idem, *The Forest of Symbols: Aspects of Ndembu Ritual* (New York, 1967), p. 95.

<sup>44</sup> Turner, ‘Betwixt’, p. 110.

<sup>45</sup> V. W. Turner, *The Ritual Process: Structure and Anti-structure* (Chicago, 1969); idem, ‘Variations on the theme of liminality’, in S. Moore and B. Myerhoff (eds.), *Secular Ritual* (Assen, 1977).

even a transformation'.<sup>46</sup> From this statement, it seems that he considered liminality as not exclusive to ritual, but pertaining to other, non-ritual, situations as well. This becomes evident in his later writings when he distinguished between liminal and liminoid phenomena.<sup>47</sup>

In defining liminality, Turner also investigated the attributes of the liminal realm and of the liminal persona (the neophyte of initiation rites), the communication of *sacra*, as well as the relationships between liminal personae.<sup>48</sup> Liminality has few or none of the attributes of the past or coming states and it is frequently likened to death, to invisibility or to being in the womb. Accordingly, the liminal persona is 'structurally invisible' as it is 'no longer classified and not yet classified', it is 'neither this nor that, and yet is both' – it is contingent and paradoxical; a *tabula rasa* 'on which is inscribed the knowledge and wisdom of the group, in those respects that pertain to the new status'.<sup>49</sup> This ambiguity is also expressed in the set of symbols that represent the liminal persona, externalizing its internal attributes: 'logically antithetical processes of death and growth may be represented by the same tokens'.<sup>50</sup> Additionally, liminal personae have nothing – no status, no property, no insignia, nothing to differentiate them from their fellows. As regards to gender, they are 'symbolically either sexless or bisexual and may be regarded as a kind of human *prima materia* – as undifferentiated raw material', similar to Plato's androgynes.<sup>51</sup>

In initiation rites, the liminal persona or neophyte may have an instructor as well as fellow neophytes. In between instructors and neophytes, there exists a specific and simple 'social structure': their relationship is authoritarian, characterized by the complete authority of the instructor and the complete submission of the neophyte while between neophytes it is often

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<sup>46</sup> Turner, 'Betwixt', p. 94.

<sup>47</sup> Liminoid phenomena are the secularized version of liminality; whereas liminal phenomena are collective and 'centrally integrated into the total social process', liminoid phenomena may be collective but they are optional kinds of activities, fragmentary, developing outside the 'flow' of sociocultural processes and they are often characterized by *leisure* (Turner, 'Variations', p. 44). Examples of liminoid phenomena are creative activities such as theatre, literature, or music.

<sup>48</sup> Turner uses a great variety of terms to refer to individuals participating in a rite of passage, e.g. liminal persona, passenger, liminary, neophyte, initiate, initiand (the last three are used in relation to initiation rites). For the characterization of those characters who undergo an initiation process in the three texts under examination, I will mainly be using the term neophyte.

<sup>49</sup> Turner, 'Betwixt', p. 96; idem, *The Ritual Process*, p. 103.

<sup>50</sup> Turner, 'Betwixt', p. 99.

<sup>51</sup> Turner, 'Betwixt', p. 98.

egalitarian.<sup>52</sup> The latter condition points to Turner's concept of *communitas*, which will be discussed further below.

In his 1964 article, Turner also examined the issue of the communication of *sacra* – symbolic objects, actions, and instructions held sacred within the liminal situation – which he called ‘the heart of the liminal matter’, because they serve to teach neophytes how to think about their culture with a degree of abstraction, they provide ‘ultimate standards of reference’ and they are believed to effect transformation.<sup>53</sup> Following Jane Harrison's threefold classification of *sacra* communication – 1) exhibitions, ‘what is shown’, 2) actions, ‘what is done’, 3) instructions, ‘what is said’ – he touched upon three problems relating to *sacra*, namely their frequent disproportion (unusual coloring or discoloring, disproportional sizes of their features), their monstrousness and their mystery. He asserts that disproportional or grotesque representations stimulate participants in a vivid and rapid manner to reflect about ‘their society, their cosmos, and the powers that generate and sustain them’.<sup>54</sup> Pointing out that the human body as a microcosm of the universe is a usual initiation theme, an idea expressed in a variety of representations, he goes on to say that: ‘Whatever the precise mode of explaining reality by the body's attributes, *sacra* which illustrate this are always regarded as absolutely sacrosanct, as ultimate mysteries’.<sup>55</sup> He also distinguishes a separate category of *sacra*, the *sacerrima*, which are only exhibited in the most arcane episodes of the liminal stage and which are usually associated with a myth of origins.<sup>56</sup>

Furthermore, he breaks down the forms of instruction including the communication of *sacra* into three processes:

The first is the reduction of culture into recognized components or factors; the second is their recombination in fantastic or monstrous patterns and shapes; and the third is their recombination in ways that make sense with regard to the new state and status that the neophytes will enter.<sup>57</sup>

These three processes adhere to the manifestations of the god(s) of love and of the concept of love in the texts under examination. The neophytes are first introduced to the concept of love

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<sup>52</sup> Turner, ‘Betwixt’, p. 99.

<sup>53</sup> Turner, ‘Betwixt’, pp. 102, 108.

<sup>54</sup> Turner, ‘Betwixt’, p. 105.

<sup>55</sup> Turner, ‘Betwixt’, p. 107.

<sup>56</sup> Turner, ‘Betwixt’, p. 107.

<sup>57</sup> Turner, ‘Betwixt’, p. 106.

in bits and pieces by witnessing acts of love and through verbal and visual *exempla* – love in nature, famous lovers, and mythological stories. Then, when they encounter the *sacra* and *sacerrima* of their liminal oneiric experience – the god(s) of love or even the erotic Other – the neophytes perceive them as strange, paradoxical and incomprehensible, although, as soon as their initiation is complete, the god(s), along with the concept of love, become familiar.

Interestingly, Turner's three-process formulation can be parallelized with the formation of dreams and their subsequent analysis and interpretation as developed in dream psychology. Dream thoughts or *latent dream-content*, that is, ideas pre-existing in the psyche, are linked together in a *fantastic*, non-logical sequence creating the *manifest dream-content*, meaning the dream itself.<sup>58</sup> This process may completely transform the latent dream-content (dream distortion) and, in effect, create a sense of bewilderment in the dreamer as a reaction to the strange, nonsensical or monstrous things appearing in his or her dream.<sup>59</sup> Dream interpretation, then, aims at making sense of the dream by reconstructing the latent dream thoughts but with the meaning acquired in this process. I find that this parallelism between ritual theory and dream psychology not only demonstrates the relevance between the two disciplines, which will be discussed further below, but also renders, at least from a structural point of view, the correlation between initiation and dreams, all the more interesting; a dream and, in extent, a dream narrative, may provide an ideal space for an initiation process to take place, because they share common features and structures.

Finally, another point of interest in Turner's theories is the concept of *communitas*, which he presents in detail in his seminal study *The Ritual Process: Structure and Anti-Structure* (1969). It refers to an important experience that often arises among liminal personae, that of 'intense comradeship and egalitarianism'. It occurs spontaneously, concretely and affectively as the result of a shared condition, e.g. humiliation or suffering, which takes place during the liminal stage. It may concern relationships between individuals or even encompass the relationship between humans and God.<sup>60</sup>

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<sup>58</sup> S. Freud, *The Interpretation of Dreams* (1900), trans. by A. A. Brill (New York, 1913), pp. 16, 50; C. G. Jung, *Dreams* (1974), trans. by R. F. C. Hull (London, 1982), p. 24.

<sup>59</sup> Freud, *The Interpretation of Dreams*, pp. 56-57.

<sup>60</sup> Turner, *The Ritual Process*, pp. 95-97, 226-27.



Liminality and *communitas* form together an *anti-structure*, meaning the antithesis to the ‘more or less distinctive arrangement of mutually dependent institutions and the institutional organization of social positions and/or actors they imply’, in other words *structure*. Turner argued that structure and anti-structure, despite the oppositional tension between them, are complementary to each other, since an individual is ‘both a structural and an anti-structural entity, who grows through anti-structure and conserves through structure’.<sup>61</sup>

Van Gennep and Turner, though providing us with structural models and with theoretical tools to study ritual, did not investigate the psychological implications of these processes, at least not to the degree of incorporating existing psychoanalytical theories in their studies. However, in studying their work, particularly Turner’s, it became obvious that such a combination of approaches would be both suitable and insightful, especially in the case of the present study, where the initiation process, being associated with love, a psychic situation, and (mostly) taking place in a dream, a predominantly psychic space, is closely linked with the psychological development of the neophyte. As it will be demonstrated in the following chapters, the neophytes project their psychological condition onto the dream space and on the other characters inhabiting these spaces. Thus, as a supplement to the anthropological model, psychoanalytical theories will also be taken into consideration to enrich the interpretation of the dream narratives and of the initiation processes therein, especially in terms of the neophytes’ subjectivity and emotional responses. It should, of course, be noted here that when referring to ‘psychological development’, ‘subjectivity’ and ‘emotional responses’, I am aware that, in the case of fictional narratives such as the ones under examination, the character’s psychology is a fictional construct of the author; such issues of fictionality will also be addressed, wherever necessary, in this thesis.

As mentioned earlier, Lacan’s concept of logical time, which will be used for understanding the neophyte’s subjective perception of dream space, will be discussed in Chapter 2. Here, I will briefly discuss some aspects of Jung’s dream psychology and his concept of individuation, which will serve as a background for the subsequent analysis of the texts.<sup>62</sup> Jung’s dream

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<sup>61</sup> V. W. Turner, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (New York, 1974), p. 298.

<sup>62</sup> A selective bibliography on Jungian psychology: C. G. Jung and M.-L. von Franz, *Man and his Symbols* (New York, 1964); C. G. Jung, *Psychology and Alchemy*, trans. by R. F. C. Hull (London, 1980); idem, *Dreams*; idem, *The Archetypes and the Collective Unconscious*, trans. by R. F. C. Hull (London, 1991); E. C. Whitmont, and S.

psychology developed through a critical dialogue with Freudian dream psychoanalysis. In contrast to Freud, who asserts that all dreams have a wish-fulfilling (usually sexual) and sleep-preserving function, Jung contends that most dreams are attitude-compensations as well as ‘spontaneous self-portrayals, in symbolic form, of the actual situation in the unconscious’. He develops a *compensation theory* in which he distinguishes between the *compensatory* and the *prospective* function of the unconscious. The former deals with the ‘self-regulation of the psychic organism’ – the unconscious presents to the conscious situation alternative perspectives that compensate material that remained subliminal because of repression, while the latter is ‘an anticipation in the unconscious of future conscious achievements’.<sup>63</sup> Also, to Freud’s *causality*, meaning the search for the material behind the manifest dream content, he counter-proposed the point of view of *finality*, referring to the ‘immanent psychological striving for a goal’.<sup>64</sup>

With this idea of finality, of movement towards a goal, towards wholeness, I would like to pass to the next point of interest, namely the *individuation process*. Individuation is ‘the process by which a person becomes a psychological ‘in-dividual’, that is, a separate, indivisible unity or whole’.<sup>65</sup> Wholeness is the key term describing the ultimate purpose of the process. Jung suggested that everyone in their early years have a feeling of wholeness, a sense of the Self – the archetype for the totality of the psyche – but as each person grows up the ego-consciousness gradually emerges causing them to lose their inner balance. Thus, in order to maintain one’s psychic health, there must be a continuous struggle to recuperate that initial wholeness.<sup>66</sup> Jung also suggested that the total dream life of a person follows a pattern relating to this process of self-development.<sup>67</sup> Based on observations of his patients’ dreams, he eventually created a model for this pattern.

The individuation process is achieved in successive stages through life-crises relating to the conflict between the two ‘fundamental psychic facts’, the conscious and the unconscious.<sup>68</sup>

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B. Perera, *Dreams: A Portal to the Source* (London, 1989); M. Stein, *Jung’s Map of the Soul: An Introduction* (Peru, IL, 1998); D. Tacey, *How to Read Jung* (New York, 2006).

<sup>63</sup> Jung, *Dreams*, pp. 40-41.

<sup>64</sup> Jung, *Dreams*, p. 27.

<sup>65</sup> Jung, *Archetypes*, p. 275.

<sup>66</sup> Jung, *Man and his Symbols*, pp. 128-129.

<sup>67</sup> Jung, *Man and his Symbols*, p. 160.

<sup>68</sup> Jung, *Dreams*, p. 288.

Jung describes five stages of consciousness in this process: 1) *participation mystique*, when the individual is unconsciously united with its surrounding world; 2) acculturation and adaptation, where a clear distinction between subject/object, self/other, inner/outer takes shape, and projections are localized on specific figures; 3) projections are transferred from concrete objects to abstract concepts, e.g. God or Truth; 4) elimination of all projections and replacement of the sense of soul with utilitarian and pragmatic values; 5) reunification of the individual's psyche with its parts (conscious and unconscious) remaining differentiated but harmoniously contained within consciousness: the individual is again whole but with a definitive awareness of their constituent parts and of their place in the world. Each of these stages in the individuation process is associated with a dominant archetype (persona – ego – shadow – wise old man or woman – anima or animus), and the goal itself, to be whole, is expressed in psychological terms with the Self archetype. If we were to associate the individuation process, as described above, with the initiation process as it appears in the texts, then stage 2 would correspond to separation and the beginning of the liminal phase (awareness of the concept of love leading to a crisis, and the concept's association with specific *exempla*), stages 3 and 4 would correspond to the culmination of the liminal phase (encounter with allegorical characters and objects, elevation of the neophyte to the status of the lover, sense of self-importance) and stage 5 would correspond to reincorporation (union with the erotic Other). Extending the analogy to the Jungian archetypes, the ego archetype represents the neophyte, the shadow corresponds to the forces perceived as negative in the dreams, the wise old man or woman could be associated with the authority figures in the initiation process (instructors, divinities, etc.) and, finally, the anima would be represented by the erotic Other, with whom the ego/neophyte seeks a union.

As a conclusion to this discussion on the theoretical background for this study, I will briefly refer to the study of Robert M. Torrance entitled *The Spiritual Quest*, where he elaborates on the ritual structure and the psychological implications of the quest. Through an interdisciplinary and cross-cultural approach, he argues that the spiritual quest is rooted in our biological, psychological, linguistic, and social nature. He defines the human species as an *animal quaerens* (questing animal) always seeking what it lacks, always reaching out for the

unattainable in a constantly renewable quest between birth and rebirth.<sup>69</sup> Commenting on van Gennep's *Rites of Passage*, he points out that: 'Each passage, to be sure, presupposes a goal – it is a passage to something – but no goal entirely subsumes the passage to it (autonomy cannot be subsumed under law, or movement under fixity) or finally terminates the process of crossing, since every end-point is potentially a point of departure'.<sup>70</sup> He views the quest as 'a formative activity, as opposed to a static category', a ternary process leading to transformation, to renewal.<sup>71</sup> He stresses the essentiality of the ternary process of the rite of passage and the vision quest, as opposed to a binary model, claiming that it 'is deeply rooted in a reality shaped and reshaped by time – the reality of structured process, of self-transcendence through repeated transformation of an intrinsically mobile equilibrium in a direction that can never be shown'.<sup>72</sup> An excellent example illustrating this process is the shamanistic vision quest, 'an individual rite of passage', which, though preserving the tripartite scheme of separation, transition and reintegration, diverges from that model in that its outcome is undetermined and unknown.<sup>73</sup> Thus, the tripartite structural model for the examination of processual experiences such as initiation and the quest, though elementary, should not be considered restrictive but rather flexible.

In considering the three literary works under discussion in the light of the above exposition of theoretical approaches, two main questions arise. First, what processes in these romances could be interpreted as rites of passage? In examining the texts, I have discerned the following processes, which have an initiatory character: first, the sexual awakening and the progress of the protagonists from 'non-lover' to 'lover' (Livistros, Rodamne, Amant, Polia) or from 'lover lacking his beloved' to 'lover united with his beloved' (Poliphilo) through instruction, both also relating to a movement from ignorance to knowledge; second, the gradual development of a relationship leading to marriage or a ritual union resembling a marriage (Livistros and Rodamne, Poliphilo and Polia); and, finally, the quest to obtain or regain an object of desire, which constitutes the driving force of the narrative – as long as there is desire, the story goes on. In addition, there are some minor episodes which can also be seen as rites of passage, for

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<sup>69</sup> R. M. Torrance, *The Spiritual Quest: Transcendence in Myth, Religion and Science* (Berkeley, 1994), p. 3.

<sup>70</sup> Torrance, *The Spiritual Quest*, p. 10.

<sup>71</sup> Torrance, *The Spiritual Quest*, p. xii.

<sup>72</sup> Torrance, *The Spiritual Quest*, p. 269.

<sup>73</sup> Torrance, *The Spiritual Quest*, p. 264.

example, Rodamne's period of mourning when she considers Livistros to be dead can be seen as a liminal period relating to widowhood. However, the thesis will mainly focus on the protagonists' initiation in the mysteries and the art of love as well as on the ensuing quests for obtaining their objects of desire, which include a process of courting.

In recognizing these processes as rites of passage, a second question that arises is: how do such processes develop within the romances, in other words, what is their structure, imagery, and discourse and how do these elements relate to the pattern of the rites of passage? In trying to address these issues, the thesis will be divided into three thematic chapters, each one addressing one major theme, specifically the dream situation, space and the characters, while the third chapter will also combine these three themes in the study of a fourth one: rituals.

The first thematic chapter, *Dreams and Liminality*, will explore the ways in which the dreams can be viewed as liminal and, effectively, how the entire process of sleeping – dreaming – waking, that is, the encased dream narrative itself, can be parallelized with the phases of separation – transition – reincorporation. Special attention will be given on the moments of transition from one stage to another and how these are signaled in the vocabulary and imagery of the works. Furthermore, in this chapter, I will explore the ways in which the first-person narrators as dreamers can be seen as liminal personae and the implications this assertion might have for their psychological condition. The concept of liminality will also be examined in relation to medieval theories on dreaming and perceptions of the dream as a middle realm, an intermediary between life and death, earth and heaven, humans and gods, body and soul.

The second thematic chapter, with the title *Towards a Cartography of Dreams*, will explore the spatial arrangement and the spatial aesthetics of the dream narratives. Moreover, it will examine the metaphorical, ritual and psychological value that dream spaces acquire in the three texts. In particular, the chapter will discuss the ways in which space reflects the dreamers' psychological development in their visionary journeys. The sense of bewilderment and threat in the face of the unfamiliar and the unknown intertwines with a sense of pleasure and awe deriving from exploring and describing marvellous dreamscapes. Space transforms along with the dreamer from open to closed, from chaotic to ordered and from *loci amoeni* to *loci terribili*. I will argue that the transformations of the space signal the stages of the initiation process toward spiritual and erotic fulfilment. Particular emphasis will be given on the movement from

one space to another, that is, in the crossing of boundaries (the territorial passage) between each stage of the journey and on the symbolic actions accompanying these movements.

Finally, the third thematic chapter, entitled *The Stage of Desire*, is concerned with the ritual performances associated with the initiation processes. As performances, these rituals involve a setting (dream frame, space), a scenario or script (dialogues, directions, gestures) and actors (the characters). Since the setting will be examined in the first two chapters, the first part of this chapter will focus on the examination of the main and secondary characters in the three texts, while the second part will bring everything together to investigate the form, content, function and significance of the various ritual performances.

As regards to the main characters, I will examine the issue of agency in male and female initiation processes, using Claude Bremond's narrative logic. Regarding the secondary characters, I will examine their representation, function, and, wherever applicable, their symbolism as well as the set of relations between the different characters. Since many of the characters that will be discussed in this chapter are allegorical, that is, personifications of abstract ideas, or mythological, they will also be examined in relation to their cultural contexts and the literary traditions to which they belong as well as in regards to their specific meaning in the texts, with special emphasis on their relationship to the protagonists. Moreover, secondary characters will be categorized according to their role as intermediaries differentiating between the characters that perform a positive role (instructors, guides, gatekeepers, mediators, informers) from those performing a negative one (obstructors). An additional category will investigate how the god(s) of love and the erotic Other in each text can be considered as *sacra* or *sacerrima*.

The different themes examined in each chapter, which interconnect and complement each other, will be explored on the main axis of erotic desire and of initiation as a ritual, psychological and narrative process. An in-depth analysis of the different constituent elements of the narratives connected through this main axis and discussed based on certain constants, such as narrative function, language, literary tradition, and historical context, will aspire towards an understanding of the initiation processes therein and of what constitutes the *dream of initiation*.

## Chapter 1: Dreams and Liminality

Dreams, their nature, origin, and meaning, have preoccupied the human mind for millenia. Being one of the most obscure yet basic functions of the human brain, dreams have intrigued not only dreamers themselves, but also scholars and scientists who have tried to understand and interpret them, as well as artists and poets who have been inspired by their imaginative power and used them variously in their creative works.

Dreaming is a creative process of the unconscious mind, which occurs involuntarily when we are asleep and during which our imagination produces images that transcend reality or, rather, our perception of reality. In other words, dreams are somewhat like mirrors, projecting a distorted or alternate image of ourselves and of the world around us. Since they are generated in between wakefulness and sleep, in between consciousness and unconsciousness, transcending the boundaries of reality and constantly being transformed, dreams could also be defined as liminal states or liminal experiences. As we have seen in the introductory chapter, the concept of *liminality* points to that moment when an individual is in the process of crossing a boundary, imaginary or actual, thus entering a middle state which can be ambiguous and paradoxical. Moreover, by considering dreams as liminal, the entire process of ‘sleeping – dreaming – waking’ can be parallelized with the tripartite structure of rites of passage, that is, the stages of ‘separation – transition – reincorporation’, also characterized as ‘preliminal – liminal – postliminal’.

Though the above remarks concern dreams in general, it is important, at this point, to distinguish between real and literary dreams in order to understand the complications in the study of the latter. By ‘real dreams’, I refer to the actual oneiric experiences of actual human beings;<sup>74</sup> these can also be recorded, for example in dreambooks or psychological reports.<sup>75</sup> By

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<sup>74</sup> For the distinction between real and literary dreams, see also L. M. Porter, ‘Real Dreams, Literary Dreams, and the Fantastic in Literature’, in C. S. Rupprecht (ed), *The Dream and the Text: Essays on Literature and Language* (New York, 1993), pp. 32-47.

‘literary dreams’ or ‘dream narratives’, I refer to fictional oneiric experiences, which are found in a wide variety of literary genres. However, in some cases the distinction is not as clear. For instance, dream narratives that appear in the lives of saints or historical accounts may have their roots in real dreams that were transmitted orally and later recorded. But the process of transmission and the eventual adaptation of these dreams in literary works, whose authors have their own biases and agendas, ‘corrupt’ the reality of these dreams, in effect, resulting in new, consciously constructed, dream narratives.

Even though literary dreams may also be presented as constructs of a character’s unconscious mind, in fact, both the dreams and the character’s unconscious are constructs of the author’s conscious mind. It follows, then, that the contents of a literary dream have a well thought out significance, a purposely built message to be decoded by the characters and the reader. Moreover, being consciously included within a text as a literary device, dream narratives have a specific *modus dicendi* and are expected to serve a specific narrative function and purpose.<sup>76</sup> For example, they can facilitate or hinder a hero’s quest, change or redirect the plot, motivate subsequent events, help the characters resolve their issues whether these are personal or collective, give dramatic emphasis on a specific event in the story, or they can be informative. Furthermore, dream narratives provide a blank space – similar to a blank canvas – where the authors have the creative liberty to construct their own imaginary worlds, to impersonate ideas, divine forces and other abstractions, to be sexually explicit, to make the impossible possible, and to intervene supernaturally in their character’s stories giving clues, prophecies, or consolation.

When considering literary dreams in conjunction with the concept of liminality, some further parameters need to be taken into consideration.<sup>77</sup> First, the aforementioned parallelism between

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<sup>75</sup> For the methodological issues arising from the distinction between dream experience and dream report, see K. Bulkeley, ‘Dreaming and Religious Conversion,’ in L. R. Rambo and C. E. Farhadian (eds), *The Oxford Handbook of Religious Conversion* (2014), pp. 257-260.

<sup>76</sup> For the use of the term *modus dicendi* in relation to dream narratives, see: H. Bachorski, ‘Dreams that Have Never Been Dreamt at All: Interpreting Dreams in Medieval Literature’, *History Workshop Journal* 49 (2000).

<sup>77</sup> Kathryn L. Lynch (*The High Medieval Dream Vision* (Stanford, CA, 1988), pp. 46-52) has also suggested that dreams and visions in medieval literature can be examined as liminal phenomena, but discussed the connection not so much as a narrative strategy, but mainly in terms of meaning, where in a visionary’s initiatory experience the vision itself is the liminal state, separating the individual from his social context and constitutes a type of spiritual pilgrimage that aims to redefine and transform the visionary.



sleeping – dreaming – waking and separation – transition – reincorporation may be extended to considerations of the narrative structure of a text, in which the dream, almost invariably, is introduced as an encased narrative. Second, liminality may be a characteristic not only pertaining to the structure and the content of a dream narrative, but also to the language of a text, as well as to the relationship between text and image, wherever this is applicable. The thresholds of a dream narrative are signalled in the language of the text with the use of certain ‘textual type markers,’ that is, specific vocabulary that introduces a shift in the type of text.<sup>78</sup> The images (manuscript illuminations or woodcuts) accompanying a text may also be considered as thresholds, signaling the introduction of a dream narrative by providing visual markers for the reader. Finally, applying the rite of passage theory – in which the concept of liminality is central – to a literary work can provide us with new insights on the meaning and purpose of a story.

The present chapter aims to provide a framework for the subsequent analysis of the three works under examination in this study, by looking into the association of dreams with liminality as well as into the form, structure and function of the dream narratives contained in these three works. Initially, I will provide an overview of the oneiric heritage, with special emphasis on perceptions of the dream as a middle realm or state, an intermediary between life and death, earth and heaven, humans and gods, body and soul. Afterwards, I will focus on the dream narratives in the *Tale of Livistros and Rodamne*, in the *Roman de la Rose*, and in the *Hypnerotomachia Poliphili*. Special attention will be given to the moments of transition from waking to sleeping states and vice versa, and to how these are signalled through the vocabulary and imagery of the works. I will also explore the ways in which the first-person narrators as dreamers can be seen as *liminal personae*, and the implications this assertion might have for their identity and their psychological condition.

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<sup>78</sup> On ‘textual type markers’ and dreams see: H. Bachorski, ‘Dreams that Have Never Been Dreamt’, pp. 98-99.

## 1. The Oneiric Heritage<sup>79</sup>

Even though the term *liminality* is relatively recent, the perception of the dream as a threshold and a middle realm or middle state goes as far back as Homer. Below, I will outline some basic concepts about dreams that demonstrate their liminal status, by using illustrative examples from ancient and medieval literary traditions. This will also allow me to provide a brief overview of the oneiric heritage up to the later middle ages, which will provide the literary and cultural background for the three works under examination in this thesis.

Dream narratives and references to dreams have appeared across literary cultures and in a great variety of literary genres, such as epic poetry, dramatic works, hagiography, historiography, scientific and philosophical treatises, novels and romances. The form, function and meaning of

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<sup>79</sup> For more complete overviews on ancient and medieval dreams and dream theory, see: F. X. Newman, *Somnium: Medieval Theories of Dreaming and the Form of Vision Poetry* (PhD, Princeton University, 1962); R. Cailliois and G. E. von Grunebaum (eds), *The Dream and Human Societies* (Berkeley, 1966); A. C. Spearing, *Medieval Dream-Poetry* (Cambridge, 1976); Lynch, *The high medieval dream vision*; S. Kruger, *Dreaming in the Middle Ages* (Cambridge, 1992); D. Maronites and D. Kyrtatas (eds), *Όμις Ενυπνίου* (Herakleion, Crete, 1993); P. C. Miller, *Dreams in Late Antiquity: Studies in the Imagination of a Culture* (Princeton, N.J., 1994); D. Shulman and G. Stroumsa (eds), *Dream Cultures: Explorations in the Comparative History of Dreaming* (New York, 1999); M. H. Kenny, *Dreams and Visions in the Thought-World of the Byzantines from the Ninth to the Fifteenth Century* (PhD, Queen's University of Belfast, 2001); D. Pick and L. Roper (eds), *Dreams and History. The Interpretation of Dreams from Ancient Greece to Modern Psychoanalysis* (London, 2004); G. Cerghelean, *Dreams in the Western literary tradition with special reference to Medieval Spain* (Lewiston, N.Y., 2006), pp. 8-83; W. V. Harris, *Dreams and Experience in Classical Antiquity* (Cambridge, MA, 2009); C. Angelidi and G. T. Calofonos (eds), *Dreaming in Byzantium and Beyond* (2014). For a diachronic survey of dreams in relation to medical doctrines and healing practices in Greece, see the recent volume edited by S. Oberhelman, *Dreams, healing, and medicine in Greece from Antiquity to the Present* (Farnham, 2013). Also, for studies dealing with dreams in specific literary genres, see: S. R. Fischer, *The Dream in the Middle High German Epic* (Bern, 1978); F. Charpentier (ed.), *Le Songe á la Renaissance* (St. Etienne, 1990); N. R. Berlin, *Dreams in Roman Epic: The Hermeneutics of a Narrative Technique* (PhD, University of Michigan, 1994); R. Bloch, *A Study of the Dream Motif in the Old French Narrative* (PhD, Stanford University, 1994); S. MacAlister, *Dreams and Suicides: The Greek Novel from Antiquity to the Byzantine Empire* (London, 1996); idem, 'Aristotle on the Dream: A Twelfth-Century Romance Revival,' *Byzantion* 60 (1990); J.-M. Husser, *Dream Narratives in the Biblical World*, trans. J. M. Munro (Sheffield, 1999); L. Lettau, *Conscious Constructions of Self: Dreams and Visions in the Middle Ages* (PhD, University of Delaware, 2008); C. Cupane, 'Άκουσε τί με έφάνη. Sogni e visioni nella narrativa greca medievale,' in G. Lalomia and A. Pioletti (eds.), *Medioevo romanzo e orientale: Temi e motivi epico-cavallereschi fra Oriente e Occidente. VII Colloquio Internazionale Ragusa, 8-10 maggio 2008* (2010); R. Dark, *From Eve to Eve: Women's Dreaming in the Middle Ages and Renaissance* (PhD, University of Texas at Arlington, 2010); E. Taxidis, *Όνειρα, οράματα και προφητικές δηγήσεις στα ιστορικά έργα της ύστερης βυζαντινής εποχής* (Athens, 2012); A. Pizzone, 'The Tale of a Dream: Oneiros and Mythos in the Greek Novel', in P. P. Futre, A. Bierl and R. Beck (eds.), *Intende, Lector – Echoes of Myth, Religion and Ritual in the Ancient Novel* (Berlin and Boston, 2013).

these dreams vary from period to period, from genre to genre, and from text to text. Moreover, the ambiguous nature of dreams has generated rigorous debates as regards their origin (divine or demonic), causes (physiological or psychological, internal or external), and prophetic value (true or false). Many ancient and medieval authors have tried to gain a deeper understanding of dreams by forming their own dream theories and classifications of types of dreams based on the works of their predecessors, on their contemporaries' ideas about dreams and dreaming, as well as on their own views and beliefs.

In the overview that follows, the first subsection investigates the geographical and mythological background that the ancient literary tradition has assigned to dreams, juxtaposing the mythological to the philosophical tradition. The second subsection explores the perception of dreams as vehicles for communication of the individual with supernatural forces, as well as the liminal status of that middle world that linked the human to the divine. The final subsection discusses the development of a typology of dreams by ancient and medieval dream theorists.

### 1.1. The land of dreams

In his *True History* (*Ἀληθῶν Διηγημάτων*), a fictional narrative about an imaginary journey beyond the Pillars of Hercules (Strait of Gibraltar), Lucian of Samosata (2nd century), includes an account of his visit to the Isle of Dreams:

Καὶ μετ' ὀλίγον ἐφαίνετο πλησίον ἡ τῶν ὀνείρων νῆσος, ἀμυδρὰ καὶ ἀσαφῆς ἰδεῖν· εἶχε δὲ καὶ αὐτὴ τι τοῖς ὀνείροις παραπλήσιον· ὑπεχώρει γὰρ προσιόντων ἡμῶν καὶ ὑπέφευγε καὶ πορρωτέρω ὑπέβαινε. [...] περὶ δείλην ὀψίαν ἀπεβαίνομεν παρελθόντες δὲ ἐς τὴν πόλιν πολλοὺς ὀνείρους καὶ ποικίλους ἐωρῶμεν. πρῶτον δὲ βούλομαι περὶ τῆς πόλεως εἰπεῖν, ἐπεὶ μηδὲ ἄλλω τινὶ γέγραπται περὶ αὐτῆς, ὅς δὲ καὶ μόνος ἐπεμνήσθη Ὅμηρος, οὐ πάνυ ἀκριβῶς συνέγραψεν. [33] κύκλῳ μὲν περὶ πᾶσαν αὐτὴν ὕλη ἀνέστηκεν, τὰ δένδρα δὲ ἐστὶ μήκωνες ὑψηλαὶ καὶ μανδραγόραι καὶ ἐπ' αὐτῶν πολὺ τι πλῆθος νυκτερίδων τοῦτο γὰρ μόνον ἐν τῇ νήσῳ γίνεται ὄρνεον. ποταμὸς δὲ παραρρεῖ πλησίον ὁ ὑπ' αὐτῶν καλούμενος Νυκτίπορος, καὶ πηγαὶ δύο παρὰ τὰς πύλας: ὀνόματα καὶ ταύταις, τῇ μὲν Νήγρετος, τῇ δὲ Παννουχία. ὁ περιβόλος δὲ τῆς πόλεως ὑψηλὸς τε καὶ ποικίλος, ἴριδι τὴν χροάν ὁμοιότατος· πύλαι μέντοι ἔπεισιν οὐ δύο, καθάπερ Ὅμηρος εἶρηκεν, ἀλλὰ τέσσαρες, δύο μὲν πρὸς τὸ τῆς Βλακείας πεδῖον ἀποβλέπουσαι, ἡ μὲν σιδηρᾶ, ἡ δὲ ἐκ κεράμου πεποιημένη, καθ' ἧς ἐλέγοντο ἀποδημεῖν αὐτῶν οἳ τε φοβεροὶ καὶ φονικοὶ καὶ ἀπηνεῖς, δύο δὲ πρὸς τὸν λιμένα καὶ τὴν θάλατταν, ἡ μὲν κερατίνη, ἡ δὲ καθ' ἣν ἡμεῖς παρήλθομεν

ἐλεφαντίνη. [...] [34] αὐτῶν μέντοι τῶν ὀνείρων οὔτε φύσις οὔτε ἰδέα ἢ αὐτή, ἀλλ' οἱ μὲν μακροὶ ἦσαν καὶ καλοὶ καὶ εὐειδεῖς, οἱ δὲ μικροὶ καὶ ἄμορφοι, καὶ οἱ μὲν χρύσειοι, ὡς ἐδόκουν, οἱ δὲ ταπεινοὶ τε καὶ εὐτελεῖς. ἦσαν δ' ἐν αὐτοῖς καὶ περωτοὶ τινες καὶ τερατώδεις, καὶ ἄλλοι καθάπερ ἐς πομπὴν διεσκευασμένοι, οἱ μὲν ἐς βασιλέας, οἱ δὲ ἐς θεούς, οἱ δὲ εἰς ἄλλα τοιαῦτα κεκοσμημένοι.<sup>80</sup>

Soon we sighted, not far off, **the Isle of Dreams**, dim and hard to make out. It behaved very much the way dreams do: as we approached, it receded, moving further away and eluding us. [...] late in the afternoon we went ashore, entered the city, and were confronted by **hosts of dreams of all kinds**. I want first to describe the city itself, since no one else has ever written about it except **Homer**, who does little more than mention it and not very accurately at that. It's completely surrounded by a forest of lofty poppy and mandrake trees where hordes of bats, the only species of bird on the island, roost. Alongside flows Nightway River, as it's named, and by the gates are two springs called Sleepytime and Allnight. The city wall is high and gaily painted the colours of the rainbow. **There are four gates, not two as Homer says. One of iron and one of ceramic lead to Drowsy Meadow; we were told that nightmares and dreams of murder and violence leave by these. Then two others lead to the water front and the sea, one of horn and the one we came through, of ivory.** [...] **As for the dreams, no two are alike in either character or appearance.** Some are tall, with good features and good looks, others short and ugly; some are golden, others plain and cheap. There were dreams with wings, freakish dreams, and dreams which, dressed up like kings, queens, gods, and the like, looked as if they were going to a carnival.<sup>81</sup>

In this passage, dreams are perceived not so much as an experience, but rather as a race of people, who dwell in their own homeland, an island located beyond the boundaries of the then known world, near the lands of the dead – the Isle of the Blessed and the Isles of the Wicked. Its 'coordinates' place it somewhere between the world of the living and that of the dead, between the known and the unknown. Moreover, it is described as fleeting and ambiguous to the traveller's perception, like a dream experience. Interestingly, the term ὄνειρος is used to characterize the island (ἡ τῶν ὀνείρων νῆσος), its inhabitants (πολλοὺς ὀνειρούς καὶ ποικίλους ἐωρῶμεν), as well as the dream experience (τοῖς ὀνειροῖς παραπλήσιον). Thus, the land of dreams in Lucian is presented as spatially, conceptually and linguistically liminal.

The association of dreams with a spatial location and the notion of dreams as autonomous figures that can assume many different forms are ideas deeply rooted in Graeco-Roman literary tradition. The first example – though not the only one, as Lucian claims – is provided by

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<sup>80</sup> Lucian, *A True Story*, 2.33-34, ed. M. D. MacLeod, *Luciani Opera*, vol. 1: Books I-XXV, Oxford Classical Texts Series (Oxford, 1972).

<sup>81</sup> *Selected Satires of Lucian*, trans. Lionel Casson (New York, 1962), p. 47.

Homer. Book 24 of the *Odyssey* begins with Hermes leading the souls of the dead suitors into Hades. During this journey to the underworld, they pass by the city of dreams (δῆμον ὀνειρώων), which is beyond the Ocean and near the land of the dead.<sup>82</sup> The use of the word δῆμος may refer to two things: the city as a location and also its people. In another passage from the *Odyssey*, there is also a reference to the twin gates of ivory and horn from which the dream-figures pass through to reach the dreamers:

‘Ξεῖν’, ἦ τοι μὲν ὄνειροι ἀμήχανοι ἀκριτόμυθοι  
γίνοντ’, οὐδέ τι πάντα τελείεται ἀνθρώποισι.  
**δοιαί γὰρ τε πύλαι ἀμενηνῶν εἰσὶν ὀνειρώων:**  
**αἱ μὲν γὰρ κεράεσσι τετεύχονται, αἱ δ’ ἐλέφαντι:**  
τῶν οἱ μὲν κ’ ἔλθωσι διὰ πριστοῦ ἐλέφαντος,  
οἱ ῥ’ ἐλεφαίρονται, ἔπε’ ἀκράαντα φέροντες:  
οἱ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε,  
οἱ ῥ’ ἔτυμα κραίνουσι, βροτῶν ὅτε κέν τις ἴδῃται.<sup>83</sup>

Friend, dreams are puzzling things, their message hard to fathom – not all that they promise men is fulfilled. **There are two gates for insubstantial dreams to come through: one is made of horn, and one of ivory.** Those that come through the gate of sawn ivory, these are the dreams that delude and speak of things that will not be: while the dreams that come out through the polished horn prove their truth in all reality for any man who sees such a dream.<sup>84</sup>

The personified dreams can be truthful or deceptive, depending on which gate they will pass through. The dream experience that they offer is mostly visual and aural. The dreamer sees them and hears their message. Sometimes, the dream-figure is the ghost of a dead person wandering at the threshold of the underworld, as in the case of Patroclus in the *Iliad*:

ἦλθε δ’ ἐπὶ ψυχῇ Πατροκλῆος δειλοῖο  
πάντ’ αὐτῷ μέγεθος τε καὶ ὄμματα κάλ’ εἰκυῖα  
καὶ φωνήν, καὶ τοῖα περὶ χροῖ εἴματα ἔστο:  
**στή δ’ ἄρ’ ὑπὲρ κεφαλῆς καὶ μιν πρὸς μῦθον ἔειπεν:**  
‘εὔδεις, αὐτὰρ ἐμεῖο λελασμένος ἔπλευ Ἀχιλλεῦ.  
οὐ μὲν μεν ζῶοντος ἀκήδεις, ἀλλὰ θανόντος:  
θάπτέ με ὅττι τάχιστα πύλας Αἴδαο περήσω.  
τῆλέ με εἴργουσι ψυχαὶ εἶδωλα καμόντων,  
οὐδέ με πω μίσησθαι ὑπὲρ ποταμοῖο ἐῶσιν,

<sup>82</sup> Hom. *Od.* 24.1-14, ed. P. Von Der Muhll, Bibliotheca Teubneriana (Stuttgart, 1984).

<sup>83</sup> Hom. *Od.* 19.560-67.

<sup>84</sup> *Homer: The Odyssey*, trans. M. Hammond (London, 2000).

ἀλλ' αὐτῶς ἀλάλημαι ἄν' εὐρουπυλῆς Ἄιδος δῶ.<sup>85</sup>

**There appeared to him the ghost of unhappy Patroklos** all in his likeness for stature, and the lovely eyes, and voice, and wore such clothing as Patroklos had worn on his body. **The ghost came and stood over his head and spoke a word to him:** You sleep, Achilleus; you have forgotten me; but you were not careless of me when I lived, but only in death. Bury me as quickly as may be, let me pass through the gates of Hades. The souls, the images of dead men hold me at a distance, and will not let me cross the river and mingle among them, **but I wander as I am by Hades' house of the wide gates.**<sup>86</sup>

These apparitional experiences or visitations seem to follow a specific pattern: the dream-figure or ghost appears to the dreamer in a familiar form with recognizable features giving the impression that it is tangible and real. Then, it stands above the dreamer's head by his bedside and utters its message. Often, the dreamer reaches towards the figure to grasp it, to embrace it, but it vanishes like vapor demonstrating its insubstantiality.

Ὡς ἄρα φωνήσας ὠρέξατο χερσὶ φίλησιν  
οὐδ' ἔλαβε: ψυχὴ δὲ κατὰ χθονὸς ἤυτε καπνὸς<sup>87</sup>

So he spoke, and with his own arms reached for him, but could not take him, but the spirit went underground, like vapour.

It is evident from the above passages that dreams were perceived as having an external source. The dreamer was mostly a passive recipient of an objective vision. But who were the agents of dreams? Who sent those dream-figures to the dreamers? Dreams were considered messages from gods, 'divine vehicles which enable man to gain access to the superhuman world of divine wisdom'.<sup>88</sup> This idea continued to be prevalent in subsequent centuries, as we shall see later on.

Divine agency in regards to dreams could occur in at least three different ways: (a) with an apparition of the deity in disguise, (b) with a command to a dream-figure or, even, (c) with the creation of a dream-figure by the deity. An example for the latter is Penelope's dream in Book 4 of the *Odyssey*:

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<sup>85</sup> Hom. *Il.* 23.65-74, ed. A. Ludwich, 2 vols, Bibliotheca Teubneriana (Stuttgart, 1995).

<sup>86</sup> *The Iliad of Homer*, trans. Richmond Lattimore (Chicago, 1951).

<sup>87</sup> Hom. *Il.* 23.99-107.

<sup>88</sup> Cerghedeau, *Dreams in the Western literary tradition*, p. 11.

Ἐνθ' αὐτ' ἄλλ' ἐνόησε θεά, γλαυκῶπις Ἀθήνη:  
εἰδῶλον ποίησε, δέμας δ' ἦκτο γυναικί,  
[...]  
πέμπε δέ μιν πρὸς δώματ' Ὀδυσσῆος θείοιο,  
ἦος Πηνελόπειαν ὄδυρομένην γοόωσαν  
παύσειε κλαυθμοῖο γοοῖό τε δακρυόεντος.<sup>89</sup>

Then the bright-eyed goddess Athene thought of something else. She created a phantom in woman's shape [...] she sent this phantom to the house of divine Odysseus, to save Penelope from her pain and lamentation, and bring to an end her weeping and tears of grief.

In the *Iliad*, Zeus also acts as an agent, commanding a deceptive dream-figure to send a message to Agamemnon:

ἦδε δέ οἱ κατὰ θυμὸν ἀρίστη φαίνεται βουλή,  
πέμψαι ἐπ' Ἀτρεΐδῃ Ἀγαμέμνονι οὔλον ὄνειρον:  
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα<sup>90</sup>

Now to his mind this thing appeared to be the best counsel, to send **evil Dream** to Atreus' son Agamemnon. **He cried out to the dream and addressed him in winged words.**

Apart from the Homeric tradition, there is another very influential oneiric tradition, which arises about the same time (8th century BC) and which focuses mostly on the genealogy and geography of dreams. In Hesiod's *Theogony*, dreams, sleep and death are the children of Night, who is the daughter of Chaos and the sister of Earth, Eros and Erebus. Thus, dreams are, by association, chthonic in origin:

Νύξ δ' ἔτεκε στυγερὸν τε Μόρον καὶ Κῆρα μέλαιναν  
καὶ Θάνατον, τέκε δ' Ὕπνον, ἔτικτε δὲ φῶλον Ὀνειρῶν.<sup>91</sup>

Night bore loathsome Doom and black Fate and Death, and she bore Sleep and she gave birth to the tribe of Dreams.

The association of sleep and death is not only familial but also geographical:

[...] Νύξ τε καὶ Ἡμέρη ἄσσον ἰοῦσαι  
ἀλλήλας προσέειπον, ἀμειβόμεναι μέγαν οὐδὸν

<sup>89</sup> Hom. *Od.* 4.795-801.

<sup>90</sup> Hom. *Il.* 2.5-7.

<sup>91</sup> Hes. *Th.* 211-212, ed. and trans. G.W. Most (Cambridge, MA, 2006).

χάλκεον: ἡ μὲν ἔσω καταβήσεται, ἡ δὲ θύραζε  
ἔρχεται, οὐδέ ποτ' ἀμφοτέρας δόμος ἐντὸς ἐέργει,  
ἀλλ' αἰεὶ ἐτέρη γε δόμων ἔκτοσθεν ἐοῦσα  
γαῖαν ἐπιστρέφεται, ἡ δ' αὖ δόμου ἐντὸς ἐοῦσα  
μίμνει τὴν αὐτῆς ὄρην ὁδοῦ, ἔστ' ἂν ἴκηται,  
**ἡ μὲν ἐπιχθονίοισι φάος πολυδερκὲς ἔχουσα,**  
**ἡ δ' Ὕπνον μετὰ χερσὶ, κασίγνητον Θανάτοιο.**  
**Νῦξ ὀλόη, νεφέλη κεκαλυμμένη ἡεροειδεῖ.**  
**ἐνθα δὲ Νυκτὸς παῖδες ἐρεμνῆς οἰκί' ἔχουσιν,**  
**Ὕπνος καὶ Θάνατος, δεινοὶ θεοί: οὐδέ ποτ' αὐτοῦς**  
Ἥλιος φαέθων ἐπιδέρκεται ἀκτίνεσσιν  
οὐρανὸν εἰσανιῶν οὐδ' οὐρανόθεν καταβαίνων.  
**τῶν ἕτερος μὲν γῆν τε καὶ εὐρέα νῶτα θαλάσσης**  
**ἡσυχος ἀνστρέφεται καὶ μείλιχος ἀνθρώποισι,**  
τοῦ δὲ σιδηρῆ μὲν κραδίη, χάλκεον δὲ οἱ ἦτορ  
νηλεὲς ἐν στήθεσσι: ἔχει δ' ὄν πρῶτα λάβησιν  
ἀνθρώπων: ἐχθρὸς δὲ καὶ ἀθανάτοισι θεοῖσιν.<sup>92</sup>

Night and Day passing near greet one another as they cross the great bronze threshold. The one is about to go in and the other is going out the door, and never does the house hold them both inside, but always the one goes out from the house and passes over the earth, while the other in turn remaining inside the house waits for the time of her own departure, until it comes. The one holds much-seeing light for those on the earth, **but the other holds Sleep in her hands, the brother of Death – deadly Night, shrouded in murky cloud. That is where the children of dark Night have their houses, Sleep and Death, terrible gods;** never does the bright Sun look upon them with his rays when he goes up into the sky nor when he comes back down from the sky. **One of them passes gently over the earth and the broad back of the sea and is soothing for human beings.** But the other one's temper is of iron, and the bronze heart in his chest is pitiless: once he takes hold of any human, he owns him; and he is hateful even for the immortal gods.

As it is evident from this passage, the Hesiodic tradition offers a more terrifying and dismal image for the land of dreams and presents Sleep as a deity with his own characteristics. It also presents dreams and sleep from a temporal perspective when associating them with the interchange of Night and Day.

The chthonic origin of dreams mentioned above also appears in Euripides, who presents dreams not as the children of Night but as the children of Earth, in *Hecuba* (ὦ πότνια Χθών,

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<sup>92</sup> Hes. *Th.* 748-766.



μελανοπερύγων μάτερ ὄνειρων).<sup>93</sup> More elaborately, in *Iphigenia in Tauris*, the poet also justifies the dreams' prophetic properties:

Θέμιν δ' ἐπεὶ γὰρ ἰὼν  
παῖδ' ἀπενάσσατο Λα-  
τῶος ἀπὸ ζαθέων  
χρηστηρίων, νύχια  
Χθῶν ἐτεκνώσατο φάσματ' ὄνειρων,  
οἱ πολέσιν μερόπων τά τε πρῶτα,  
τά τ' ἔπειθ' ὅσ' ἔμελλε τυχεῖν,  
ὑπνου κατὰ δνοφερὰς  
εὐνὰς ἔφραζον: Γαῖα δὲ τὰν  
μαντείων ἀφείλετο τιμὰν  
Φοῖβον φθόνῳ θυγατρὸς.<sup>94</sup>

But since he had dispossessed Themis child of Earth of the sacred oracle, **Earth herself engendered night visions, dreams**, which told to the cities of mortals all that would come to pass soon and thereafter, told them in sleep as they lay in the dark earth-beds. And thus the earth goddess wrested away from Phoebus his honour as a prophet as she jealously championed her daughter.<sup>95</sup>

The Homeric and Hesiodic traditions had a great influence on how dreams were perceived in later centuries. Two important Latin poets continuing and expanding on these traditions are Virgil and Ovid. Virgil, in the *Aeneid*, blends Hesiod's terrifying version of the land of dreams, in which Sleep resides with his next of kin, Death, near the entrance of Hell, with Homer's idea of the twin gates of ivory and horn. However, he adds a new detail of an elm tree, which generates dreams in its leaves:

In medio ramos annosaque bracchia pandit  
ulmus opaca, ingens, quam sedem Somnia vulgo  
vana tenere ferunt, foliisque sub omnibus haerent.<sup>96</sup>

Among them stands a giant shaded elm, a tree with spreading boughs and aged arms; they say that is the home of empty Dreams that cling, below, to every leaf.<sup>97</sup>

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<sup>93</sup> Translation: O lady Earth, mother of black-winged dreams! Eur. *Hec.* 70-71, ed. and trans. David Kovacs (Cambridge, MA, 1995).

<sup>94</sup> Eur. *IT* 1259-69, ed. and trans. Arthur S. Way (Cambridge, MA, 1988).

<sup>95</sup> *Euripides*, trans. James Morwood (Oxford, 1999).

<sup>96</sup> *Aen.* 6.282-284, ed. R.A.B. Mynors, Oxford Classical Texts (Oxford, 1969).

<sup>97</sup> *The Aeneid of Virgil*, trans. Allen Mendelbaum (Berkeley, 1982).

In accordance to the previous traditions, dreams are insubstantial, even though dreamers may temporarily perceive them as substantial when they maintain their disguised form. The fleetingness of dreams is parallelized with the vanishing form of dead Anchises, Aeneas' father, after their encounter in the underworld:

Ter conatus ibi collo dare bracchia circum,  
ter frustra comprehensa manus effugit imago,  
**par levibus ventis volucrique simillima somno.**<sup>98</sup>

Three times he tried to throw his arms around Anchises' neck; and three times the Shade escaped from that vain clasp – like light winds, or most like swift dreams.

Ovid, in his *Metamorphoses*, also builds on the dream tradition creating an intricate dream-world. Located in a cavern under a mountain, near the land of the dead and close to the river of Forgetfulness (*Lethe*), the land of dreams is governed by the slothful god Somnus, who rests in his abode surrounded by his sons, whose function is to deliver the messages of the gods:

Hunc circa passim **varias imitantia formas**  
**somnia vana** iacent totidem, quot messis aristas,  
silva gerit frondes, eiectas litus harenas.<sup>99</sup>

All around him, lie empty dreams imitating various forms, as many as the ears of corn at harvest, or as the leaves borne by the trees, or as the sands cast up on the shore.<sup>100</sup>

Ovid distinguishes between the dream-figures who visit common people and those who visit important people, kings and generals. The latter are Morpheus who imitates human shapes, Phobetor or Icelos who imitates animals, and Phantasos who imitates the forms of the earth. In the myth of Ceyx and Alcyone, when Juno sent Iris as a messenger to Somnus, commanding him to deliver a message to Alcyone regarding her dead husband, the god of sleep chose his son Morpheus as his messenger, who, taking on the form of Ceyx, flew to Alcyone's bedside. This visitation follows the pattern described earlier, when discussing Homer. However, in this case, Morpheus is represented not as a mere apparition in the image of Ceyx, but rather as an actor performing a role:

Adicit his vocem Morpheus, quam coniugis illa

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<sup>98</sup> *Aen.* 6.700-702.

<sup>99</sup> *Ov. Met.* 11.613-615, ed. W.S. Anderson, Bibliotheca Teubneriana (Stuttgart, 1993)

<sup>100</sup> *Ovid: Metamorphoses IX-XII*, trans. D.E. Hill (Warminster, England, 1999).

crederet esse sui: fletus quoque fundere veros  
visus erat, gestumque manus Ceycis habebat.<sup>101</sup>

Morpheus added to these words a voice which she would believe was her husband's;  
and he seemed also to be weeping real tears; and he had Ceyx's gestures.

The dream experience of Alcyone exemplifies the equivocal and paradoxical nature of dreams: they are, at the same time, insubstantial and substantial, imaginary and real, empty and full.<sup>102</sup> This is accomplished through the imitation of true forms (*Met.* 11.626 *somnia, quae veras aequant imitamine formas*), a process that provides insubstantial dream-figures with temporary substantiality. We should note here the correlation between this description of dreams and the figure of Morpheus: *forma* is the Latin equivalent to the Greek *morphè* (μορφή). Moreover, the shape-shifting capacities of Morpheus have an added significance, because of his close linguistic connection to the title and theme of the work (*MetaMORPHoses*).<sup>103</sup> Thus, Morpheus becomes not only a symbol of the transformative powers of dreaming but also of the entire Ovidian work itself and, in consequence, dreaming is equated with the process of transformation and, in extent, with fiction.

Having discussed these representative examples from ancient literature relating to dreams, we can now outline some of their common characteristics. Dream experiences were caused externally by divine agents, who communicated their messages to mortals through dream-figures, which resided in a place with close proximity to the land of the dead. The shape-shifting dream-figures visited dreamers by flying to their bedrooms and then vanishing like vapor. Finally, dreams could be true and prophetic, but also false and deceiving, based on which gate they passed through or on who sent them and for what reason.

Though these ideas were prevalent in literary works, there were also alternative views on dreams in the ancient world, found mostly in the philosophical tradition. These views attributed dreams to internal – bodily or psychological – causes and took into consideration the emerging ideas on the nature of the soul and on the relationship between body, mind and soul.

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<sup>101</sup> Ov. *Met.* 11.671-673.

<sup>102</sup> Miller (*Dream in Late Antiquity*, pp. 14-38 and especially 22-26) explores the equivocality of dreams in more depth.

<sup>103</sup> Miller, *Dream in Late Antiquity*, p. 23; F. Ahl, *Metaformations: Soundplay and Wordplay in Ovid and Other Classical Poets* (Ithaca, 1985), pp. 59-60; H. Cancik, 'Idolum and Imago: Roman Dreams and Dream Theories', in Shulman & Stroumsa, *Dream Cultures*, p. 181.

Aristotle (4th century BC) retained the idea that dreamers were passive recipients of a dream, which he perceived of as a mental apparition, a phantasm (*φάντασμα*), reminiscent of the dream-figures we discussed earlier, but, apart from that, his theories on sleep and dreams were radically different from the mythological tradition.<sup>104</sup> His treatment of dreams follows a rationalistic approach, attributing dream experiences to psychobiological causes and dismissing their prophetic value altogether.

A few decades earlier, Plato had emphasized the role of the soul in the dreaming experience. Plato considered the soul as distinct from the body, able to escape the latter's physical boundary during sleep and reach higher forms of knowledge or communicate with divine or daemonic forces.<sup>105</sup> Therefore, dreams could be divinely-inspired and, thus, prophetic.<sup>106</sup> The divinatory aspect of dreams was also associated with certain bodily functions, with which the rational part of the soul translated rational images into the irrational language of bodily organs. These images were then transmitted as visible images during sleep. Moreover, the clarity and meaningfulness of the dreams that the soul produced depended on the physical, emotional and ethical state of the dreamer. The platonic ideas on dreams and the nature of the soul culminated, as we shall see later on, in the dream theories of Late Antiquity.

## 1.2. The 'open frontier'

When considering dreams in the context of Late Antiquity, Peter Brown characterized them as 'the paradigm of the open frontier: when a man was asleep and his bodily senses were stilled, the frontier lay wide open between himself and the gods'.<sup>107</sup> Even though this statement seems to concur with the perceptions about dreams that we discussed earlier as regards to the

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<sup>104</sup> D. Gallop, *Aristotle on Sleep and Dreams* (Warminster, England, 1996), pp. 7-8.

<sup>105</sup> This concept of the soul derives from shamanism, transcendental ritual practices imported to Greece during the 7th century BC. For the adaptation of shamanistic ideas by Plato and other ancient authors, see: S. Parman, *Dream and Culture. An Anthropological Study of the Western Intellectual Tradition* (New York, NY, 1991), p. 23; Newman, *Somnium*, pp. 37-38; Cerghedeau, *Dreams in the Western literary tradition*, p. 25. A characteristic Platonic myth that shows the influence of shamanism is that of Er's transcendental experience narrated in the *Republic* 10.614-10.621.

<sup>106</sup> Such a view is expressed in *Timaeus* 71d-72a ed. R. G. Bury (Cambridge, MA, 1929). See also: Harris, *Dreams and Experience*, pp. 160-162.

<sup>107</sup> P. Brown, *The Making of Late Antiquity* (Cambridge, MA, 1978), p. 65.

communication with the divine, it also hints at a point of differentiation with the previous traditions. The phrase ‘open frontier’ suggests a fluidity of boundaries and it encompasses a wider range of oneiric interactions between humans and gods than the one-way system of divine agency that we usually find in ancient mythology. Of course, the latter still persists as is evident from biblical dreams or the epiphanies in saints’ lives, but it is only one of the various forms of interaction with the divine that we encounter in literature.

The notion of an ‘open frontier’ opens the possibility for more ‘active’ dreamers, either in the sense that the dreamer’s soul or consciousness transcends its bodily boundaries – an inner activity taking place within the dream experience – or in the sense that the individual, when awake, follows a certain procedure to induce a dream in oneself – an actual activity taking place prior to the dream experience. The latter is best exemplified in the practice of incubation, practised both by pagans and Christians, where sick individuals or even doctors spend the night inside a temple or a Church, praying to a god or saint for a healing dream or for a medical solution.<sup>108</sup> As regards to the idea of the dream as a journey of the soul beyond the body, it is already attested in Plato but further developed by Neoplatonic philosophers of the fourth and fifth centuries such as Calcidius, Macrobius and Synesius of Cyrene. The latter, in his work *On Dreams*, underlines the importance of having such dream experiences:

Ἐπιθετέον δὲ μάλιστα μαθήσεων ταύτη, ὅτι παρ’ ἡμῶν αὕτη, καὶ ἔνδοθεν, καὶ ἰδία τῆς ἐκάστου ψυχῆς. [...] ἀλλ’ ὅταν εἰς τὰς τελεωτάτας τῶν ὄντων ἐποψίας ὁδὸν ἀνοίξῃ τῇ ψυχῇ τῇ μὴ ὀρεχθείσῃ ποτέ, μηδὲ εἰς νοῦν βαλομένη τὴν ἀνοδὸν, τοῦτο ἂν εἴη τὸ ἐν τοῖς οὖσι κορυφαϊότατον, φύσεως ὑπερκύψαι, καὶ συνάψαι τῷ νοητῷ τὸν ἐς τοσοῦτο πεπλανημένον, ὡς μὴ ὄθεν ἦλθεν εἰδέναι.<sup>109</sup>

We ought to seek this branch of knowledge before all else; **for it comes from us, is within us, and is the special possession of the soul of each one of us.** [...] But whenever **a dream opens up to the soul a path conducting it to the most perfect points from which to view existing things**, a soul that has never yet aspired, nor has given its mind to the assent, it would be indeed the climax of the occult force in

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<sup>108</sup> C. A. Meier, ‘The Dream in Ancient Greece and Its Use in Temple Cures (Incubation)’ in Caillois and Grunebaum, *The Dream and Human Societies*, pp. 303-319; G. D. Karalis, *Ιστορία και φιλοσοφία των ονειρων: Από τον Όμηρο μέχρι τον Πλούταρχο* (Athens, 1988), pp. 66-75; G. G. Stroumsa, ‘Dreams and Visions in Early Christian Discourse’ in Shulman and Stroumsa, *Dream Cultures*, pp. 192-194. A literary work which includes many such instances of incubation related to the cult of Asclepius and supposedly experienced by the author himself is Aelius Aristides’ Sacred Tales (Ἱεροὶ Λόγοι): *Αἴλιος Ἀριστείδης, Ἱεροὶ Λόγοι*, ed. and trans. G. Giatromanolakis (Athens, 2012).

<sup>109</sup> *Περὶ ἐνυπνίων ο λόγος* IV 134A-135A, *Synesii Cyrenensis Opuscula*, ed. Nicolas Terzaghi (Rome, 1944).

existing things that this dream should override nature and unite to the realm of the mind the man who has wandered so far from it that he knows not whence he has come.<sup>110</sup>

In a Christian context, where beliefs and theories about the soul acquired an eschatological dimension, the experience of sleep and of dreams provided the ideal framework for understanding the middle state of souls in the afterlife. The analogy of death with sleep and of the state of the souls of the dead with the mental state of a dreamer is evident in byzantine literature.<sup>111</sup> An indicative example can be found in Gregory of Nyssa's treatise *Concerning Those Who Have Died* (*Λόγος εἰς τοὺς κοιμηθέντας*), where he asserts that:

κἂν τὸν ὕπνον εἴπῃς καὶ τὴν ἐγρήγορσιν, ἄλλην θανάτου λέγεις πρὸς τὴν ζωὴν συμπλοκὴν κατασβεννυμένης ἐν τοῖς καθεύδουσι τῆς αἰσθήσεως καὶ πάλιν τῆς ἐγρηγόρσεως ἐνεργούσης ἡμῖν ἐν αὐτῇ τὴν ἐλπίζομένην ἀνάστασιν.<sup>112</sup>

In a certain sense, sleep and waking are nothing more than the intertwining of death with life: our senses are dulled in sleep and our awakening brings about the resurrection we long for.<sup>113</sup>

Constas, in examining the metaphor of death as a state of sleep and dreaming, concludes that, by projecting their experience of the dream world into their concept of the afterlife, Byzantine thinkers aimed to comprehend what happens to the soul after death. Dreams were considered as an access point to a state of being that was equivalent to one's existence in the hereafter.<sup>114</sup>

Another parameter of the affinity of death with sleep is the belief that, while dreaming, one could communicate with the souls of the dead. In his eschatological discussions, Origen suggested that the souls of the dead, especially of the saints, being in a middle state of existence, are not entirely detached from the world of the living, but are also able to act as mediators between the human and the divine world by appearing in dreams and visions.<sup>115</sup> However, the souls of the dead are not the sole inhabitants of that liminal world between heaven and earth.

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<sup>110</sup> *The Essays and Hymns of Synesius of Cyrene*, trans. A. Fitzgerald (Oxford, 1930).

<sup>111</sup> See N. Constas, "'To Sleep, Perchance to Dream': The Middle State of Souls in Patristic and Byzantine Literature", *Dumbarton Oaks Papers*, 55 (2001), pp. 91-124.

<sup>112</sup> *De mortuis*, PG 46.521c.

<sup>113</sup> Trans. in Constas, 'The Middle State of Souls', p. 98.

<sup>114</sup> Constas, 'The Middle State of Souls', p.122.

<sup>115</sup> For example, in *Contra Celsum*, 2.60, ed. and trans. M. Borret (Paris, 1967-1969). See also: Constas, 'The Middle State of Souls', p. 96.

So what else lay beyond the ‘open frontier’ and how was that liminal world imagined? With the increasingly prominent views for both external and internal sources for dreams and with the advent of Christianity, the ideas of a land of dreams and of dream-figures gradually faded away. Dreams were not geographically determined but rather, when the individual was asleep, the unconscious self had the possibility to access the middle zone between the human and the divine, where it could communicate with the latter through the mediation of *angels* and *daemons*. A first definition of *daemons* is provided by Plato, in his *Symposium*, where Diotima addressing Socrates distinguishes these creatures from both gods and mortals, enlisting in their ranks a figure that is of central importance in the present study, Eros:

- [...] **καὶ γὰρ πᾶν τὸ δαιμόνιον μεταξὺ ἐστὶ θεοῦ τε καὶ θνητοῦ.**
- τίνα, ἦν δ’ ἐγώ, δύναμιν ἔχον;
- ἐρμηνεῦδον καὶ διαπορθμεῦδον θεοῖς τὰ παρ’ ἀνθρώπων καὶ ἀνθρώποις τὰ παρὰ θεῶν [...] ἐν μέσῳ δὲ ὄν ἀμφοτέρων συμπληροῖ, ὥστε τὸ πᾶν αὐτὸ αὐτῷ συνδεδέσθαι. [...] θεὸς δὲ ἀνθρώπῳ οὐ μίγνυται, ἀλλὰ **διὰ τούτου πᾶσά ἐστιν ἡ ὁμιλία καὶ ἡ διάλεκτος θεοῖς πρὸς ἀνθρώπους, καὶ ἐγρηγορόσι καὶ καθεύδουσι** [...]. οὗτοι δὲ οἱ δαίμονες πολλοὶ καὶ παντοδαποὶ εἰσιν, **εἷς δὲ τούτων ἐστὶ καὶ ὁ Ἔρως.**<sup>116</sup>
- [...] for everything of the nature of spirits is between god and mortal.
- What function does it have? I asked.
- That of interpreting and conveying things from men to gods and from gods to men [...] being in the middle between both, it fills in the space between them, so that the whole is bound together. [...] God does not mix with man; through this it is that there takes place all intercourse and conversation of gods with men, whether awake or asleep [...]. These spirits, then, are many and of all sorts and one of them is Love himself.<sup>117</sup>

Daemons are the liminal creatures par excellence. Their liminality is local – inhabiting the air, material – usually visible only in dreams and visions, and qualitative – nor human nor god but a bit of both.<sup>118</sup> The daemonic provenance for dreams was articulated by Middle Platonists, Plutarch (c. 45-120) and Apuleius (c. 125-180), ‘whose placement of dreams in a daemonic context served to underscore their mediatorial and transformative functions’.<sup>119</sup> Apuleius has

<sup>116</sup> *Symposium* 202d-203a, ed. G. P. Goold, LOEB Classical Library (Cambridge MA, 1925)

<sup>117</sup> *Plato: Symposium*, trans. C. J. Rowe (Warminster, England, 1998).

<sup>118</sup> See also the discussion on *daemons* in: C. S. Lewis, *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (Cambridge, 1967), p. 42.

<sup>119</sup> Miller, *Dreams in late antiquity*, p. 55.

provided us with a comprehensive study on daemons in his work *De Deo Socratis*. Observing the various terms Apuleius uses for these middle spirits, Miller notes that they ‘appear to be those factors that enlarge the sphere of the merely personal by putting it in touch (...) with the collective wisdom of the human community’.<sup>120</sup> Apuleius also presents daemons as *potestates*, powers able to guide and guard humans, which can also be understood as psychic abilities and, by extension, as aspects of the self.<sup>121</sup> This is particularly significant because of the psychological dimension it gives to the dreaming experience. As Miller argues, ‘angels, like the daemons, formed part of what Michel Foucault has called a ‘technology’ of the self, a hermeneutics of self-knowledge’.<sup>122</sup>

At this point, a clarification should be made regarding the connotations of the word daemon. Even though the Greek word *δαίμων* (*genius* in Latin) did not originally refer to a malevolent entity, in a Christian context there seems to be a need to distinguish between good and evil spirits, angels and demons,<sup>123</sup> and, in effect, between divinely-inspired and demonic dreams. The benevolence or malevolence of the spirits with which a dreamer or a visionary communicated became a crucial issue in theological writings, e.g. the dream theories of Tertullian, Gregory the Great, and later of Thomas Aquinas. The source and nature of a dream were considered indicative of its significance (true or false), and its prophetic value.

This distinction between divine and demonic dreams is particularly evident in saints’ lives, where the saint may have the privilege of a divine revelation, on the one hand, or may have to face demonic attacks and dreams or visions of temptation, on the other. The saint’s conduct in each case serves to demonstrate his or her virtue and holiness. Two representative examples are the *Life of Anthony* (4th century) and, a much later one, the *Life of Irene of Chrysobalanton* (11th century).<sup>124</sup> An example from the latter is the following passage, where Irene overcomes the Devil’s temptations (§6, pp. 18-23):

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<sup>120</sup> Miller, *Dreams in late antiquity*, p. 57.

<sup>121</sup> *De deo Socratis* 6.133, in *Apulée: Opuscules Philosophiques et Fragments*, ed. and trans. Jean Beaujeu (Paris, 1973), p. 26.

<sup>122</sup> Miller, *Dreams in late antiquity*, p. 59.

<sup>123</sup> The change in the spelling of the word in this context is deliberate.

<sup>124</sup> Athanase d’Alexandrie, *Vie d’Antoine*, edited and translated by G.J.M. Bartelink, Sources Chretiennes No. 400 (1994); Jan Olof Rosenqvist (ed. and trans.), *The Life of Saint Irene Abbess of Chrysobalanton: A Critical Edition with Introduction, Notes and Indices*. Acta Univers. Upsaliensis, Studia Byzantine Upsaliensis (Uppsala, 1986).



Μιᾶ δέ ποτε τῶν νυκτῶν τὰ συνήθεις πρὸς τὸν θεὸν ποιουμένης προσευχάς, ὁ τῶν ψυχῶν ἀντίπαλος, εἰς μέλανα καὶ δυσειδῆ σχηματισθεῖς ἄνδρα, παραστὰς ἐκ διαστήματος ὕβριζε τε θρασέως καὶ ἠπειλεῖ, γοητείας καὶ περιεργιῶν ἐργάτιν ὀνομάζων αὐτήν, καὶ σοβαρευόμενος ἐκφοβεῖν ἐπειρᾶτο καὶ τέλος ‘Ἐμοί’, φησίν, ‘ἀντιτάσσει; μικρὸν ἀνάμεινον καὶ γνώσει πάντως, ὅστις ἐγὼ καὶ ἦτις ἢ ἐμὴ δύναμις.’ Ἔτι δὲ καὶ ἄλλα προσεῖπεν ἐθέλων, ὡς εἶδεν αὐτὴν τὴν δεξιὰν προτείνουσαν τὸ τοῦ σταυροῦ χαράξαι κατ’ αὐτοῦ σημεῖον, φυγὰς ᾗχετο.

Καὶ τῇ ἐξῆς σφοδρότεροι μᾶλλον ἢ πρότερον ἐπιτίθενται ταύτῃ λογισμοί, δεινῶς αὐτὴν ἐκταράσσοντες καὶ θορυβοῦντες καὶ εἰς ἀμηχανίαν ἐμβάλλοντες. Ὅμως ἐπειδὴ συνεχῶς τῇ ἀναγνώσει τῶν θείων προσεῖχε γραφῶν, ἐκείνου μνημονεύουσα τοῦ τῶν πατέρων ῥήματος, ὡς ‘Οὐδεὶς ἀνθρώπων ἰκανὸς ἀντιστρατεύσασθαι τῷ πονηρῷ, ἐὰν μὴ τῇ σκέπῃ τοῦ κυρίου καὶ θεοῦ τῶν δυνάμεων προσπεφευγῶς ἐκεῖθεν ἀπὸ τῆς ἐν αὐτῷ πίστεως τὸν ἐχθρὸν κατατοξεύσει καὶ καταβάλλῃ’, πρὸς τὸν θεὸν καταφεύγει, μεσίτας προβαλλομένη τὴν πανάμωμον μητέρα τοῦ θεοῦ καὶ κυρίου Ἰησοῦ Χριστοῦ, τὸν ἀρχιστράτηγον κυρίου τῶν δυνάμεων Μιχαὴλ, τὸν παρεστηκότα ἐνώπιον τοῦ θεοῦ Γαβριήλ, οὗ καὶ τὸ τῆς μονῆς ἐπώνυμόν ἐστιν εὐκτῆριον· καὶ πάσας τὰς οὐρανίας δυνάμεις πάντας τε τοὺς ἀγίους ἐπικαλουμένη τοιαύτην συνετίθει τὴν εὐχὴν· ‘Παναγία τριάς παντοδύναμη καὶ μεγαλοδύναμη, τῇ μεσιτείᾳ τῆς θεοτόκου, τῇ πρεσβείᾳ τοῦ ἀρχιστρατήγου Μιχαὴλ καὶ τοῦ ἀρχαγγέλου Γαβριήλ καὶ πασῶν τῶν οὐρανίων δυνάμεων καὶ πάντων τῶν ἀγίων, βοήθησον τῇ δούλῃ σου καὶ ἐπίβλεψον ἐπ’ ἐμὲ καὶ ἐλέησόν με καὶ ἐξελοῦ με τῆς ἐπιβουλῆς τοῦ ἀντικειμένου.’ Καὶ ποτὲ μὲν ἐκτείνουσα τὰς χεῖρας εἰς οὐρανόν, ποτὲ δὲ τῇ γῆ καταβάλλουσα ἑαυτήν, ὅλας νύκτας καὶ ὅλας ἡμέρας δάκρυσεν τὸ ἔδαφος ἐπισκίασασαν αὐτῆς ἔλλαμψιν τῇ ψυχῇ καὶ τοὺς πονηροὺς διώκουσαν ἦσθετο λογισμοῦς.

Οὕτως οὖν ἐφ’ ἰκανὸν τῇ δεήσει προσκαρτεροῦσαν ὁρῶν ὁ ἐφορῶν τὰ ταπεινὰ κύριος καὶ τὴν πίστιν ἡμῶν καὶ τὸν πρὸς αὐτὸν δοκιμάζων πόθον, πλουσίαν αὐτῇ καταπέμψας τὴν χάριν τοῦ πνεύματος, ἀπρόσιτον μὲν τοῦ λοιποῦ πάσαις ταῖς τοῦ πονηροῦ κατειργάσατο προσβολαῖς, φοβερὰν δὲ τοῖς δαίμοσι.

One night, when she was reading her usual prayers to God, the adversary of our souls, in the guise of an ugly black man, took his stand at some distance from her. He insulted and threatened her arrogantly, calling her a doer of witchcraft and magic, and tried to frighten her with his insolence. Finally he said, ‘So you rise against me? Wait a little and you will certainly learn who I am and what my power is!’ He was about to utter still more words, but when he saw her extend her right hand and make the sign of the cross against him, he fled.

The following day even more violent temptations than before assailed her, terribly agitating and bewildering her and reducing her to helplessness. Yet she kept reading continuously in the Divine Scriptures, calling to mind the word of the Fathers that says, ‘None among men is able to wage war against the Evil One unless he seeks refuge in the shelter of the Lord and God of hosts, and then, with the faith he has in him, strikes down and overthrows the fiend’. Therefore she took refuge in God, bringing forward as intercessors the all blameless Mother of God and the Lord Jesus Christ. Michael, the archistrateger of the Lord of hosts, and Gabriel that stands in the presence of God, he who has given his name to the chapel of the convent. Invoking all the heavenly hosts and all the saints she composed the following prayer: ‘All-holy Trinity, omnipotent, magnipotent! Through the intercession of the Mother of God, through the mediation of Michael the archistrateger, of Gabriel the archangel, of all the heavenly hosts and all saints, help your servant. Turn unto me and have mercy upon me, and deliver me from the plotting of the fiend’. Now stretching her hands towards heaven, now throwing herself to the ground, she wetted the floor with tears for whole nights and whole days,

and did not cease to pray until she perceived a divine irradiation overshadowing her soul from on high and chasing away the evil thoughts.

Seeing her persevere in invocation and prayer, the Lord, who has respect unto the lowly and tries our faith and devotion to Him, sent down the Spirit's grace to her abundantly and made her in future inaccessible to all the Evil One's attacks, but also terrifying to the demons.

In addition, demonic dreams in saints' lives are also associated with illegal magical practices and treacherous individuals, such as the magician Theodotos in the *Life of Theodoros of Sykeon* (6th century), who conjures and sends demons to hurt the saint (§37):<sup>125</sup>

Οὗτος γοῦν ὁ Θεόδοτος ἰδὼν τὸ γεγονὸς σημεῖον διὰ τοῦ ἀγιοτάτου, πάλιν δὲ ἀναμνημονεύσας καὶ τὸν πρὸ ὀλίγου χρόνου ἐκβληθέντα ὑπουργὸν αὐτοῦ δαίμονα ἀπὸ τῆς γυναικὸς καὶ ἀπελθόντα ἀναπόμπιμον, ὃν αὐτὸς ἦν αὐτῇ ἐνοικίσσας, φουσηθεὶς ὑπὸ τοῦ ἐμφοιτῶντος αὐτῷ ἐχθροῦ καὶ διαπιμπράμενος τῇ κακίᾳ τοῦ ὑπηκόου αὐτοῦ δαίμονος, ἀπέστειλε πρὸς τὸ πειράσαι καὶ ἀδικῆσαι αὐτόν, εἰ δυνατόν, μέχρι θανάτου. Οἱ δὲ ἀποσταλέντες πρὸς αὐτόν, μὴ τολμῶντες αὐτῷ νήφοντι εἰς πρόσωπον κἄν ὄλωσ φανῆναι, ἐπετήρουν τὸν τοῦ ὕπνου αὐτοῦ καιρόν· καὶ τότε ληστρικῶ τρόπῳ οἱ ὄντως λησταὶ καὶ ἀδύναμοι ἐπέρχεσθαι αὐτῷ ἐπεχείρουν. Τῆς δὲ φρουρούσης αὐτόν θείας δυνάμεως φυγαδεύουσης αὐτούς, πάλιν οἱ ἐν αὐτοῖς τολμηρότεροι εἰς κακίαν ἐγγίσει αὐτῷ πρὸς ἀδικίαν ἀναιδεύοντο· καὶ πάλιν ἢ τοῦ θεοῦ χάρις, ὡς πῦρ ἐξ αὐτοῦ ἐκπορευομένη, τούτους ἐδίωκε καταφλέγουσα· πολλάκις τε προσβαλόντες εἰς βλάβην καὶ τοῦτο αὐτοὶ παθόντες ὑπέστρεψαν κατησχυμμένοι πρὸς τὸν ἀποστείλαντα αὐτούς. Τοῦ δὲ ἀνακρίναντος αὐτούς δι' ἣν αἰτίαν ἄπρακτοι ὑπέστρεψαν καὶ ὄνειδίζοντος τοιαύδε, ὅτι 'οὐδὲν ἐστὶ, φησὶν, ἡ δύναμις ὑμῶν· ὅπου γὰρ οὐδὲ καθεύδοντος αὐτοῦ ἰσχύσατε προσεγγίσει αὐτῷ καὶ ἐνεργῆσαι, πῶς λοιπὸν ἔχετε εἰς πρόσωπον αὐτοῦ σταθῆναι;', ἀντέφασκον αὐτῷ ἐκεῖνοι ὅτι 'καὶ ἡμεῖς πλέον σοῦ θέλομεν δόκιμοι καὶ ἀήττητοι εὐρεθῆναι εἰς ἃ ἡμᾶς ἀποστέλλεις· ἀλλ' ἐγγίξειν αὐτῷ πειρωμένων ἡμῶν, ἐκ τοῦ στόματος αὐτοῦ ἐξήρχετο μεγάλη φλόξ πυρός, οὐχὶ αἰσθητοῦ οὐπερ καταφρονοῦμεν, ἀλλὰ θείου τοῦ ἐν αὐτῷ κατοικοῦντος, καὶ κατέκαιεν ἡμᾶς, καὶ διὰ τοῦτο ἄπρακτοι ἀναχωροῦμεν· καὶ ἐν τῇ βρώσει καὶ πόσει αὐτοῦ ἐνηργήσαμεν, ἀλλ' αὐτῷ συνήθως γινομένη εὐλογία ἀδύναμον πᾶσαν ἡμῶν ἐπιβλαβῆ ἐνέργειαν πεποίηκεν.'

So this Theodotus had seen the miracle of the locusts performed by the Saint, and he also remembered how the demon who served him had shortly before been cast out of the woman. He himself had put the demon into the woman, and the demon after his expulsion had returned to him. Thus incited by the enemy who haunted him and inflamed by the malice of his attendant demon he sent his envoys to attack the Saint and, if possible, so to injure him that he should die.

Those who were sent did not dare even to show themselves to him face to face whilst he was awake but waited for his hour of sleeping; and then stealthily, like thieves, they sought to attack him – thieves indeed they were and powerless to harm him openly.

But the divine power which guarded him routed them; however the bolder in wickedness among them had the effrontery once more to draw near to him to wreak their wickedness and again the grace of God like a fire issuing from him scorched them and drove them away. After they had assaulted him several times seeking to do him

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<sup>125</sup> *Vie de Theodore de Sykeon*, edited by Andre-Jean Festugiere (1970).

injury and had always suffered in the same way, they at last returned shamefacedly to the man who sent them. He questioned them why they had returned without accomplishing anything and taunted them, 'Why, your power is nothing', he said, 'since you were not strong enough to approach and put your spell upon him even when he was asleep, how then are you going in future to meet him face to face?' The envoys retorted, 'We are more anxious than you to prove ourselves able and invincible in the missions on which you send us; but when we tried to approach him, a great flame of fire issued from his mouth – not natural fire which we despise, but divine fire which lives in him – and we were scorched; that is why we came back with nothing done. We attacked him, too, through his food and drink, but the blessing which he always says over it made all our power to harm him of no effect'.<sup>126</sup>

Apart from the distinction between divine and demonic, another controversial issue regarding the origin of dreams that preoccupied authors from ancient to medieval times was the distinction between divine and mundane dreams, that is, significant dreams that are divinely-inspired and insignificant dreams that are produced via psychobiological processes. As it has already been suggested in the previous subsection, Aristotle held the view that all dreams originate from within the individual, from psychobiological processes, and thus they have no prophetic significance. On the other extreme is Synesius of Cyrene, who believed that all dreams were revelatory and, through them, the soul of every individual had access to the divine realm. Steven Kruger refers to this debate as the 'doubleness of dreams,' pointing out that during the fourth and early fifth centuries 'discussions of dreams in fact tended to occupy a middle ground between such extreme views'.<sup>127</sup> That middle ground was best explored by Neoplatonists, who essentially suggested that the very liminality of the dream can reconcile the binary opposition between divine and mundane. Existing in between consciousness and unconsciousness, life and death, heaven and earth, dreams provide that middle space where the corporeal and the incorporeal, the physical and the ideal meet and interact. These interactions vary, thus, generating a wide range of oneiric experiences from the purely mundane dream to divine revelation.<sup>128</sup>

As it is evident from the philosophical and theological debates on dreams as well as from the many different types of dreams that are found in a diversity of written sources there seems to have been no general consensus regarding the origin, nature, and significance of dreams.

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<sup>126</sup> *Three Byzantine Saints: Contemporary Biographies of St. Daniel the Stylite, St. Theodore of Sykeon and St. John the Almsgiver*, trans. Elizabeth Dawes, and introductions and notes by Norman H. Baynes (London: 1948).

<sup>127</sup> Kruger, *Dreaming in the Middle Ages*, p. 19.

<sup>128</sup> Kruger, *Dreaming in the Middle Ages*, p. 34.

However, from the second century onwards, several dream theories were developed in order to systematize the various types of dreams categorizing them according to their source, form and importance. In the following subsection, I will discuss how the dream classification systems were organised based on hierarchies of opposition and mediation.

### 1.3. Dream taxonomies

The need for developing classification systems to define the various types of oneiric experiences could be attributed to several reasons. Apart from being a way to understand the phenomenon of sleep and dreams, classification systems allowed dream interpreters to distinguish between significant and insignificant, divine and demonic, legitimate and illegitimate dreams. Moreover, dream classification in relation to literary dreams could be used as a tool for textual and philosophical analysis, as is the case of Macrobius' commentary on the dream of Scipio, which will be discussed below.

Even though dream theories and taxonomies were developed by authors from different backgrounds and for various purposes, there are essentially two types of classification systems that these authors apply in their own individual way: (a) the dual and hierarchical system which categorizes dreams usually in five types according to their form, significance, and function, and (b) the tripartite – or sometimes quadripartite – system which categorizes dreams according to their source, traditionally daemons, gods and soul.<sup>129</sup> Regarding the first system, it is characterized as dual because the dream types are separated into two opposing categories: higher/true/divine/external versus lower/false/mundane/internal. At the same time, it is characterized as hierarchical because the dream types are arranged in hierarchical order from the highest in significance to the lowest. As regards to the second system, it was adopted by some of the Church Fathers such as Tertullian, Augustine, and Gregory the Great, who were particularly concerned with distinguishing divine dreams from demonic dreams and from dreams originating in the dreaming individual. It should be noted that tripartite systems are also hierarchical since they categorize dreams according to the importance of their source,

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<sup>129</sup> Cerghedean, 'Dreams in the Western Literary Tradition', p. 2.

moving from the mundane to the divine. Some authors combine versions of both of the aforementioned classification systems in their works.

Undoubtedly, one of the most important dream theorists in late antiquity is Artemidorus of Daldis (2nd century), who can also be characterized as a professional dream-interpreter as he was particularly interested in dream divination, otherwise called oneiromancy. In his *Oneirocritika*, a collection of five books where he documented more than three thousands dreams, he provides numerous examples of dream images with their interpretations as well as the rules behind those interpretations. His interpretative method is based on three main principles: (a) dream images are metaphors that point to things in the real world of the dreamer (καὶ γὰρ οὐδὲν ἄλλο ἐστὶν ὄνειροκρισία ἢ ὁμοίου παράθεσις),<sup>130</sup> (b) a dream image can have multiple meanings and, thus, (c) the personal and cultural context of the dreamer must be taken into consideration for a correct interpretation. Artemidorus also developed a typology of dreams according to the dual/hierarchical system mentioned above. Specifically, he divided dreams into two main groups, higher/predictive (ὄνειροι) and lower/non-predictive (ἐνύπνια), and then distinguished between five types, three belonging to the first group and two to the second: higher/predictive – oracular (χρηματισμός), theorematic (θεωρηματικός ὄνειρος), allegorical (ἀλληγορικός ὄνειρος) – and lower/non-predictive – phantasm (φάντασμα), enhypnion (ἐνύπνιον).

The two types belonging to the lower category are associated with the physiological and psychological state of the dreamer and have no prophetic value. As regards to the three types of meaningful dreams, they are differentiated according to their form. Oracular dreams transmit their true message clearly, foretelling future events, theorematic dreams show the future as it will be experienced by the dreamer in real life, while allegorical dreams conceal their prophetic message with metaphors and symbols. Artemidorus subdivided the allegorical dream in five groups: personal, that is, those pertaining to the dreamer; alien, pertaining to a person other than the dreamer; social, concerning both the dreamer and someone else; public, concerning the city and its civilians; and universal, which refer to natural phenomena.

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<sup>130</sup> Artem. *Oneirocritica* 2.25, ed. Roger Pack, Bibliotheca Teubneriana (Leipzig, 1963).

Even though the Church was generally distrustful of dream divination and of the related dreambook tradition, oneiromancy was practiced throughout the Middle Ages, as the various surviving dreambooks attest.<sup>131</sup> Artemidorus' *Oneirocritica* was an influential work both as a dream manual and as a dream theory, becoming an important source for later oneirocritic writers but also setting the basis for the development of dream classification systems. Copies of this book circulated during the fourth century, but it was mainly disseminated in subsequent centuries through its Arabic translation by Hunain b. Ishaq in the ninth century. By the sixteenth century, it became one of the most widely circulated dreambooks.<sup>132</sup>

Artemidorus' system is adopted by Macrobius (5th century) in his commentary on the dream of Scipio. Macrobian dream classification is basically a translation of the aforementioned system in Latin, applied in a different context, namely, for literary and philosophical analysis. Instead of the terms ἀλληγορικὸς and θεωρηματικὸς ὄνειρος, Macrobius refers to ὄνειρος and ὄραμα respectively, which are translated as *somnium* and *visio*.<sup>133</sup>

omnium quae videre sibi dormientes videntur quinque sunt principales et diversitates et nomina. aut enim est ὄνειρος secundum Graecos quod Latini *somnium* vocant, aut est ὄραμα quod *visio* recte appellatur, aut est χρηματισμός quod oraculum nuncupatur, aut est ἐνύπνιον quod *insomnium* dicitur, aut est φάντασμα quod Cicero, quotiens opus hoc nomine fuit visum vocavit.<sup>134</sup>

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<sup>131</sup> For more on medieval and byzantine dreambooks, see: S. F. Kruger, *Dreaming in the Middle Ages*, pp. 7-16; S. Fischer, *The Complete Medieval Dreambook: A Multilingual, Alphabetical Somnia Danielis Collation* (Bern, 1982); G. T. Calofonos, 'Dream Interpretation: A Byzantinist Superstition?', *Byzantine and Modern Greek Studies* 9 (1985); idem, *Byzantine Oneiromancy* (MPhil, University of Birmingham, 1994); S. M. Oberhelman, *The Oneirocritic Literature of the Late Roman and Byzantine Eras of Greece: Manuscript Studies, Translations and Commentaries to the Dream-books of Greece during the First Millennium A.D., with Greek and English Catalogues of the Dream-symbols and with a Discussion of Greek Oneiromancy from Homer to Manuel the Palaeologian* (PhD, University of Minnesota, 1981); idem, *The Oneirocriticon of Achmet: a Medieval Greek and Arabic Treatise on the Interpretation of Dreams* (Lubbock, 1991); idem, *Dreambooks in Byzantium: Six Oneirocritica in Translation, with Commentary and Introduction* (Aldershot, England, 2008).

<sup>132</sup> Indicatively, the Greek text survives in seven manuscripts, one from the eleventh century and the rest from the fifteenth and sixteenth centuries, as well as in at least two early printed editions (in 1518 by Aldus Manutius in Venice and in 1603 by Nicolas Rigault in Paris). Apart from the Arabic translation surviving in one ninth century manuscript, there were also translations in French, English and German in the sixteenth century. (O. Hatzopoulos, *Ἀρτεμίδωρος: Ἄπαντα*, vol. 1 (Athens, 2000), pp. 18-19)

<sup>133</sup> As we shall see later, the Macrobian *somnium* is commented upon in the preface of the *Roman de la Rose* to introduce the allegorical dream vision that is to follow. This reference will be discussed in subsection 2.2.

<sup>134</sup> *Comm.* 1. 3, 2, ed. J. Willis, Bibliotheca Teubneriana (Stuttgart, 1994)

All dreams may be classified under five main types: there is the enigmatic dream, in Greek *oneiros*, in Latin *somnium*; second, there is the prophetic vision, in Greek *horama*, in Latin *visio*; third, there is the oracular dream, in Greek *chrematismos*, in Latin *oraculum*; fourth, there is the nightmare, in Greek *enypnion*, in Latin *insomnium*; and last, the apparition, in Greek *phantasma*, which Cicero, when he has occasion to use the word, calls *visum*.<sup>135</sup>

In his commentary, Macrobius classifies Scipio's dream under all three types of significant dreams (*somnium*, *visio*, *chrematismos*), as well as under all five varieties of the *somnium* type (*proprium*, *alienum*, *commune*, *publicum*, *generale*), demonstrating the flexibility of this classification system for the analysis of complex oneiric experiences and dream narratives. The numerous manuscripts (more than fifty) of the *Commentary* show that Macrobian dream theory was extremely influential in subsequent centuries. This work was widely circulated, read and used by medieval authors not only for the classification of dreams but also for other themes explored therein, such as the nature of the soul, mathematics and astronomy.<sup>136</sup>

Another dream theorist who follows a similar system of dream classification but with several differences is the Neoplatonist philosopher, Calcidius (4th century). His system includes the following dream types:

somnium quidem, quod ex reliquiis commotionum animae diximus oboriri  
visum vero, quod ex divina virtute legatur  
admonitionem, cum angelicae bonitatis consiliis regimur atque admonemur  
spectaculum, ut cum vigilantibus offert se videndam caelestis potestas clare iubens  
aliquid aut prohibens forma et voce mirabilis  
revelationem, quotiens ignorantibus sortem futuram imminentis exitus secreta  
panduntur.<sup>137</sup>

indeed, the *somnium*, which we have said arises from the remnants of the motions of the soul  
truly, the *visum*, which is appointed by a divine power  
the *admonitio*, when we are ruled or admonished by the counsels of angelic goodness  
the *spectaculum*, as when a celestial power presents itself to be seen by those who are awake, ordering or prohibiting something clearly, in a wondrous form and voice  
the *revelation*, whenever secret things of imminent issue are revealed to those ignorant of future fate.<sup>138</sup>

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<sup>135</sup> Macrobius: *Commentary on the Dream of Scipio*, trans. W.H. Stahl (New York, 1952), pp. 87-88.

<sup>136</sup> Stahl, *Macrobius: Commentary*, pp. 39-55.

<sup>137</sup> Calcidius, *Comm. in Ti.* 256, ed. Ioh. Wrobel, Bibliotheca Teubneriana (Leipzig, 1876).

The lower/non-predictive type is called *somnium*, which should not be confused with the Macrobian *somnium*, since here it refers to a mundane dream and corresponds to the Macrobian *insomnium*. The higher/predictive types are revelation (*revelatio*), the waking vision (*spectaculum*), and the admonition (*admonitio*). *Visum* is an intermediate type, a higher mundane dream, during which the dreamer manages to reach some level of true knowledge through the activity of the rational part of the soul.

Drawing from the biblical paradigm on dreams and building upon the theories of their pagan counterparts, the Church Fathers adapted the previous dream classification systems, sanctioning and validating the oneiric experience and placing it within the framework of religious experience.<sup>139</sup> Tertullian (2nd – 3rd century), in his treatise *De Anima*, proposes a tripartite system of classification, whereby dreams are categorized based on their origin (God, devil, the soul) and adds a further category, that of ecstasy.<sup>140</sup> In his adaptation of the pagan tripartite typology, the middle spirits or daemons are identified with the devil and demons. Contrary to some other theorists, like Artemidorus or Gregory of Nyssa, Tertullian does not associate the type of dreams with the moral or social status of the dreamer.

In his *De Genesi ad litteram*, Augustine (4th century) also follows a tripartite system but at the same time he proposes dual/hierarchical categorizations as well. His tripartite classification includes corporeal, spiritual and intellectual visions:<sup>141</sup>

Haec sunt tria genera visionum [...]. Primum ergo appellemus corporale, quia per corpus percipitur et corporis sensibus exhibetur. Secundum spiritale; quidquid enim corpus non est et tamen aliquid est, iam recte spiritus dicitur: et utique non est corpus, quamvis corpori similis sit, imago absentis corporis, nec ille ipse obtutus quo cernitur. Tertium vero intellectuale, ab intellectu; quia mentale, a mente, ipsa vocabuli novitate nimis absurdum est, ut dicamus.<sup>142</sup>

These are the three kinds of visions [...]. Let us call the first kind of vision corporeal, because it is perceived through the body and presented to the senses of the body. The

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<sup>138</sup> Trans. Kruger, *Dreaming in the Middle Ages*, p. 31.

<sup>139</sup> For further discussion on the early Christian tradition on dreams and on the validity of dreams, see Cerghedeau, *Dream in the Western Literary Tradition*, pp. 44-58; Kruger, *Dreaming in the Middle Ages*, pp. 35-56; C.M. Carty, *Dreams in Early Medieval Art* (PhD, University of Michigan, 1991), pp. 1-5.

<sup>140</sup> *De anima* 47.1-3, ed. J.H. Waszink (Amsterdam, 1947).

<sup>141</sup> For Augustine's epistemology of visions and its reception, see: J. Keskiäho, *Dreams and Visions in the Early Middle Ages: the Reception and Use of Patristic Ideas, 400–900* (Cambridge, 2015), pp. 137-216.

<sup>142</sup> *De Genesi ad Litteram* XII.7.16, ed. J. Zycha, *Corpus Scriptorum Ecclesiasticorum Latinorum* 28 (1894).



second will be spiritual, for whatever is not a body, and yet something, is rightly called spirit; and certainly the image of the absent body, though it resembles a body, is not itself a body any more than is the act of vision by which it is perceived. The third kind will be intellectual, from the word ‘intellect’: mental from mind (*mens*), because it is just a newly-coined word, is too ridiculous for us to employ.<sup>143</sup>

Apart from these categories, Augustine also organised dreams based on the following binary oppositions: true/false, calm/troubled, predictive/non-predictive. The different types of dreams could be divided in five categories, three of them higher and two lower. Higher and predictive are those dreams that are similar to future events, those that provide clear forecasts and those that conceal their predictions in figurative expressions. Lower and non-predictive are the dreams that are produced from the reminiscence of daily residues and the dreams that relate to the psychological state of the dreamer, producing either calm or disturbed dreams.<sup>144</sup>

A different approach is provided by Gregory of Nyssa (4th century) in his treatise *On the Making of Man* (Περὶ κατασκευῆς ἀνθρώπου), where he generally attributes dreams to psychobiological causes, referring to them as ‘fantastic nonsense’ (φαντασιώδεις φλυαρίες).<sup>145</sup> However, he does allow for the possibility of meaningful dreams provided that the mind is able to remain active while sleeping. In such cases, foreknowledge (πρόγνωσις) is given in an enigmatic manner.<sup>146</sup> Moreover, in order to reconcile his rationalistic approach with the Biblical tradition of dreams, he proposes the category of divine visions arguing that Biblical dream-interpreters, such as Daniel and Joseph, were able to predict the future through dreams because of divine inspiration. Thus, the privilege of divine visions was limited to dreamers that met the appropriate moral standards:

Ὡσπερ τοίνυν πάντων ἀνθρώπων κατὰ τὸν ἴδιον νοῦν διοικουμένων, ὀλίγοι τινές εἰσιν οἱ τῆς θείας ὁμιλίας ἐκ τοῦ ἐμφανοῦς ἀξιούμενοι· οὕτω κοινῶς πᾶσι καὶ ὁμοτίμως τῆς ἐν ὕπνοις φαντασίας κατὰ φύσιν ἐγγινομένης, μετέχουσί τινες, οὐχὶ πάντες, θειοτέρας τινὸς διὰ τῶν ὀνείρων τῆς ἐμφανείας. Τοῖς δ' ἄλλοις πᾶσι κἂν γένηται τις ἐξ ἐνυπνίων περὶ τι πρόγνωσις, κατὰ τὸν εἰρημένον γίνεται τρόπον.<sup>147</sup>

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<sup>143</sup> *St. Augustine: The Literal Meaning of Genesis*, vol. 2, trans. J.H. Taylor, Ancient Christian Writers 42 (New York, 1982), pp. 186-187.

<sup>144</sup> *De Genesi* XII.18.39, XII.30.58.

<sup>145</sup> *De hominis opificio* 13.5, *PG* 44.168B-C. For an overview of Gregory of Nyssa’s theory on dreams, see Miller, *Dreams in Late Antiquity*, pp. 47-51.

<sup>146</sup> *De hom. op.* 13.10, *PG* 44.169D and 13.10, *PG* 44.172A.

<sup>147</sup> *De. hom. op.* 13.12, *PG* 44.172B.

While all people are governed by their own minds, there are a few who are judged worthy of direct divine communication; thus, although the imagination [which is active] in sleep occurs according to nature to all equally and in common, there are some, not all, who participate by means of their dreams in some diviner manifestation. But for all the others, even if foreknowledge of something does come out of dreams, it occurs in the way that has already been spoken for.<sup>148</sup>

A more elaborate dream theory combining the psychobiological approach with the theological one and the tripartite system with the dual/hierarchical system is provided by Gregory the Great (6th century) in his *Dialogues* IV.50-51.<sup>149</sup> His typology based on origin divides dreams into three types: caused by divine revelation, caused by the devil, or attributed to physiological causes or daily thought. His classification is expanded into six categories which can be hierarchically organized. Revelation (*revelatio*) and illusion (*inlusione*) are considered higher since they are caused by external factors, but are not necessarily predictive. Revelation is caused by angelic agents and is considered true, divine, and prophetic, while illusion is caused by demonic action and is considered false and deceptive. In the lower categories, there are two types which are caused by internal factors and are considered meaningless: those caused by overeating (*ventris plentitudine*), which produces nightmares and disturbed dreams and those caused by hunger (*ventris inanitate*) which produces wish-fulfilment dreams. In between these two opposing hierarchies, there are the mixed or hybrid dreams, which are attributed to both external and internal factors: those that are caused by our thoughts and divine forces (*cogitatione simul et revelatione*) and those caused by our thoughts and demonic action (*cogitatione simul et inlusione*).

These early dream theories constitute the basis for the development of dream classification in subsequent centuries. Later theorists formed their own typologies on a similar logic, either based on the origin of dreams or their form or both. In a byzantine context, the basic sources for the nature and origin of dreams were the treatises of Aristotle and of Synesius of Cyrene, while the theoretical discussions on dreams were given an impetus from the 13th century

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<sup>148</sup> Trans. Miller, *Dreams in Late antiquity*, p.49.

<sup>149</sup> Gregory the Great, *Dialogues*, trans. O. J. Zimmerman. The Fathers of the Church: A New Translation 39 (New York, 1959).

onwards with the translation in Greek of Cicero's *Somnium Scipionis* by Maximus Planudes.<sup>150</sup> In western Europe, from the 12th to the 15th centuries more theories appeared that were heavily influenced from the ancient dream authorities, while the rediscovery of the Aristotelian corpus redirected the concepts about dreams towards a more rationalistic and psychobiological approach. Here, I will mention a few examples of dream theories developed from the 11th to the 14th centuries.

Michael Psellos (11th century) develops a theory of dreams in two of his texts based on ancient sources, where he distinguishes between non-predictive and predictive dreams.<sup>151</sup> The predictive dreams are further divided into three types: those originating from the soul, those originating both from the soul and the intellect and those that are inspired by God.<sup>152</sup>

In the fourteenth century, Manuel II Palaiologos produced an oneirologic text entitled *On Dreams* (*Περὶ ὄνειράτων*), where he proposed his own dream theory, for which he drew not only on ancient sources but also on patristic and biblical ones.<sup>153</sup> His theory follows a tripartite classification of dreams based on their origin and nature: (a) those that originate from the dreamer's physiology, character and profession and which are caused by an imbalance of the four humours or excess of food, so that they have no prophetic value, (b) those that originate in the dreamer's soul, which can be prophetic, but in an indirect and confused way, because the soul can reach out to the divine but is still related to the negative effects of the body, and (c) divinely-inspired prophetic dreams or waking visions, sent to those with the necessary moral standards. In addition, he has two further categories, one referring to dreams caused by the

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<sup>150</sup> M. Hinterberger, 'Η Επέτειος της Καταστροφής. Ο Λόγος Ιστορικός του Φιλοθέου Κόκκινου για την Άλωση της Ηράκλειας του 1351', in P. Odorico, P.A. Agapitos and M. Hinterberger (eds), *L'Écriture de la Mémoire. La Littéralité de l'Historiographie*, Dossiers Byzantins – 6 (Paris, 2006), pp. 344-345.

<sup>151</sup> *Philosophica minora* I.38: 'Περὶ ὄνειρων' (Michael Psellus, *Philosophica minora*, vol. 1, ed. John M. Duffy (Stuttgart-Leipzig, 1992)) and *De omnifaria doctrina* 116: 'Πῶς ὄνειροι γίνονται' (Michael Psellus, *De Omnifaria Doctrina*, ed. L. G. Westerink (Utrecht, 1948)).

<sup>152</sup> For further discussion of Psellos' dream theory, see C. Angelidi, 'The Writing of Dreams: A Note on Psellos' Funeral Oration for his Mother', in C. Barber and D. Jenkins (eds), *Reading Michael Psellos* (Leiden, 2006), pp. 155-156; Calofonos, *Byzantine Oneiromancy*, 123-5 and 163.

<sup>153</sup> Manuel II Palaiologos, 'Περὶ ὄνειράτων,' in J.F.Boissonade (ed.), *Anecdota Nova* (Paris, 1844), pp. 239-246. See also G.T. Calofonos, 'Manuel II Palaiologos: Interpreter of Dreams?', in A. Bryer and M. Ursinus (eds.), *Manzikert to Lepanto: the Byzantine world and the Turks 1071-1571: papers given at the Nineteenth Spring Symposium of Byzantine Studies, Birmingham, March 1985* (Amsterdam, 1991).

troubled mind of the dreamer who seek solutions to their problems and one referring to false and deceptive dreams, originating from the devil.<sup>154</sup>

The French philosopher and grammarian Guillaume de Conches (12th century) in his *Glossae super Platonem* follows a dual and hierarchical schema where the higher categories are significant and exterior and the lower ones are insignificant and interior.<sup>155</sup> The higher types are the dreams of a manifest future, the dreams where the content is revealed through a speaker and the metaphoric/anti-metaphoric dreams. These three types are the equivalent of the Macrobian *visio*, *oraculum* and *somnium* respectively. As regards the lower types, these are divided into those that originate in the soul (*ex anima*) and those that originate in the body (*ex corpore*).<sup>156</sup>

A last example is Thomas Aquinas (13th century), who, in Question 95 of his *Summa theologiae* dealing with divination, presents his dream classification which draws upon the older dream theories that we have already discussed.<sup>157</sup> He distinguishes between internal and external dreams. The internal dreams belong to the lower categories and are non-revelatory. They are produced from residues of our daily thoughts that recur to the imagination during sleep (*animalis*) or they are activated from a bodily stimulus (*corporalis*). The external dreams belong to the higher categories and are predictive. They can either have bodily causes (*corporalis*), referring to the effect of celestial bodies – stars, planets – on the dreamer's imagination, or spiritual causes (*spiritualis*). These spiritual causes could refer to God and angelic agents, to demons or to other heavenly bodies.<sup>158</sup>

Notwithstanding their significant impact in shaping and influencing perceptions about dreams in the Middle Ages, when considering ancient and medieval dream theories in relation to literary dreams, a question that arises is whether dream narratives adhere to these typologies that we have discussed and to what extent. There is no single answer to this question, since it depends on the type of the dream narrative and the particular literary genre it appears in.

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<sup>154</sup> Calofonos, 'Manuel II Palaiologos', pp. 449-450.

<sup>155</sup> Guillaume de Conches, *Glosae super Platonem*, ed. Edouard Jauneau, Textes Philosophiques du Moyen Age 13 (Paris, 1965).

<sup>156</sup> Kruger, *Dreaming in the Middle Ages*, p.78.

<sup>157</sup> Thomas Aquinas, *Summa theologiae*, ed. T. Gilby, vol. 40 (New York, 1969)

<sup>158</sup> Cerghelean, *Dreams in the Western Literary Tradition*, pp. 67-69.

Usually, the main distinction made in regards to literary dreams is between true and false dreams and between divine and demonic. This kind of distinction is emphasized in dream narratives which belong to hagiographical and historiographical texts. In these cases, the veracity of a dream or vision and its prophetic value as well as the dreamer's ability to withstand demonic attacks are associated with the holiness or high moral and social status of a saint or a royal person. In fictional works, such as epic poems, novels and romances, to stress the divine origin and the significance of an oneiric experience is indicative of its prophetic value within the logic of the narrative, that is, such dreams or visions anticipate events that will happen at a later stage of the plot, or they may actually trigger subsequent events. Furthermore, there are cases where authors make use of the psychobiological theory of dreams, whereby a character can have a nightmare or an erotic dream because of his physical or psychological distress.<sup>159</sup> Such dream narratives offer insights into the psychology of the characters, while also providing a neutral space where authors can develop otherwise censored themes, such as the expression of sexual desire.

Regardless of whether they are presented as true and divine, false and demonic, or as caused by psychobiological processes, dreams in literature can also be allegorical. There are many examples of dream narratives that make use of allegory in various contexts, for example: (a) for visionary journeys to the afterlife, the universe, or the otherworld,<sup>160</sup> (b) for medical dreams,<sup>161</sup> (c) for philosophical discourse,<sup>162</sup> (d) to explore alchemical concepts,<sup>163</sup> and (f) for

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<sup>159</sup> For example, see MacAlister's work on the influence of Aristotle on ancient and Byzantine novels and especially on Eumathios Makrembolites' *Hysmine and Hysminias (Dreams and Suicides)*, 140, 159-164; eadem, 'Aristotle on the Dream'.

<sup>160</sup> Some examples include: Cicero's *Somnium Scipionis* (1st century BC), Melitiniotes' *On Chastity (Εἰς τὴν σωφροσύνην)* (14th century), Bergadi's *Apokopos (Ἀπόκοπος)* (15th century), Dante's *Commedia* (14th century), John Bunyan's *Pilgrim's Progress* (1678).

<sup>161</sup> On the types of medical dreams, including allegorical, see S. Constantinou, 'The Morphology of Healing Dreams: Dream and Therapy in Byzantine Collections of Miracle Stories', in G. T. Calofonos and C. Angelidi, (eds.), *Dreaming in Byzantium and Beyond* (Farnham, 2014), pp. 21-34. I would like to thank Assoc. Prof. Stavroula Constantinou for providing me with a copy of her article, prior to publication.

<sup>162</sup> Some examples include: Boethius' *De consolatione philosophiae* (6th century), Alain de Lille's *De planctu Naturae* (early 13th century).

<sup>163</sup> Such dream narratives appear mostly in the late sixteenth and seventeenth centuries, when alchemy flourishes both as a science and as an art leading to the development of alchemical allegory. Some examples include: Giovanni Battista Nazari's *Della tramutatione metallica sogni tre* (1599) and the allegedly Rosicrucian manifesto *Chemical Wedding of Christian Rosenkreutz (Chymische Hochzeit Christiani Rosencreutz anno 1459)* (1616).

erotic dreams.<sup>164</sup> Could we then define such dreams as Macrobian *somnia* or Artemidorian ἀλληγορικοὶ ὄνειροι? I find that such categorizations might be too narrow, because these dream types merely explain the use of allegory and the possibility for a true, prophetic or revelatory meaning. Should we then follow Macrobius' example and define a dream narrative with a combination of dream types? Again, this approach might prove insufficient, since dream types cannot explain a dream's narrative structure or its significance in the overall narrative. Instead, I would argue that literary dreams should first be examined within the framework of literary analysis, before being considered within the context of dream theories and taxonomies.

## 2. Dreams of Initiation

Turning now to the three literary works, whose comparative study is the main goal of this doctoral thesis – *The Tale of Livistros and Rodamne*, *Le Roman de la Rose*, and the *Hypnerotomachia Poliphili* – it becomes obvious that, as is the case with other literary dreams mentioned in the previous section, it would indeed be difficult and inadequate to categorize the lengthy and complex dream narratives contained in these texts according to ancient or medieval dream classification systems. Instead, the analysis and interpretation of these dream narratives and of the initiatory processes with which they are associated is mainly based on literary analysis in conjunction with the anthropological and psychoanalytical theories, which were presented in the Introduction. In this section, particular emphasis is given on the narrative frames that encase the dreams in the three works – their placement in the narrative, their method of insertion and their liminality.

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<sup>164</sup> Apart from the three works examined in this study, other earlier examples can be found in the following texts: Dryas and Lamon's common dream in Loggos' *Daphnis and Chloe* (2nd century), Panthia's dream in Achilleas Tatius' *Leucippe and Klitophon* (2nd century), Hysminias' dreams in Eumathios Makrembolites' novel *Hysmine and Hysminias* (c. 1130-1135), one of which can also be termed as a dream of initiation.

## 2.1. The *Tale of Livistros and Rodamne*

The structural complexity of the *Tale of Livistros and Rodamne* is unique among Byzantine romances.<sup>165</sup> Its multilayered narrative frame could be best described in terms of a ‘Chinese box’: a narrative encased inside another narrative and so on. There are various narrative levels, which correspond to different times and spaces.<sup>166</sup> On a first level, Klitovon is narrating a tale of love at the court of Armenian Litavia. This is the present time and the frame-story of the romance. The second level is chronologically situated in Klitovon’s past, from the point when he first encountered Livistros on the road until his return to Litavia. Thus, the main story, that of Livistros, begins *in medias res* and it is revealed retrospectively. The third level consists of the encased narratives of Livistros and Klitovon, sharing their stories to one another. As it would be expected, Livistros’ narration is much longer than Klitovon’s and it contains some further levels, such as the encased dream narratives. Klitovon’s brief narration of his own past to Livistros could serve two main functions: firstly, to link the second narrative level with the first, justifying Klitovon’s absence from the Litavian court and his presence on the road, and secondly, to provide an interlude between the first part (Livistros’ narration of his past) and the second part of the romance (actions taken in the second level of narration). In this second part, where Klitovon and Livistros set on a quest to retrieve Rodamne, several other encased narratives are inserted in the second narrative level, which present the same story or aspects of it from different perspectives.

The romance contains five dream narratives, four of which appear in its first 1500 lines, encased in Livistros’ narration. The first three are Livistros’ own dreams (199-647, 680-759, 892-908), narrated in the first person. The fourth one – Rodamne’s dream (1409-1427) – is narrated to Livistros by his Friend, reported to him by Vetanos, to whom Rodamne confided it, within Livistros’ narration to Klitovon. The ‘Chinese box’ narrative structure is particularly powerful in this case, since it demonstrates the multiple levels of distance and mediation between the protagonist couple. These four dream narratives are interrelated, forming a sequence, which has a specific narrative function: the initiation of Livistros to the mysteries of

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<sup>165</sup> *Livistros and Rodamne*’s narrative structure has been extensively discussed by Panagiotis Agapitos in the following works: P. A. Agapitos, *Narrative Structure*; idem, ‘Dreams’, pp. 111-147; idem, ‘Rituals of Empire’, pp. 389-416.

<sup>166</sup> See also Appendix III.A, LR1.

love and the activation of his desire for Rodamne. They also constitute the shared dream world of the couple, governed by the all-powerful Eros.

As regards to the fifth dream narrative, it is inserted immediately after Klitovon's narration, which concludes the first part of the romance. Klitovon, after listening to Livistros' story and then sharing his own, decides to help Livistros in rescuing Rodamne and, thus, joins his new companion in his journey towards Egypt. On the fourth day of their journey, when they stop to rest near a tree, Klitovon sees a dream about Livistros (2823-2835):

**καὶ ἐκούμβησα εἰς τὴν ρίζαν τοῦ δένδρου καὶ ὀλίγον ἐκοιμήθην,  
ὄνειρον εἶδα θαυμαστὸν διὰ τὸν σύζενόν μου.**

*Ὅνειρον εἶδεν θαυμαστὸν ὁ Κλιτοβὼν ὁ φίλος*

Ἄετὸς μ' ἐφάνη φοβερὸς νὰ πέτεται εἰς τὰ νέφη,  
**μαῦρος** ὡς ἔνι ὁ κόρακας, μέγας πολλά εἰς τὴν πλάσιν,  
**περδίκιν** τὰ ποδάρια του κόκκινον ἐκρατοῦσαν,  
καὶ εἰς οὐρανὸν ἐπέτετον καὶ ἐλάλει τὸ περδίκιν·  
καὶ ἐγὼ ὡς τὸν εἶδα τὸν ἄετὸν εἰς οὐρανοῦς νὰ τρέχη,  
πρὸς τὸν **συνοδοιπόρον** μου ἐφάνη με, ὅτι ἐλάλουν:  
«Τόξευσε ἐκεῖνον τὸν ἄετὸν νὰ ρίψη τὸ περδίκιν».  
Καὶ ἐγέμισεν, ἐφάνη με, σύντομα τὸ δοξάριν  
καὶ ἐδίωκε τάχα τὸν ἄετὸν πρὸς ἵνα τὸν τοξεύσῃ·  
φοβάται ὁ ἄετὸς μὴν τοξευθῆ, χαμνίζει τὸ περδίκιν,  
καὶ εἰς κόλπον ἐκατέβηκεν, ἐφάνη με, τοῦ Λιβίστρου.

**and so I leaned on the root of the tree and slept for a while,  
I saw a wondrous dream about my fellow exile.**

*Klitovon the friend saw a wondrous dream.*

It appeared to me as if an awe-inspiring **eagle** was flying through the clouds,  
**black** like a raven, truly grand as to his bodily form;  
his feet were holding a redish **partridge**,  
he was flying in the sky and the partridge was screeching.  
And as **I** saw the eagle hastening through the skies,  
it appeared to me that I was saying to **my fellow wanderer**:  
'Shoot that eagle that he might drop the partridge'.  
He immediately loaded, so it appeared to me, his bow,  
and swiftly chased the eagle in order to shoot him.  
The eagle is afraid lest he be shot, he lets the partridge free,



and it flew down, so it appeared to me, into the lap of Livistros.<sup>167</sup>

Dreaming when asleep near the root of a tree is a literary topos often associated with true and prophetic dreams.<sup>168</sup> Indeed, Klitovon's dream has prophetic value, anticipating the positive outcome of their quest to rescue Rodamne.<sup>169</sup> Contrary to the other four dreams, this one does not partake of the dream world of Eros. It is an allegorical dream whose correct interpretation (2844 τότε ἐδιέκρινά το) reveals a true message. In Macrobius' classification system of dreams, discussed previously, this dream would be categorized as a *somnium commune*, since it is a true dream veiled with allegory about both oneself and someone else. We could argue that this dream comes to Klitovon and not Livistros because he empathizes with Livistros and because of his recent memory of the latter's story, particularly of this passage that precedes the dream by only twenty lines (2806-2807):

ὁ νοῦς μου δὲ εἰς τὴν ἀρπαγὴν κείτεται τῆς Ροδάμνης,  
τὸ να μὴ ἠρπάγη μαγικῶς παρὰ τοῦ Βερδερίχου

my mind is set upon the abduction of Rodamne,  
lest she should have been abducted through sorcery by Verderichos

There are four main elements in the dream – the black eagle, the partridge, Klitovon as the 'I' of the dream, and his archer co-traveller – two of which are displacements of the characters (Verderichos and Rodamne) in the images of animals. The success of the archer in intimidating the eagle in order to rescue the partridge refers to the quest that the two companions are about to undertake and anticipates its successful outcome. Thus, Klitovon's dream is crucial in motivating this quest. Additionally, the appearance of Livistros as an archer in this dream links him to the image of Eros as an archer in Rodamne's dream.

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<sup>167</sup> All translated passages from *Livistros and Rodamne* are taken from: *The Tale of Livistros and Rodamne: A Thirteenth-Century Love Romance*, translated with an introduction and notes by P. A. Agapitos (to be published in the series *Translated Texts for Byzantinists*, Liverpool University Press) (hereafter abbreviated as *L&R* trans).

<sup>168</sup> Traditionally, trees are considered a threshold, constituting the link between human and divine, material and immaterial world, life and the afterlife. The symbolism of the tree is discussed in a recent study by E. Tsireli, *Το Ιερό Δέντρο: Οι Μύθοι και οι Συμβολισμοί του* (Thessaloniki 2014). For further bibliography see: Gabriele in *HP G&A*, vol 2, p. 540 (note 2 to page 19).

<sup>169</sup> On the function of this dream narrative, see also Cupane, 'Sogni e visioni', p. 107.

For the present thesis, Klitovon's dream will not be taken into further consideration as I will only focus on the aforementioned dream sequence which constitutes an integral part of the initiation process into the 'religion' of love that underlies the first part of the romance.

### 2.1.1. Between actual and imaginary worlds

*Livistros and Rodamne* differs significantly from the other two literary works under examination in that it is not a dream narrative in its entirety, but rather it contains a sequence of dream narratives in its first half. In order to examine *Livistros and Rodamne*'s dream sequence, we ought to take into consideration several additional issues, namely, the correspondence between the actual and the imaginary world,<sup>170</sup> the correlation between the dream narratives themselves, and lastly, the relationship of the dream narratives to the overall narrative structure of the romance and their function within it.

As I mentioned earlier, the dream sequence in *Livistros and Rodamne* consists of four dream narratives – three dreamt and narrated by Livistros and one dreamt by Rodamne. Since the dreams in *Livistros and Rodamne* are inserted in the text as encased narratives, it is important to note their points of entry and of exit, not only because they signal shifts in the narrative structure of the romance, but also because they delimit the liminal phase of the dream. It should be noted here, that I differentiate between two types of encased narratives in the text: the first takes the form of a narration from one person to another and it refers to past events, like a flashback; the second pertains to events, such as dreams and visions, that occur in the line of narration, without disrupting the chronological order of the narrative in which they are encased. Thus, the encasement does not concern a shift in time but in space. For example, dreams interrupt the events that unfold in the actual world of the romance by inserting events from the imaginary world that runs parallel to the actual one. This second type of encasement is signaled by certain textual markers.

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<sup>170</sup> In this chapter, the correspondence between actual and imaginary worlds will be discussed in relation to how the dream is caused by events in the actual world and how it subsequently affects that world and the actions of the characters. As regards to the correspondence of spatial elements, these will be discussed in Chapter 2.

Interestingly, Livistros' dreams belong to both types of encasement. Being part of Livistros' narration to Klitovon they already form part of a wider encased narrative, but inside that narrative, they are first presented in the chronological order in which they occurred following the second type and they are then reported in an abridged version to another person in the manner of the first type of encasement or in the form of indirect speech. Because of this structure, we are able to examine the conditions that led to Livistros' dream experiences and their aftermath. In this way, we can determine whether the causes of the dreams are internal, external or both, as well as whether the dreams are truthful and significant or not. As regards to Rodamne's dream, the chain of narration is reversed with an *a posteriori* report by the Friend to Livistros, in which there are deeper narrative levels that reach back to Rodamne's first reaction to the dream.

Let us now look more closely at the *modus dicendi* of these dreams and at their cohesion with the wider narrative in which they are encased. At the beginning of his narration to Klitovon, Livistros refers to his initial state as a 'non-lover' or rather as an 'anti-lover' (121-124):

ἦτον ὁ νοῦς μου **ἀμέριμνος** καθόλου ἀπὸ τὸν πόθον,  
εἰς τὸν λογισμὸν μου ἐνθύμησις ἀγάπης οὐκ ἀνέβην,  
ἔζουν **ἀκαταδούλωτος** καὶ μετὰ ἐλευθερίας,  
**ἔρωτοακατάκριτος** καὶ παρεκτὸς ἀγάπης.

My intellect was **wholly free** from the cares of desire,  
in my mind never did any remembrance of love arise,  
I lived truly **unenslaved** and in complete freedom  
far-away from love and **uncondemned by Eros**.

In describing himself as a carefree loveless young king, Livistros invokes the image of Eros, anticipating his 'material' appearance in the dreams. Following Paul Piehler's terminology, we could say that Eros at this stage is a *seminal image*, that is, a preliminary or invocatory state of an image, which then materializes in the liminal world of the dream as a *potentia*, an authority.<sup>171</sup>

The first dream occurs right after a significant incident, which causes Livistros to re-evaluate his views on love. During a hunt, Livistros shoots and kills a turtledove. Consequently, its mate, not bearing this loss, falls to its death. Livistros, being indifferent to love, fails to

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<sup>171</sup> P. Piehler, *The Visionary Landscape: a Study in Medieval Allegory* (London, 1971), pp. 12-13, 15.

comprehend this ‘terrible mystery’ (142 μυστήριον φοβερὸν) and seeks the counsel of his Relative. Note particularly the hunting vocabulary of this scene: ‘I pulled my bow’ (140 ἐβγάνω τὸ δοξάριον), ‘I shot’ (141 ἐδόξευσα). The dream is about to invert the state of things: the hunter will become the hunted, the bow that separates by killing will become the bow that binds – Livistros will take an oath on it, submitting to the rule of Eros, and, later, in the fourth dream Rodamne will be bound to Livistros with one of Eros’ arrows. Moreover, Livistros’ disruptive act of killing one of the turtledoves signals the commencement of his initiation process;<sup>172</sup> it is, after all, an act of separation.

The admonitory speech of the Relative constitutes Livistros’ first instruction in the mysteries of love and its bittersweet nature (152 ἐρωτογλυκόπικρα τοῦ πόθου).<sup>173</sup> This speech further perplexes and troubles Livistros, who, while thinking how to avoid the pains of love, falls asleep and sees a dream (199-204):<sup>174</sup>

Ὅκάποτε ἐκάλεσεν ἡ ἐσπέρα τὴν ἡμέραν  
καὶ ἔκλινεν ὁ ἥλιος καὶ ἐσέβηκεν ἡ νύκτα·  
**ἐνύσταξα ἐκ τὴν μέριμναν τὴν εἶχεν ἡ ψυχὴ μου,**  
ἔπεσα νὰ ἀποκοιμηθῶ καὶ ἄκουσε τὶ μὲ ἐφάνη.

*Ὀνειρώτος ἀφήγησις Λιβίστρου πολυπόνου.*

**Ἐφάνη με** ὅτι μόνος μου περίτρεχα λιβάδιον...

At some point, the evening called on the day,  
the sun was setting and night stepped in.

**I became drowsy from the worry in my soul,**  
I lied down to sleep, and **listen what appeared to me.**

*A dream-like narrative of the deeply aching Livistros.*

**It appeared to me** that I was wandering alone...

The dream narrative is signaled via three textual markers: (a) the indication of night-time and of the character’s drowsiness, (b) the use of the phrase ‘it appeared to me’ (ἐφάνη με), and (c) the rubric, which indicates the device that is being used, namely, the dream narrative.<sup>175</sup>

<sup>172</sup> Agapitos, ‘Rituals of Empire’, p. 405.

<sup>173</sup> Agapitos, ‘Dreams’, p. 120.

<sup>174</sup> I use the verb ‘see’ to describe the action of having a dream, because it corresponds better to the vocabulary used by the dreamer himself (204 ἐφάνη με / 209 ἔβλεπα, ἐπρόσεχα / 218 ἀνετράνισα / 226 εἶδα).

<sup>175</sup> Regarding the use of rubrics as indications of devices in Byzantine romances, see Agapitos, *Narrative Structure*, pp. 97-98.

Furthermore, the events that precede the dream – the indirect invocation of Eros, the turtledove episode, the Relative’s instruction, and the psychological conflict that Livistros experiences prior to sleeping – anticipate the content of the dream, whose causes may be perceived as both internal and external. Livistros’ actions, experiences and psychological condition could be seen as stimuli for his unconscious mind or rather as the latent dream content that is manifested in the dream whose purpose would be to facilitate the resolution of Livistros’ inner conflict. At the same time, the autonomy of Eros as an all-knowing dream figure, able to mediate between the couple supernaturally, point to an external source for the dream, to an act of divine agency. This ambivalence enhances the significance of the dream, making it a psychological domain and a medium for communicating with the divine. However, for the characters themselves, the source is believed to be external. Eros is presented as its causative agent (653-656):

**Ἔπλασεν ὁ Ἔρως ὄνειρον τὸ νὰ εἶπες ὅτι ἐβλέπω,  
καὶ ἔχει ὁ νοῦς μου μέριμναν καὶ ὀδύνην ἢ ψυχὴ μου·  
ἔπλασεν ὁ Ἔρως, συγγενῆ, πλάσμα φρικτὸν ὄνειρου,  
τὸ ἀκόμη βλέπω αἰσθητῶς καὶ ἐντρέχει εἰς τοὺς ὀφθαλμούς μου.**

**Eros created a dream** that—so could you say—I can still see,  
and my mind is now being held by concern and my soul by sorrow.  
**Eros created**, oh my Relative, **a terrible dream-like creation**;  
**I still see it tangibly as it races within my eyes!**

The verb ἔπλασεν and the noun πλάσμα carry multiple meanings. Apart from attributing the crafting of the dream to an external, divine agent, they may also refer to the workings of Livistros’ imagination, but, more importantly, they serve as an indirect reference to the real creator of the dream narrative, namely, the author. Thus, ἔπλασεν would refer to the craft of writing and πλάσμα to fiction itself. This type of indirect references form part of the romance’s poetics and they are particularly evident within the dream narrative: ‘you might have said that a painter’s hands had fashioned it’ (207-208 χέρια ζωγράφου νὰ ἴλεγες... τὸ ἐποίκαν), ‘you would have said that a good painter craftsman’s hand had wholly depicted it’ (484-485 ἐκπαντὸς χέρια καλοῦ ζωγράφου τεχνίτου τὸ ἐστόρησαν). In discussing the poetics of the romance, Agapitos underlines the importance of the presentation of artistic creation as an ‘awe-

inspiring mystery’ that provokes Livistros’ astonishment and that is accompanied by acts of instruction, something that is exemplified in the following passage (494-497):<sup>176</sup>

[...] Τίς ὁ **πλάστης**  
<καὶ> τὸ **ξυνοχάραγον** τὸ βλέπω, τί ἔναι ἐτοῦτο;  
Τίς νὰ μὲ εἶπη τὸ θεωρῶ, τίς νὰ μὲ τὸ **ἐρμηνεύση**,  
τίς ἄνθρωπος φιλόκαλος νὰ μὲ τὸ **ἀναδιδάξη**;

[...] ‘Who is the **creator**  
and what is this **strangely drawn creation** I see, what is it really?  
Who shall tell me what is it I behold, who shall **interpret** it for me,  
what friend of beauty shall **instruct** me about it?’

Through a process of remediation,<sup>177</sup> by which the verbal art incorporates visual art, which then serves as a metaphor for the former, the author is consciously making a positive statement about his poetic creation. Moreover, in the same way that the author-craftsman-instructor is implied by means of these poetological references, so are the listeners or readers implicitly inscribed, who admire his work and receive his instruction.

This first dream is the longest dream narrative in the romance and the most crucial for Livistros’ initiation. It is where the main ritual action takes place, converting Livistros from a non-lover to a lover, from freedom to submission. It is also where the Seer foretells Livistros’ future, summarizing the entire story of the protagonist couple in a few lines and, at the same time, outlining two basic processes that underlie the romance: (a) Livistros initiation in love and marriage to Rodamne, and (a) his quest to retrieve his beloved after her abduction.<sup>178</sup> Immediately after he receives the prophecy, Livistros is ‘torn away from the powerful dream’s woven plot’ (624-625 ἀνεσπᾶσθην ἀπὸ τοῦ ὄνειρου τὴν πλοκὴν, φίλε μου, τοῦ τοσοῦτου). The exit from the dream narrative is signaled with this imagery of breaking away from the dream but also with a rubric (628-629):

Ἐξύπνησεν ὁ Λίβιστρος τῆς ὄνειροπλασίας,  
ἐξύπνησεν ὀλοζάλιστος, μυριοθορυβισμένος

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<sup>176</sup> On the poetics of *L&R* see P.A. Agapitos, ‘So Debate: Genre, Structure and Poetics in the Byzantine Vernacular Romances of Love’, *Symbolae Osloenses* 79 (2004), pp. 38-42.

<sup>177</sup> For the concept of remediation, see J. Bolter and R. Grusin, *Remediation: Understanding New Media*. (Cambridge, MA, 1999).

<sup>178</sup> See Appendix II.

Livistros woke up from the dream's imaginary creation, he woke up utterly bewildered and greatly disconcerted.

The intensity of the dream experience caused Livistros great confusion and inner turmoil. He feels the need to readjust, to reincorporate to reality and rationality and to understand the meaning of his dream. Subsequently, Livistros recounts the dream to his Relative. As in the other cases that are discussed below, reporting a dream to another person helps the dreamer to preserve its memory and involves more people in the interpretation process. The Relative, upon hearing the name 'Rodamne', recognizes the maiden as an actual person, thus confirming the veracity of the dream. He then tries to console Livistros, who, by submitting to Eros, has embraced the bittersweetness of love, becoming troubled and sad, in direct opposition to his former state as a carefree loveless young man.

The second dream occurs on the following night. Again, there are specific textual markers signaling its point of entry: (a) indication of night-time, (b) reference to the creation of the dream by Eros and by night, (c) rubric, and (d) the use of the phrase 'it appeared to me' (684-687):

{καὶ} ἔπεσα εἰς ὕπνον, φίλε μου, καὶ ἄκουσον πάλιν πλάσμα  
τὸ ἔπλασεν Ἔρωσ διὰ ἐμὲν καὶ τὸ ἔπλεξεν ἡ νύκτα.

<Ὀνειρον πάλιν δεύτερον Λιβίστρου πολυπόνου.>

Ἐφάνη με εἰς παράξενον ἐσέβην περιβόλιν...

I went to sleep, my friend, and listen again about an imaginary creation  
which Eros created for me and night herself wove.

<The second dream of Livistros the deeply suffering.>

It appeared to me that I entered into a wondrous garden...

This dream takes place in a garden, where the newly converted Livistros is introduced to his object of desire, Rodamne. For that reason, this episode is emotionally charged with an intensity that eventually wakes Livistros up. Livistros' erotic agitation when he gazes upon Rodamne for the first time is beautifully expressed in the emphatic repetition of the phrase 'he held the maiden' (εἶχεν τὴν κόρην) followed by statements of his intense emotions. The same device is used at the end of the dream, where the intensity of his sexual fervor triggers his bodily senses causing him to wake up as he rushes towards his object of desire (747-753):

Ἦκουσα λόγους Ἔρωτος, ἀπλώνω μου τὸ χέριν,  
Ἔρωσ τῆς κόρης δίδει με τὸ χέριν μετὰ θάρρους·  
καταφιλῶ τὸν Ἔρωταν, **ὄρμῳ καὶ πρὸς τὴν κόρην,**  
**καὶ ἀπὸ τὴν τόσῃν ἡδονῇν ἔξυπνος ἐγενόμην,**  
ἔξυπνος μετὰ θάνατον, μετὰ πολλῆς πικρίας,  
ἔξυπνος νὰ ἔχω στεναγμοὺς καὶ ὀδύνας ἀμετρήτους,  
ἔξυπνος νὰ φλογίζωμαι, νὰ κόπτωμαι ἐκ τοῦς πόνους.

I heard Eros' words, I stretch out my hand,  
Eros trustingly gives me the maiden's hand;  
I kiss Eros on both his cheeks, **I rush towards the maiden,**  
**and from the mighty pleasure I suddenly awoke,**  
**I awoke** to my death, to much bitterness,  
**I awoke** to deepest sighs and countless sorrows,  
**I awoke** all afire, torn apart by pain.

His violent separation from the image of Rodamne and his reincorporation into a waking world without her, cause him great sorrow, while activating his desire for her that culminates in a quest to find her. Livistros' distress is particularly evident in the contradictory association of the waking state with death (ἔξυπνος μετὰ θάνατον).

At this point, Livistros has enough information and motivation to embark on his quest. His departure from his homeland constitutes another form of separation. The road towards his goal could also be considered as a liminal space: as long as Livistros is on it, his fate is uncertain, his identity or rather his sense of belonging is ambiguous.<sup>179</sup> His eventual marriage to Rodamne will signal his incorporation in a new space and a new community with a new marital and socio-political status. Thus, I would suggest that this quest is also a rite of passage relating to marriage, following the tripartite schema that I outlined above (departure from homeland – on the road – incorporation to Silvercastle).

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<sup>179</sup> It is important to note that the road retains its significance as a liminal space throughout the romance and this applies to all the characters that find themselves in it – Livistros, Klitovon, Rodamne and the Witch. In the romances, in general, the road is always a peculiar and ambivalent space and, thus, liminal by its very nature. This might reflect the generally negative attitude of the Byzantines to travelling, for which see the contributions of L. Brubaker, 'The conquest of space' and M. E. Mullett, 'In peril on the sea: travel genres and the unexpected', in R. Macrides (ed), *Travel in the Byzantine World – Papers from the Thirty-fourth Spring Symposium of Byzantine Studies, Birmingham, April 2000* (Aldershot, 2002), pp. 235-258 and pp. 259-284 respectively. The road as a space will be discussed in more detail in Chapter 2.



Livistros' third dream occurs when he is still on the road, but after locating Rodamne's castle. Contrary to the previous two dreams, in this one Livistros is not 'transported' to an imaginary space, but rather he is visited by an imaginary being, Eros. Though the point of entry to the dream narrative is initially signaled with similar textual markers as in the previous cases, there is a significant difference in the use of the verb that describes the type of the dreamer's sight: 'I saw' (ἑθόρουν) instead of 'it appeared to me' (ἐφάνη με). This verb lends a greater tangibility to the figure of Eros and it also gives the impression that Livistros is experiencing a vision. This impression is enhanced by the fact that Eros 'wakes him up' inside the dream as well as by Livistros' disorientation when he actually wakes up in the middle of the night, looking anxiously around him to find the vanished Eros. However, the words used to characterize his experience clearly refer to a dream and not to a vision (907 ὄνειρον, 913 ὄνειροπλεξίαν).

Eros' visitation is brief and effective. Its purpose is to offer information, with which Eros confirms that Livistros has indeed reached his destination and that he, Eros, is about to go and shoot an arrow in Rodamne's heart, fulfilling his promise to Livistros. Even though the intensity of the dream – clearly articulated in the urgency of Eros' movements and words – initially upsets Livistros, its encouraging message has a positive effect on him and his companions to whom he recounts the dream: 'I stood up from within my tent, full of joy' (911 ἐκ τὴν τέντα μου πρόσχαρος ἐσηκώθην), 'they all said to me: 'Rejoice as of now, oh lord.' (914 καὶ ὅλοι: 'Χαίρου', μ' ἔλεγαν, 'τοπάρχα, ἀπετώρα').

Rodamne's dream, of which we are informed retrospectively, would be chronologically placed right after Livistros' third and last dream. We can infer this based on Eros' message: 'as of now I am leaving you to go and shoot the wondrous maiden for your desire' (903-904 τῶρα ἀπὸ ἐσὲν ὑπάγω | διὰ πόθον τὴν παράξενον τὸν σὸν νὰ τὴν δοξεύσω). Rodamne receives a message from Eros, ordering her to accept Livistros' love and submit to him. The visitation is concluded with Eros shooting an arrow into Rodamne's heart. She immediately wakes up terrified and calls for her confidant, the eunuch Vetanos.

Rodamne's dream is closely interlinked with Livistros' third dream not only in terms of content, but also in terms of dream type and structure. Both dreams can be characterized as visitations, a term that refers to an oneiric or oracular visit by a divine being who gives counsels or orders. A winged Eros – cupid in the case of Rodamne – rushes into the dreamers'

space (tent or sleeping chamber), delivers a vocal message and then vanishes. Below, the two passages are juxtaposed to demonstrate their affinity (892-908 and 1410-1427):

καὶ ἄκουσε πάλε, φίλε μου, τὸ τί ἔπλεξεν ἡ  
νύκτα  
καὶ πάλε τί με ἐφάνταζεν ὁ ἐρωτοποθοκράτωρ.  
*Ὀνειρον τρίτον Ἐρωτος Λιβίστρον πολυπόνου.*  
Ἔπεσα εἰς τὸ κρεβάτιν μου καὶ εὐθὺς  
ἀπεκοιμήθην  
**καὶ πάλιν ἐν ὄνειρῳ μου τὸν Ἐρωταν  
ἐθώρουν·  
ἐπέτετον καὶ ἔρχετον μετὰ πολλοῦ τοῦ  
θάρρους·  
καὶ ἅμα τὸ ἐμπεῖ με τὸ πτερόν δέρνει με εἰς τὸ  
κεφάλιν,**  
λέγει: 'Κοιμᾶσαι, Λιβίστρε;' καὶ εὐθὺς  
ἐξύπνησέ με.  
'Μηδὲν λυπῆσαι ἀποτουνῶν, μὴ θλίβεσαι', με  
λέγει·  
'ἔφθασες, εἶδες ἀπεδὰ τὸ κάστρον τῆς  
Ροδάμνης,  
καὶ ἀποτουνῶν ἐγνώριζε, **τώρα ἀπὸ ἐσέν ὑπάγω  
διὰ πόθον τὴν παράξενον τὸν σὸν νὰ τὴν  
δοξεύσω·**  
καὶ εὔξου με ἀπάρτι, Λιβίστρε, τίποτε μὴ  
λυπᾶσαι'.  
**Ἐβγαίνει ἀπὸ τὴν τέντα μου καὶ ἐχάθην ἀπὸ  
μέναν, ἐξύπνησα ἐκ τὸ ὄνειρον καὶ πάλιν  
ἀνεζήτουν  
μετὰ μεγάλης ταραχῆς νὰ εὔρω τὸν Ἐρωτὰ  
μου.**

now listen, my friend, what night weaved for  
me,  
and what again the Amorous Sovereign made  
me imagine.  
*The third dream about Eros of Livistros the  
deeply suffering.*  
I lied down on my bed, I immediately fell  
asleep,  
and again in my dream I saw Eros;  
he was flying, approaching with great audacity,  
and rushed into my tent with confidence.

Τὴν κόρην εἰς τὸν κοιτώναν τῆς ὄνειρον τὴν  
ἐφάνη·  
**ἦλθεν ὀκάτι πτερωτὸν παιδόπουλον εἰς αὐτήν,  
νὰ πέτεται εἰς τὸν οὐρανὸν καὶ ἀπὸ θυμοῦ νὰ  
δράμη  
νὰ ἔμπη εἰς τὸν κοιτώναν τῆς καὶ τοιαῦτα νὰ  
τὴν λέγη:**

*Τὴν κόρην ἐν ὄνειρου τῆς ὁ Ἐρως τῆς  
συντυχαίνει.*

Ἰβίστρος γῆς λατινικῆς, ρήγας τῆς γῆς  
Λιβάνδρου,  
δίχρονον τώρα περιπατεῖ διὰ πόθον ἰδικόν σου,  
κινδύνους εἶδε φοβεροὺς καὶ ἀνάγκας  
ὑπεστάθην·  
**καὶ ἀποτουνῶν παράλαβε τὸν πόθον τοῦ εἰς τὸν  
νοῦ σου,  
ἔπαρον τὴν ἀγάπην τοῦ, δουλώθησε εἰς ἐκείνον  
καὶ σὸν τράχηλον ἄκλιτον κλίνει εἰς τὸν ἔρωτάν  
τοῦ,  
ρίψε το τὸ κενόδοξον, ἄφες τὸ ἠπηρμένον·  
πολλὰ ἐπικράνην δι' ἐσέν, μὴ ἀντισταθῆς εἰς  
πρᾶγμαν.'**

Καὶ ἀφότου τὴν ἐσυνέτυχεν, εἰς τὸ  
ἀπομισσευτικὴν

**Τοξεύει τὴν ἀγέρωχον στοχὰ κατὰ καρδίαν.  
Καὶ ἀπὸ τοῦ φόβου ἐξύπνησε, φωνάζει με,  
λαλεῖ με:**

**'Βέτανε, φθάσε, κράτησε τὸν δῆμιον τοξότην,  
τὸν σφάκτην τῆς καρδίας μου, τὸν  
διχοτομητὴν μου.'**

A dream appeared to the maiden in her bed-  
chamber;  
some sort of winged child came to her,  
he was flying through the sky, angrily rushing  
to enter into her chamber, and saying these  
words to her:  
*Eros speaks to the maiden in her dream.*  
'Livistros of a Latin land, king of the land  
Livandros,

As he entered, he hit me on the head with his wing,  
saying: 'Are you asleep, Livistros?,' and immediately woke me up.  
'Do not be at all sad as of now, do not be grieved,' he tells me;  
'you have arrived, you have seen Rodamne's castle;  
know, then, that as of now I am leaving you to go and shoot the wondrous maiden for your desire.  
Bid me fare-well, Livistros—do not be sad at all.'  
He rushed out of my tent and vanished into thin air,  
I woke up from the dream and, again, I was looking  
—burdened by great distress—to find my sovereign Eros.

has been wandering two years now for the love of you:  
he experienced terrible dangers and bore many sufferings;  
as of now receive desire for him in your mind, accept his love, enslave yourself to him and bow your unbending neck to his passion. Cast away your haughtiness, leave aside your arrogance;  
I have been greatly grieved because of you—do not resist in this matter!'  
After he had spoken to her and while he was departing,  
he shot the proud maiden straight in the heart. She woke up in terror, called me and said:  
'Vetanos, come, restrain the killer bowman who slaughters my heart and splits it in two!'

These two dreams, which in a linear narrative would have been presented in immediate succession, are separated by about five hundred lines. After the conclusion of the third dream, Klitovon interrupts Livistros' narration to ask him about the interpretation of the three faces of Eros, a very powerful dream image that will be examined in detail in Chapter 3. Then the two companions get some rest and, on the next day, Livistros resumes his narration, which begins with a description of Silvercastle (Αργυρόκαστρον). Having acquired a familiarity with the castle and with the location of Rodamne's chamber, Livistros tries to find a way to approach her. This is accomplished with the help of one of his companions, who acquaints himself with Vetanos and the two of them mediate between the couple, delivering news, messages and letters. Rodamne's dream and its consequences (disturbance in the palace due to Rodamne's terrified reaction to the dream and later her acknowledgement of Livistros' presence) are revealed to Livistros through this mediating process that provides him with access to the private life of his beloved. Thus, the late appearance of the fourth dream in the narrative relates to the fact that the story is told from the point of view of Livistros. Being placed right after Livistros' first letter to Rodamne, a 'corrective act' which signals the conclusion of his

initiation as a lover,<sup>180</sup> it reassures him of Rodamne's interest in him and it encourages the beginning of a new process, that of courting, which is accomplished through the exchange of letters between the lovers and the singing of songs.<sup>181</sup>

Having discussed the structure of the four dream narratives, their interconnections, and their relationship with the actual world of the romance, let us now consider the function of this dream sequence within the overall narrative structure of *Livistros and Rodamne*. Firstly, the dream world of Eros provides the main erotic space of the romance, where the anonymous poet can freely develop his erotic vocabulary and imagery.<sup>182</sup> It is also the shared dream world of the protagonist couple, their first point of access to each other. Secondly, the dreams reveal events that will be realized in the actual world of the romance (the seer's prophecy). Lastly and most importantly, the dreams provide the main ritual space for Livistros' initiation. By witnessing the strange behaviour of the turtledove, Livistros enters, unwillingly, into a formative stage of his life, during which he is in need of guidance and instruction, initially provided by his Relative. His three dreams accelerate this process by forcing Livistros to embrace his new identity as a lover, while also promoting the narrative by causing Livistros to go on a quest.

## 2.2. The *Roman de la Rose*

In most of the surviving manuscripts, the allegorical dream romance of Guillaume de Lorris and Jean de Meun opens with a visual introduction to the dream.<sup>183</sup> The *incipit* illustrations

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<sup>180</sup> Agapitos, 'Rituals of Empire,' p. 405.

<sup>181</sup> See Appendix V for an overview of the letter and song exchange.

<sup>182</sup> Agapitos, *Narrative Structure*, p. 329.

<sup>183</sup> There are about 320 whole or fragmentary surviving manuscripts of the *Roman de la Rose*, of which at least 230 have miniatures or spaces intended for them. The miniatures of the surviving manuscripts of the *Roman de la Rose* have been extensively discussed in a variety of contexts, particularly see: J. V. Fleming, *The Roman de la Rose*; S. Lewis, 'Images of Opening', pp. 215-243; M. McMunn, 'Representations of the Erotic in Some Illustrated Manuscripts of the *Roman de la Rose*,' *Romance Languages Annual* 4 (1992), pp. 125-130; eadem, 'The Iconography of Dangier in the Illustrated Manuscripts of the *Roman de la Rose*,' *Romance Languages Annual* 5 (1994), pp. 86-91; eadem, 'Animal Imagery in the Text and Illustrations of the *Roman de la Rose*,' *Reinardus: Yearbook of the International Reynard Society* 9 (1996), pp. 87-108; A. Blamires and G.C. Holian, *The Romance of the Rose Illuminated: Manuscripts at the National Library of Wales, Aberystwyth* (Cardiff, 2002).

usually show the dreamer asleep in his bedroom along with the first scenes from his dream, which means a combination of some of the following: waking inside the dream, getting dressed, going out of his bedroom, finding the stream, listening to the birds, finding the enclosed garden. In some cases, the dreamer is depicted as having a rosebush emerging from his body or he is juxtaposed with characters from a later stage in his dream, usually Dangiers. These scenes are either assigned to different miniatures, usually in a four-compartment arrangement, or they are represented in one miniature encompassing both dreamer and his dream ‘within a spatial continuum’.<sup>184</sup> There are also cases when, instead of the dreamer of the *Rose* or in juxtaposition to him, another dreamer is depicted, namely, Scipio, who is mentioned in the preface.<sup>185</sup> Generally, the *incipit* miniatures represent not the theme of the poem, which is the art of love, but the dream frame in which this theme develops, thus signalling the genre of dream romance. After this visual introduction to the dream, the medieval reader is then presented with a preface, whose aim is to establish the allegorical value but also the truthfulness of the dream (1-30):

Maintes genz cuident qu'en **songe**  
 N'ait se fable non et **mençonge**.  
 Mait on puet tel songe **songier**  
 Qui ne sont mie **mençongier**,  
 Aint sont après bien aparant.  
 Si em puis traire a garant  
**Un auctor qui ot non Macrobes**,  
 Qui ne tint pas songes a lobes,  
 Ançoit escrit l'avision  
 Qui avint au roi Scipion.  
 Quiconques cuit ne qui que die  
 Qu'il est folece et musardie  
 De croire que songes aveigne,  
 Qui ce voudra, por fol m'en teigne,  
 Car androit moi ai ge creance  
 Que **songe sont senefiance**  
 Des biens au genz et des anuiz,  
 Que li plusor songent de nuiz  
**Maintes choses covertement**

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There are also two online resourses dedicated to the *Rose*'s illuminated manuscripts: <http://romandelarose.org> and <http://margot.uwaterloo.ca/ROMAN/index.html>.

<sup>184</sup> Blamires and Holian, *The Romance of the Rose Illuminated*, p. 31.

<sup>185</sup> The author's mistake of referring to Scipio as a king is also reproduced in these miniatures.

**Que l'en voit puis apertement.**

Au vuintieme an de mon aage,  
Ou point qu'amors prent le peage  
Des joenes genz, couchier m'aloie  
Une nuit si com je soloie,  
Et me dormoie mout forment.  
Si vi un songe en mon dormant  
Qui mout fu biaux et mout me plot.  
**Mes en ce songe onques riens n'ot**  
**Qui trestout avenue ne soit,**  
**Si com li songes devisoit.**

Some say that there is nothing in dreams but lies and fables; however, one may have dreams which are not in the least deceitful, but which later become clear. In support of this fact, **I can cite an author named Macrobius**, who did not consider that dreams deceived, but wrote of the vision that came to King Scipio. Whoever thinks or says that it is foolish or stupid to believe that a dream may come true, let him think me mad if he likes; for my part I am confident that a dream may signify the good and ill that may befall people, **for many people dream many things secretly, at night, which are later seen openly.**

In my twentieth year, at the time when Love claims his tribute from young men, I lay down one night, as usual, and fell fast asleep. As I slept, I had a most beautiful and pleasing dream, **but there was nothing in the dream that has not come true, exactly as the dream told it.**<sup>186</sup>

The reference to Macrobius contextualizes the word 'songe' by linking it to the *somnium*, the enigmatic dream, which conceals its truth under an allegorical veil.<sup>187</sup>

somnium proprie vocatur quod tegit figuris et velat ambagibus non nisi interpretatione intellegendam significationem rei quae demonstrator<sup>188</sup>

By an enigmatic dream we mean one that conceals with strange shapes and veils with ambiguity the true meaning of the information being offered, and requires an interpretation for its understanding.<sup>189</sup>

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<sup>186</sup> The English translation used is: F. Horgan (trans.), *Guillaume de Lorris and Jean de Meun. The Romance of the Rose* (Oxford, 1994).

<sup>187</sup> For the use of Macrobius as an authority in the prologue of the *Rose*, see A. M. Peden, 'Macrobius and Medieval Dream Literature', *Medium Aevum* 54 (1985); C. H. L. Bodenham, 'The Nature of the Dream in Late Medieval French Literature', *Medium Aevum* 54 (1985); S. C. Akbari, *Seeing through the Veil: Optical Theory and Medieval Allegory* (Toronto, 2004), pp. 49-51.

<sup>188</sup> Macrobius, *Comm.* 1. 3, 10.

<sup>189</sup> Trans. Stahl, p. 90.

The juxtaposition of ‘songe’ and ‘mençonge’ in the first four lines of the poem merits some attention in this respect. Even though the two words are not etymologically related, their pairing together in this emphatic way – the rhyme is repeated twice – suggests a significant opposition between two types of dreams: true and significant ones, whose hidden meaning becomes clear upon waking up, versus false and insignificant ones, which have no value. Therefore, we could associate the word ‘mençonge’ with the Macrobian *insomnium*:

hinc et insomnio nomen est non quia per somnum uidetur – hoc enim est huic generi commune cum ceteris – sed quia in ipso somnio tantum modo esse creditur dum uidetur, post somnium nullam sui utilitatem vel significationem relinquit.<sup>190</sup>

Thus, the name *insomnium* was given, not because such dreams occur ‘in sleep’ – in this respect nightmares are like other types – but because they are noteworthy only during their course and afterwards have no importance or meaning.<sup>191</sup>

The same association could be seen in Amour’s instructive speech to Amant in the middle of Guillaume’s poem, who describes the false dreams that lovers have, caused by sexual agitation (2420-2444):

Quant ce vendra qu’il sera nuiz,  
Lors avras plus de .m. anuiz:  
Tu te coucheras en ton lit,  
Ou tu n’avras point de deduit,  
Car quant tu cuideras dormir,  
Tu commenceras a fremir,  
A tressaillie, a demener;  
Sor coste t’estovra torner  
Et puis envers et puis adenz,  
Con home qui a mal es denz.  
Lors te vendra en remembrance  
Et la façon et la semblance  
A cui nule ne s’aparoille.  
Si te dirai fiere merveille:  
Tieus foiz sera qu’il t’iert avis  
Que tu avras cele au cler vis  
Entre tes braz trestoute nue,  
Aussint con s’el fust devenue  
Dou tout t’amie et ta compaigne.  
Lors feras chastiaus en Espagne

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<sup>190</sup> *Comm.* 1.3, 5.

<sup>191</sup> *Trans.* Stahl, p. 89.

Et avras joie de noiant,  
Tant con tu iras foloiant  
En la pensee delitable  
**Ou il n'a que mençonge et fable.**

When night falls, you will suffer more than a thousand torments. You will lie down in your bed but will have little joy, for when you think yourself about to fall asleep, you will begin to shake and toss and tremble with agitation; you will have to turn on your side, then on your back, then on your front, like a man with the toothache. Then you will remember her form and appearance, unequalled by any other woman, and I shall tell you something strange and marvellous: sometimes it will seem to you that you clasp the bright-faced girl quite naked in your arms, just as if she had become entirely your sweetheart and companion. Then you will build castles in Spain and rejoice without reason, as long as you are mad enough to entertain this delightful thought, **which is nothing but a lie and a delusion.**

Prior to Amour's speech, the narrator repeats the opening statements regarding the hidden truth of the dream, assuring readers that his dream is not a lie (2065-2074):

Qui dou songe a fin orra,  
Je vos di bien que il porra  
Des geus d'amors assez apenre,  
Por quoi il veille tant atendre  
Dou songe la senefiance  
Et la vos dirai sanz grievance;  
La verite qui est covert  
Vos en sera lors toute aperte,  
Quant espondre m'orroiz le **songe**,  
Car il n'i a mot de **mensonge**.

I can assure you that whoever hears the end of the dream will be able to learn a great deal about the games of Love, provided that he is willing to wait until I have begun to expound the significance of the dream. The truth, which is hidden, will be completely plain when you have heard me explain the dream, for it contains no lies.

Ironically, the poet's statements about the prophetic value and significance of the dream (28-30, 2071-2074) are contradicted by the dream itself. Guillaume's open-ended poem never reveals how the dream supposedly came true, since his dreamer never wakes up, and Amour



never explains the dream.<sup>192</sup> The hidden truth, if there is one, becomes an enigma to be unveiled by the reader.

Jean's continuation completely subverts the significance of the dream and of its allegory. Through the voices of his allegorical characters, such as Faux Semblant and Nature, Jean de Meun implies that the dream is actually an *insomnium*, a deceptive mirror, a lie.<sup>193</sup> For example, Nature, in her discourse on dreams, only describes the *insomnia*, in which category she also includes Scipio's dream and also visions that mislead people with their 'reality' (*RR* 18308-18314):

Tant en vueill dire toutevois  
Que maint en sont si deceü  
Que de leur liz se sont meü  
Et se chaucent neis et vestment  
Et de tout leur hernois s'aprestent  
Si com li sen commun sommeillent  
Et tui li particulier veillent...

At any rate, I would simply like to say that many people are so deceived that they have got out of bed and even put on their clothes and shoes and prepared all their gear while their common sense slept and their particular senses were all awake.

This description resembles the beginning of the narrator's dream, when he dreams that he awakes, gets dressed and leaves his bedroom. Thus, through the voice of Nature, Jean de Meun seems to invalidate the truth and significance of the dream, which is now considered an *insomnium*.

The double authorship of the poem is one of the thorniest issues preoccupying *Rose* scholarship. Guillaume de Lorris' part, written between 1225 and 1230, comprises the first 4056 lines of the poem ending abruptly, without the story coming to a conclusion. The seemingly unfinished narrative was later continued by Jean de Meun who provides a lengthy narrative of about 17620 lines. The continuation dates between 1269 and 1278.<sup>194</sup> The fact that

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<sup>192</sup> See also: N. D. Gynn, 'Le Roman de la Rose', in S. Gaunt and S. Kay (eds), *The Cambridge Companion to Medieval French Literature* (Cambridge, 2008), pp. 48-53; A. Cullhed, 'Du roman au miroir: Jean de Meun et la fiction littéraire', in O. Ferm, P. Förmegård and H. Engel (eds.), *Regards sur la France du Moyen Âge. Mélanges offerts à Gunnar Engwall à l'occasion de son départ à la retraite* (Stockholm, 2009), pp. 186-190.

<sup>193</sup> See also Akbari, *Seeing through the Veil*, p. 96; Cullhed, 'Du roman au miroir', pp. 186, 191.

<sup>194</sup> See Strubel's 'Introduction' in *RR* Strubel, pp. 5-7.

all that we know about Guillaume (his name, his poem's date of composition, the reasons for not finishing the poem) derives from Jean's account within the narrative, creates several problems that have preoccupied *Rose* scholars throughout the years. What is important to keep in mind, though, is that from the late 13th century onwards the poem was generally received and read in its expanded form with Jean's continuation. Moreover, the miniaturists of most of the surviving illuminated manuscripts of the *Rose* illustrate the work as if it was a unified poem. Given that this study will also examine the inter-textual relationships between *Le Roman de la Rose* and a later work, *Hypnerotomachia Poliphili*, it would be appropriate to consider it not only as two inherently different parts but also in its entirety – that is, Guillaume's poem incorporated within Jean's continuation of it, with the implication that Guillaume's part acquires new meaning and, essentially, a new text is created.<sup>195</sup> However, because the dreamer's initiation in love is more or less completed in Guillaume de Lorris' part, the present study will give greater emphasis on Guillaume's *Rose*, referring to Jean's continuation only when its inclusion becomes necessary for the better understanding of the reception of the work. In this chapter, the double authorship of the *Rose* will be taken into account in regards to the implications it has for the dream frame and for the dreamer's identity.

### 2.2.1. Enclosure vs. Penetration

Apart from the main encased dream narrative, the narrative structure of the *Roman de la Rose* does not develop through a series of encased narratives or through the interchange of actual and imaginary worlds as is the case with *Livistros and Rodamne* and with Book II of the *Hypnerotomachia Poliphili*. After a short preface, the first-person narrator introduces his dream, where the plot unfolds in a single narrative and spatio-temporal level. There are, however, a series of rhetorical discourses, offered to the dreamer by various inhabitants of the dreamworld to instruct and advice him and at the same time to inform the allegorical meaning of the dream. This type of discourses – often characterized as 'digressions', because they interrupt the plot for long intervals – is a dominant trait in Jean de Meun's continuation of the

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<sup>195</sup> For an interesting approach to the *Rose*'s double authorship issue that considers such implications, see: A. Leupin, 'The *Roman de la Rose* as a Möbius Strip (On Interpretation)', in V. Greene (ed.), *The Medieval Author in Medieval French Literature* (New York, 2006), pp. 61-75.

poem. Guillaume de Lorris' poem, which is shorter in length, is quicker in pace, since by the end of it the dreamer has already completed his initiation in love and is meditating on ways to conquer his object of desire, which remains distant and unattainable. The conquest of the rose is the main event in the continuation of Jean de Meun, who expands the narrative by inserting lengthy speeches, with which he subverts his predecessor's work recontextualizing the dream and its significance.

Regarding the *modus dicendi* of the dream narrative, there is a series of visual (in the cases of illuminated manuscripts of the *Rose*) and textual markers, contained in the first 45 lines of the poem, that introduce the reader to the dream: (a) the incipit miniatures (wherever they are present), (b) a commentary on the truthfulness of dreams along with a reference to Macrobius, contextualizing this particular dream (1-20), (c) a description of the time when the twenty-year-old dreamer-narrator fell asleep (20-25), (d) a comment on the pleasantness and truthfulness of the dream that is to follow (26-30), (e) a statement of the narrator's purpose to recount the dream in verse both to delight the audience and to obey the command of Love (31-33), (f) the choice of a title for the dream (34-38) along with (g) a comment on the novelty of its subject matter (39) and an invocation to God requesting for his poem to be well received by the lady (*cele*) to whom it is dedicated (40-41), followed by the praising of the said lady and her identification with the Rose (42-44), and, finally, (h) the introduction to the dream realm (45-52) by describing its season (May) while also placing it chronologically in the narrator's past (46 *Il a ja bien .v. anz ou mais* – 'five years ago or more'), thus revealing his approximate age at the time of narrating (about 25 years old).

In considering the language and imagery of the poem, as well as the ways in which the dreamer progresses in his dream journey, it becomes evident that the overarching pattern that envelops the narrative is a constant interchange of enclosures and penetrations.<sup>196</sup> The first enclosure is the entire romance as a work of fiction containing the art of love and we are penetrating it by the act of reading and analyzing it (*RR* 37-38):

Ce est li romanz de la rose,

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<sup>196</sup> A similar view is held by Akbari, *Seeing through the Veil*, pp. 48-55, 76 and Blamires and Holian, *The Romance of the Rose Illuminated*, p. 80. For a discussion regarding images of enclosure, penetration and opening, see the article by Lewis, 'Images of Opening'.

Ou l'art d'amours est toute enclose.

It is the romance of the rose,  
In which the whole art of love is enclosed.<sup>197</sup>

Since the entire romance is comprised by the dream narrative, with the exception of the first 45 lines of the preface, this first enclosure also refers to the dream as an encased narrative but also as a space limited to the imagination of the dreamer, who penetrates it by the act of sleeping.

In the course of the dream, more barriers and enclosures are presented in front of the dreamer or are constructed because of his actions: the enclosed garden of Deduit, the rose garden enclosed by a hedge, the fortress of Jalousie, Bel Accueil's tower prison. Moreover, the company of Deduit could be seen as a type of social enclosure, a group into which one must be invited to be admitted. Interestingly, some miniatures depict Deduit's *carole* dancing in a circle, while Amant is being admitted and incorporated in their company.<sup>198</sup> Among Deduit's companions is Amour, the god of love, who is clothed in an almost indescribable robe, decorated with every imaginable flower of every possible color, as well as with patterns of birds and beasts (878-898). This description of Amour's garment presents him as a concentrated version of the garden itself.<sup>199</sup> In other words, Amour encloses the concept of the garden and is himself enclosed by the garden. Therefore, the concept of love that Amour personifies is equated with the garden. In addition, the mirror-like fountain of Narcissus with its crystals constitutes another type of enclosure relating to vision – it encloses an image of the entire garden and all that it contains. Considering the association of Amour with the garden, the mirrored image of the garden, in which Amour/love is enclosed, becomes an emblem of the romance, and in extent, of fiction.

Each enclosure is accompanied by an act of penetration. These penetrations also signal the liminal points of the dreamer's initiation. The dreamer enters the enclosed garden of Deduit

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<sup>197</sup> Trans. Horgan, p. 3 with minor alterations.

<sup>198</sup> One such example can be found in Aberystwyth, NLW MS 5017D, fol. 6v (c. 1330-50). See Blamires and Holian, *The Romance of the Rose Illuminated*, Plate 32.

<sup>199</sup> Huot, *Dreams of Lovers and Lies of Poets*, p. 17. For a different interpretation of the robe as indicative of the individual's life force and potential for love, see: S. Grace-Heller, *Robing Romance: Fashion and Literature in Thirteenth-Century France and Occitania (with Particular Regard to the Roman de la Rose, Flamenca and Jehan et Blonde)* (PhD, University of Minnesota, 2000), p. 190; eadem, 'Light as Glamour: The Luminescent Ideal of Beauty in the Roman de la Rose', *Speculum* 76 (2001), p. 947.

with the help of Oiseuse, he is then admitted to the *carole* by Cortoisie and, after spending some time with the group, separates himself from them to penetrate deeper into the garden. By looking into the fountain of Narcissus, he performs an act of visual penetration, which leads to his own penetration by Amour's arrows. The fact that the first arrow enters through his eye and penetrates his heart is linked with the dreamer's enamourment with the rose, which he sees through the fountain's mirror. The episode at the fountain of Narcissus is central in Guillaume's poem and signals a significant alteration in the identity of the dreamer. By being entrapped by Amour and by swearing allegiance to him, he now becomes Amant, the lover.

Later on, in trying to penetrate the enclosed rose-garden, Amant provokes Jalousie and her allies, who construct a wall to enclose the rose and a tower to imprison Bel Accueil. Guillaume's poem ends with the dreamer despairing about this development, fearing he will never have access to the rose and Bel Accueil again. The dream never concludes, becoming a dead end for Amant, who is trapped inside it (RR 4050-4056):

Ha! bel accueil, je sai de voir  
Qu'il vos traient a lor Cordele,  
Et espoir que si ont il fait.  
Je ne sai or comment it vait,  
Mes durement sui esmaiez  
Que entroblié ne m'aiez.  
Si en ai duel et disconfort:  
James n'iert riens qui me confort  
Se je per vostre bienvoillance,  
Que je n'ai mes aillors fiance.

Ah, Fair Welcome, I know for certain that they long to deceive you, and have perhaps already done so. I do not know how things are going, but I am dreadfully afraid that you might have forgotten me, and so I am in pain and distress. Nothing will ever bring me comfort if I lose your favour, for I have no confidence in anyone else.

Guillaume's ending has led to rigorous debates as to whether his poem is indeed unfinished or whether his un-ending is a deliberate choice to show the impossibility of his love, which is often interpreted as narcissistic or homoerotic.<sup>200</sup> Jean de Meun takes up from where

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<sup>200</sup> Various scholars have pointed out the homoerotic undertones of the relationship between Amant and Bel Accueil, indicatively see: Michel Zink, 'Bel-Accueil le Travesti du "Roman de la Rose" de Guillaume de Lorris et Jean de Meun à "Lucidor" de Hugo von Hofmannsthal', *Littérature* 47 (1982), p. 38; S. Gaunt, 'Bel Accueil and the Improper Allegory of the *Romance of the Rose*', *New Medieval Literatures* 2 (1998), pp. 65-93; M.

Guillaume stopped, continuing and concluding the story, claiming that the poem was interrupted because of his predecessor's death.<sup>201</sup> In a way, Jean's continuation encloses and, in so doing, redefines Guillaume's poem and its allegorical significance.<sup>202</sup> In order to legitimize his continuation, Jean has Amour give an inciting speech to his army before advancing on the castle of Jalousie, where the god of love foretells the writing of the romance by the two poets (10530-10608):

Veze ci Guillaume de Lorriz  
Cui jalousie sa contraire  
Fait tant d'angoisse et de duel traire  
Qu'il est en perill de morir,  
Se he ne pens del secourir.  
[...]  
Et plus encor me doit server,  
Car pour ma grace desservir,  
Doit il commencer le rommant  
Ou seront mis tuit mi commant;  
Et jusques la le fournira  
**Ou il a bel acueill dira**  
**Qui languist ore en la prison**  
**Par douleur et par mesprison:**  
'Mout sui durement esmaiez  
Que entroublie ne m'aiez,  
Si en ai duel et desconfort;  
Jamais n'iert riens qui me confort  
Se je per vostre bienvoillance,  
Car je n'ai mais ailleurs fiance.'  
Ci se reposera Guillaumes  
Li cui tombiaus soit plains de baumes,

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Raskolnikov, 'Between Men, Mourning: Authorship, Love, and the Gift in the *Roman de la Rose*', *GLQ: A Journal of Lesbian and Gay Studies* 10:1 (2003). For a decidedly homoerotic reading of the poem, see: E. L. Friedrich, 'What Rose Is Not a Rose', in K. J. Taylor (ed.), *Gender Transgressions: Crossing the Normative Barrier in Old French Literature* (New York, 1998); eadem, *Oiseuse: An introduction to a homoerotic reading of Guillaume de Lorriz's "Romans de la rose"* (PhD, University of North Carolina at Chapel Hill, 1999).

<sup>201</sup> The exit from the dream in Jean's continuation is short and rather abrupt (21782-21783 *C'est ainsi que j'eus la rose vermeille.* | *Alors il fit jour et je me revellai.* – 'And so I won my bright red rose. Then it was day and I awoke'). Having conquered the rose, the dreamer's desire is quenched and, consequently, without desire there is no further purpose for the dream, thus he wakes up.

<sup>202</sup> Akbari argues that each author presents us with a different form of allegory. Guillaume's poem is a structural allegory, whose key is the pivotal episode at the fountain of Narcissus, while Jean's continuation is a horizontal allegory, which 'nullifies the significance of the fountain of Narcissus' (*Seeing through the Veil*, pp. 45-113, especially 94-69).

D'encens, de mire et d'aloé,  
 Tant m'a servi, tant m'a loé.  
 Puis vendra Jehans Chopinel,  
 Au cue jolif, au cors isnel,  
 Qui naistra sur Laire a Meun,  
 Qui a saoul et a geun  
 Me servira toute sa vie  
 [...]

Cist avra le rommant si chier  
 Qu'il le vorra tout parfenir  
 Se tans et lieus l'en puet venir.  
 Car quant Guillaumes cessera,  
 Jehans le continuera  
 Après sa mort, que je ne mente,  
 Anz trespases plus de .xl.  
**Et dira, pour la mescheance,**  
**Pour paour de desesperance**  
**Qu'il n'ait de bel acueill perdue**  
**La bienvoillance avant eüe:**  
 'Et si l'ai je perdue, espoir,  
 A poi que je ne desespoir!',  
 Et toutes les autres paroles  
 Queles qu'elles soient, sages ou foles,  
 Jusqu'a tant qu'il avra cueillie  
 Sor la branche vert et fueillie,  
 La tres belle rose vermeille,  
 Et qu'il soit jours et qu'il s'esveille.  
 Puis voudra si la chose espondre  
 Que riens ne s'i porra repondre.

Here is Guillaume de Lorris, whose enemy, Jealousy, causes him such grief and torment that he is in danger of dying if I do not see about saving him. [...] And he must serve me still further, for in order to deserve my favour, he must begin the romance that will contain all my commandments, and he will continue it to the point where he will say to Fair Welcome, now languishing unjustly and sorrowfully in prison: 'I am dreadfully afraid lest you have forgotten me and so I am in pain and distress. Nothing will ever bring me comfort if I lose your favour, for I have no confidence in anyone else.' Here Guillaume will rest. May his tomb be filled with balm and incense, myrrh and aloes, for he has served and praised me well.

Then will come Jean Chopinel, gay in heart and alert in body, who will be born in Meung-sur-Loine and will serve me, feasting and fasting, his whole life long, without avarice or envy. [...]. This romance will be so dear to him that he will want to complete it, if he has sufficient time and opportunity, for where Guillaume stops, Jean will continue, more than forty years after his death, and that is no lie. Full of fear and

despair lest, as a result of the misfortune I have described, he should have lost the goodwill of Fair Welcome that he had had before, he will say: ‘And perhaps I have lost it; I am on the brink of despair’ and all the other words, whatever they are, wise or foolish, until he has plucked the fair red rose from the green and leafy branch, and it is daylight and he awakes. Then he will explain the story in such a way that nothing remains hidden.

Thus, Amour becomes an agent of fiction. According to his speech, the purpose of the dream is to educate the dreamer – whose identity now merges with Guillaume de Lorris – in the art of love so that he will disseminate this information by writing it down in the form of a dream romance, which will serve as a handbook for other lovers. Amour renames the work as the ‘Mirror of Lovers’ (10655 *Le miroer aus amouereus*). Furthermore, Amour assumes responsibility not only for initiating Guillaume in the mysteries of love but also for transferring that knowledge to Jean to be able to continue the work (10614-10620):

Si rest la chose si pesanz  
Que certes quant il sera nez,  
Se je n’i vieng touz empanez  
Pour lire li vostre sentence,  
Si tost comme il istra d’enfance,  
Ce vous or jurer et plevir  
Qu’il n’en porroit jamais chevir.

And yet the thing remains so serious that unless, when he is born, I take my wings and fly to read him your thoughts the moment he emerges from childhood, I dare swear and pledge that he could never finish it.

Amour’s speech and the identification of the dreamer with Guillaume de Lorris generates some questions regarding the dreamer’s subjectivity and how it alters in the transition from one poet to the other. In Guillaume’s *Rose*, the ‘I’ of the dream is rather fluid. The dreamer remains anonymous defined only as Amant, a name that refers to his capacity as a lover within the dream. The various personifications appearing in the dream could be seen as aspects of the dreaming self, particularly in the second half of Guillaume’s poem, after the dreamer embraces his new identity as lover.<sup>203</sup> Moreover, what happens in the dream is strictly seen from the dreamer’s perspective; the dream is a mirror of his mind.

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<sup>203</sup> Akbari argues that the ‘multiplication of the self’ is closely linked with the refracted vision produced when the dreamer looks into the crystals in the fountain of Narcissus (*Seeing through the Veil*, 66, 67-77).



In Jean's continuation, the cohesiveness of the dreaming 'I' collapses and the dream expands beyond the dreamer's immediate perception, encompassing multiple subjectivities and events happening outside his perspective, like the episode at Nature's forge. Personifications such as Faux Semblant, Nature, Genius, and La Vieille do not correspond to aspects of the dreaming self, but rather represent different perspectives on the themes that Jean wants to explore. The dreamer is now identified as Guillaume de Lorris but, at the same time, he is also Jean de Meun, who uses the same narrating voice to continue the dream romance. This confusion is evident in Amour's speech cited above, where the pronoun 'il' at times refers to Guillaume and at times to Jean, but always signifies the dreamer as well (see text in bold).

Apart from the fact that the dreamer's initiation in the art of love takes place solely in Guillaume's *Rose* – Amant has sworn allegiance to Amour, identified his object of desire and started the courting process – the disruption of the dreamer's subjectivity in Jean's continuation constitutes a further reason for focusing mainly on Guillaume's part in the present study, whose aim is the examination of the initiation processes and of the associated rituals in the selected dream narratives.

### 2.3. The *Hypnerotomachia Poliphili*

*Hypnerotomachia Poliphili* is a complex, multilayered story that presents its readers with many challenges, starting with the book's enigmatic title:

HYPNEROTOMACHIA POLIPHILI, UBI HU-  
MANA OMNIA NON NISI SOMNIUM  
ESSE DOCET. ATQUE OBITER  
PLURIMA SCITU SANE  
QUAM DIGNA COM-  
MEMORAT.

The *Hypnerotomachia* of Poliphilo, in which it is shown that **all human things are but a dream**, and many other things worthy of knowledge and memory.<sup>204</sup>

Simplistic in its design, consisting of only two sentences in capital letters and formed as an upside-down pyramid, the title page informs us that this is the story of Poliphilo's

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<sup>204</sup> Unless otherwise stated, all translated passage of the *Hypnerotomachia* are from *HP* Godwin.

*hypnerotomachia*, which is an invented term compounded out of three Greek words: ὕπνος (sleep), ἔρως (love) and μάχη (battle), generally translated in English as the ‘strife for love in a dream’.<sup>205</sup> Thus, the word *hypnerotomachia* is a reference both to the dream narrative and to its theme – an erotic quest. The statement that follows is rather puzzling, for what does *humana omnia* refer to? Could it be a reference to human emotions or to the artefacts of human culture? Could it actually refer to the totality of the human world, in which case the implication would be that reality is nothing but a dream? Even so, Poliphilo’s dream is not to be dismissed as insignificant, since it contains, as the last sentence reveals, many things worthy of commemoration. The contradictory message of the title page shows us that the anonymous author of the *Hypnerotomachia* deliberately blurs the boundaries between real and imaginary, significant and insignificant, provoking the readers’ curiosity and imagination. The ambiguity and inventive language of the title anticipate the nature of the entire book.

Before turning our attention to the dream of Poliphilo, it is necessary to examine the information contained in the paratextual elements of the book, namely, the various dedications and poems that accompany the 1499 Aldine edition of the *Hypnerotomachia*.<sup>206</sup> These paratexts include a dedication in Latin of Leonardo Crasso of Verona to the Duke of Urbino, Guido, a laudatory poem in Latin by Giovanni Battista Scita to Leonardo Crasso who funded the book, an anonymous elegy, also in Latin, to the reader, a synopsis of the *Hypnerotomachia* in the vernacular in both verse (*terza rima*) and prose forms, and a Latin epigram to the Muses by Andrea Marone of Brescia, which hints at the enigma of the anonymous author of the book.<sup>207</sup> Through all of these texts, several things are repeatedly emphasized about Poliphilo’s dream romance, namely, the novelty of its language, the divine source of the dream, its erotic theme, and the characterization of the work as a ‘cornucopia’.

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<sup>205</sup> This English translation originates from the 1592 English edition of the *Hypnerotomachia*, which was re-edited in 1890 by Andrew Lang.

<sup>206</sup> For the term ‘paratext’ and its functions, see: G. Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Claude Doubinsky (Lincoln, 1997), p. 3; G. Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge, 1997).

<sup>207</sup> A copy of the book held in the Staatsbibliothek in Berlin also contains an epistle and a poem in ottava rima by Matteo Visconti. See: E. Refini, ‘Leggere vedendo, vedere leggendo. Osservazioni su testo iconico e verbale nella struttura della *Hypnerotomachia Poliphili*,’ *Italianistica*, 38(2) (2009), pp. 141-164, p. 145, fn.1; G. Agamben, *The End of the Poem*, trans. Daniel Heller-Roazen. (Stanford, 1999), p. 45.

Leonardo Crasso, in his dedication to the Duke of Urbino, presents the book not only as a source of entertainment but also as a source of deep learning (1v).<sup>208</sup>

... sic tu ad studia, et multiplicem doctrinam tuam socio saepe uteris. Tanta est enim in eo non modo scientia, sed copia, ut cum hunc videris, non magis omnes veterum libros, quam naturae ipsius occultas res vidisse videaris.

... you may often use it as a companion to your studies and varied learning. For it contains not only knowledge, but also abundance, since, as you will see, [it contains] more secrets of nature than you yourself would have had thought of having seen in all the books of the ancient.<sup>209</sup>

An overview of the knowledge contained within the dream is provided by two poems and a prose text of an anonymous writer addressed to the reader. The three paratexts summarize the story – or rather advertise it – aptly characterizing it as a ‘cornucopia,’ a horn of plenty (2v, 4r).<sup>210</sup>

Accipe quod cornucopia larga dedit.

Receive what this plentiful cornucopia has offered.

Diverse cose son in sto tractato  
che referir me grava, ma tu accetta  
l’opra che’l Cornucopia ne ha mandato  
quella emendando se la fia incoretta.

Various things stand in this treatise  
which it would tire me to relate; but you, do accept  
the work which Cornucopia has sent to us,

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<sup>208</sup> Though the text is quoted from the critical edition (*HP P&C*), the pagination references are in accordance to the 1499 edition, which are also noted in Godwin’s translation. Because the *Hypnerotomachia* was not paginated, pages are referred to by signature (a–y) and leaf number (1r–8v); thus, a1r, a2r, a3r, a4r correspond to pages 1, 3, 5, 7 and so on.

<sup>209</sup> Trans. *HP* Godwin, p. 2 with some alterations. Here, I would like to thank Mr. Ian White for providing me with a copy of his own English translation (still in preparation) as well as for his valuable feedback and suggestions for amending several points in Godwin’s translation of several passages quoted from the *Hypnerotomachia* in this thesis.

<sup>210</sup> In Greek mythology, the cornucopia or Horn of Amaltheia, is associated with the god Zeus (Jupiter), whom the goat Amaltheia nurtured and preserved. Interestingly, Jupiter is often invoked by Poliphilo, especially when he is in trouble.

emending it, should it be incorrect.<sup>211</sup>

Cornucopia, as an object, is also featured in four woodcuts as an attribute of the gods Jupiter, Ceres, Bacchus, and of the Roman goddess Pomona, serving as a symbol of abundance and fertility, while its shape closely resembles the shape of Polia's burning torch, a symbol of desire, which she is holding in all of her visual representations up to her marriage to Poliphilo in the temple of Venus Physioza. Moreover, the cornucopia could also be interpreted as a symbol of the union of male and female principles: as a horn it is phallic, as a hollow receptacle it is feminine. Because of its multiple meanings as well as its use to signify the vast amounts of knowledge that the book offers, I would argue that the cornucopia, as an image and as a concept, becomes an emblem of the dream of Poliphilo.

Apart from the wealth of information that it offers, the dream is also praised for its novelty. Leonardo Crasso refers to it as the 'novel and admirable work of Poliphilo' (1v *novum quoddam et admirandum Poliphili opus*), while the anonymous poet commends its 'novel language and novel discourse' (2r *nova lingua novusque sermo*) and refers to the first volume as 'the novel dreams of divinely-inspired Poliphilo' (2v *nova divini somnia Poliphili*).<sup>212</sup> The originality and singularity of the *Hypnerotomachia*, however, is not based on the invention of entirely new things but on the combination and reinvention of existing things. For example, the different elements that comprise the great pyramid described in the first chapters of the book are mainly drawn from the ancient Egyptian and classical architectural tradition. However, their combination in one single edifice generates something new that fascinates but also bewilders Poliphilo.

The language of the *Hypnerotomachia* is another example of this process of recombination and reinvention and – like the pyramid – it fascinates but, at the same time, puzzles the reader. Crasso, in his dedication, prepares the reader for the difficulty in understanding the language of the text, explaining the purpose of such an obstacle (1r):

Res una in eo miranda est, quod cum nostrati lingua loquatur, non minus ad eum  
cognoscendum opus sit graeca et romana, quam tusca et vernacula. Cogitavit enim vir

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<sup>211</sup> Trans. *HP* Godwin, p. 8 with some alterations.

<sup>212</sup> Giorgio Agamben pinpoints another example from the poem of Matteo Visconti, added to a copy of the book in the Berlin Staatsbibliothek: Visconti refers to the 'invention of a new and almost divine speech' (*novum pepemodumque divinum eloquium nactus*). Agamben, *End of the Poem*, 45.

sapientissimus, si ita loqueretur, unam esse viam, et rationem, qua nullus, quin aliquid disceret veniam negligentiae suae praetendere posset, sed tamen ita se temperavit, ut nisi, qui doctissimus foret in doctrinae suae sacrarium penetrare non posset, qui vero non doctus accederet non desperaret tamen.

One thing is remarkable about it: that although it speaks our tongue, in order to understand it one needs Greek and Latin no less than Tuscan and the vernacular. The wise author thought that speaking thus would be the one way to prevent anyone lacking in forbearance from accusing him of negligence. But he also arranged it such that none but the most learned should be able to penetrate the inner sanctum of his teaching; yet he who approaches it with less learning should not despair.

Thus, *Hypnerotomachia*'s complex language is presented as the author's method for concealing the secrets of his teachings, which can only be unlocked by educated readers. The interaction of the reader with Poliphilo's language has been studied by Agamben, who states that 'the effect of estrangement that its language produces so disorients the reader that he literally does not know what language he is reading – whether it is Latin, the vernacular, or a third idiom'.<sup>213</sup> The phrase 'third idiom' is quite appropriate to describe the language of the text. It is a mixed language that combines Latin and Greek roots with Italian endings in order to create a new vocabulary.<sup>214</sup> Interestingly, the language of the *Hypnerotomachia* has been associated with the figure of Polia.<sup>215</sup> Through this association, Poliphilo's quest for Polia becomes a quest for an ideal language. However, it is a language that is neither dead nor living, neither Latin nor Italian, but 'a dreamt language', an impossible language, much like the impossible love of Poliphilo for dead Polia.<sup>216</sup> Building on these ideas, I would argue that the language of Poliphilo – like his dream – could be defined as liminal, existing solely within the

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<sup>213</sup> Agamben, *End of the Poem*, p. 44.

<sup>214</sup> April Oettinger characterized it as a 'pseudo-classicizing vernacular' that 'mirrored the concurrent tradition of macaronic poetry' and that functioned as a humanist game, a 'creative process of making meaning' (A. Oettinger, 'The *Hypnerotomachia Poliphili*: Art and Play in a Renaissance Romance', *Word & Image* 27.1 (2011), pp. 16, 18 and 29).

<sup>215</sup> Oettinger views Polia as 'a metaphor for creativity', as the ideal image that Poliphilo aspired to create through the medium of his playful language (Oettinger, 'The *Hypnerotomachia Poliphili*: art and play', p. 29-30). Agamben argues that Polia is a symbol of Latin, the old dead language that is reanimated, reinvented, by the one who loves that old language, Poliphilo; *Hypnerotomachia* becomes thus a story about language (Agamben, *End of the Poem*, p. 47-50).

<sup>216</sup> Agamben, *End of the Poem*, p. 60: 'a dreamt language, the dream of an unknown and absolutely novel language whose existence lies in its textual reality alone.' For the alienating effect of *Hypnerotomachia*'s dream language and also for the idea of language as play, see also: R. Trippe, *The Hypnerotomachia Poliphili and the image of Italian Humanism* (Ph.D. The John Hopkins University, 2004), pp. 107-124, esp. 119-120.

boundaries of fiction and constantly transforming along with the shifting dream spaces that Poliphilo traverses.

Giovanni Battista Scita, in his laudatory poem to Crasso, presents Poliphilo as the parent of the book who gave it life (2r *Vitam Poliphilus dedit*). However, in the two anonymous poems that follow, the dreams are also attributed to an external divine source (2r, 3v):

Candide Poliphilum narrantem somnia lector,  
Auscultes, **summo somnia missa Polo.**

Gentle Reader, hear Poliphilo tell of his dreams,  
**Dreams sent by the highest heaven.**

Terso lector adunque ascolta ascolta  
gli somnii di Poliphilo narrante  
**dal ciel demissi** cum dolceza molta.

Then listen, gentle reader, and listen again  
to the dreams told by Poliphilo,  
**sent from heaven** with much grace.<sup>217</sup>

Even though Poliphilo's dream is introduced as the result of an intense psychological conflict, there are hints within the dream narrative of the interference of a divine agency, particularly in those moments when Poliphilo is in need of protection – in the dark forest and in the dark labyrinth. Poliphilo's divine protector is Jupiter, but the dominant gods of Poliphilo's dream world, who are also the perpetrators of the dreams and visions in the second book of the *Hypnerotomachia*, are Cupid and Venus, the gods of love. In the following subsections, I will examine the dream, its source, its *modus dicendi*, and its structure, as well as the connection between the first and second book of the *Hypnerotomachia*.

### 2.3.1. Between life and death

Any consideration of the *Hypnerotomachia Poliphili* should take into account the centrality of conflict and contradiction in the romance – the title of the book provides the first key for understanding this: this is a story of a lover's inner emotional battle being externalized in the

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<sup>217</sup> Trans. *HP* Godwin, p. 6 with minor alterations.

liminal world of a dream. Gilles Polizzi has already pointed out that the battle originates in a psychological conflict, a *psychomachia*, which takes ‘physical’ shape in the landscape of the dream as a *physiomachia*, a battle of the elements.<sup>218</sup> As a first-person narrator, Poliphilo describes his inner psychological conflict, which prevents him from sleeping (a2v):

et cum quale protectione **da inusitati et crebri congressi assediata, et circumvenuta da hostile pugna**, la fluctuante anima possi tanto inerme resistere, essendo praecipue intestina la seditiosa pugna, et assiduamente irretita di solliciti, instabili et novi pensieri. De cusì facto et tale misero stato, havendome per longo tracto amaramente doluto, et già fessi gli vaghi spiriti de pensare inutilmente, et pabulato **d’uno fallace et fincto piacere** ma dritamente et sencia fallo d’uno non mortale, ma più praesto divo obiecto di Polia, la cui veneranda Idea in me profondamente impressa, et più intimamente insculpta occupatrice vive.

What protection can the unquiet soul have when it is unarmed, yet **assailed with many a surprise attack and surrounded by hostile forces**, especially when the battle takes place within it, and it is hampered by novel, unstable and insistent thoughts? I bewailed long and bitterly this miserable state of mine; my unsettled spirits were already weary of futile thought, foddered on a pleasure that was false and fallacious, but pleasure in an object of right judgement without mistake, an object not mortal but rather divine, in Polia, the Idea of whom, to venerate, deeply imprinted and intimately graven within me, lives in occupation.<sup>219</sup>

The source of his weariness is the loss of his beloved Polia, whose memory resurfaces time and again in his dream whenever he encounters marvellous buildings of excellent craftsmanship or when he faces life-threatening situations. The above description of his emotional troubles (the ‘hostile forces’), while awake, prefigures the dangers in the dream: the dark forest, the wolf, the dragon, and the labyrinth.

As a parenthetical remark, I would like to point out that, even though the interpretation of the invented word *hypnerotomachia* as an inner emotional battle is legitimate being confirmed in the text itself, the same word could also be understood in other ways acquiring additional meanings. First of all, the first component of the word, the element of sleep (*hypnos*) hides a contradiction, since, as Poliphilo himself admits, it places him ‘between bitter life and sweet death’ (a2v *tra vita acerba, et suave morte*). With this in mind, *hypnerotomachia* could be

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<sup>218</sup> G. Polizzi, *Le Songe de Poliphile, traduction de l’Hypnerotomachia par Jean Martin (Paris, Kerver, 1546)*, p. xii (hereafter abbreviated as *HP Polizzi*); G. Polizzi, ‘Le Poliphile ou l’Idée du jardin’, pp. 66-68.

<sup>219</sup> Trans. *HP* Godwin, p. 12 with some alterations.

understood as an opposition between a life without love, without Polia, and an afterlife with her with the dream providing the middle ground, where living Poliphilo can be with his dead beloved. Also, by juxtaposing the first two components of the word and understanding sleep as a form of death, ‘hypnerotomachia’ could also serve as a reference to the disruptive powers of death over love, an issue that is brought to the fore in the episode at Polyandrion, a cemetery of lost loves, whose stories are inscribed on or represented by the funerary monuments.

Interestingly, in the first chapter of the book, where the dream is introduced, Poliphilo does not refer to Polia as a dead person, as he has yet not reconciled with that idea, but rather his attitude is that of a spurned lover, characterizing Polia as his opponent (a2v):

Et già le tremule et micante stelle incohavano de impallidire el suo splendore, che tacendo la lingua, quel **nemico desiderato**, dal quale procede questo tanto et indesinente certame, impatiente solicitando el core sauciato, et per proficuo et efficace remedio el chiamava indefesso.

The bright and twinkling stars were already starting to pale when my tongue fell silent, and my wounded heart impatiently called on this **desired opponent** who was the cause of such ceaseless warfare, and tirelessly begged for a helpful and effective remedy.<sup>220</sup>

Tormented and exhausted by his emotional pain, Poliphilo finally conquers his insomnia and falls asleep on the couch of his chamber. The process of falling asleep and the entry to the dream world are described in the following passage (a2v-a3r):

Hora li madidi ochii uno pocho tra le rubente palpebre rachiusi, sencia dimorare tra vita acerba, et suave morte. Fue invasa et quella parte occupata et da uno dolce somno oppressa, la quale cum la mente et cum gli amanti et pervigili spiriti non sta unita né partecipe ad sì alte operatione. O Iupiter altitonante, foelice o mirabile o terrificca, dirò io questa inusitata visione, che in me non sa trova atomo che non tremi et ardi excogitandola. Ad me parve de essere in una spatiosa planitie...

As my reddened eyelids began to close upon my wet eyes, I was between bitter life and sweet death. A gentle sleep invaded and occupied that part of me that is not united with my mind and with my loving and vigilant spirits, and cannot participate in their lofty operations. O high-thundering Jupiter, shall I call it happy, miraculous, or terrible, this unheard-of vision whose memory makes every atom of my being burn and tremble? It seemed to me that I was in a broad plain...<sup>221</sup>

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<sup>220</sup> Trans. *HP* Godwin, p. 12 with a minor alteration.

<sup>221</sup> Trans. *HP* Godwin, p. 12, with some modifications.



However, the reader is being prepared for the transition to the dream narrative from the beginning of the chapter, whose title begins with a reference to the dream: ‘Poliphilo begins his hypnerotomachia by describing the time and season at which he seemed to find himself in a dream...’ (a2r *POLIPHILLO INCOMINCIA LA SUA HYPNEROTOMACHIA AD DESCRIVERE ET L’HORA, ET IL TEMPO QUANDO GLI APPARVE IN SOMNO...*). Thus, the introduction to the dream narrative is accomplished gradually: (a) the dream narrative is proclaimed in the chapter title, (b) the subtitle states the time of day (dawn), while the first two paragraphs describe the time and season (winter) in detail,<sup>222</sup> (c) Poliphilo presents himself lying in his chamber with Insomnia as his sole companion, (d) Poliphilo describes how his body is invaded by a gentle sleep and then he makes (e) an exclamatory remark about the incredible dream that is to follow, and finally (f) with the phrase ‘It seemed to me that I was’ (*ad me parve de essere*), Poliphilo and the readers enter the dream realm. It should be noted that the temporal placement of the dream at dawn (*aurora*) and the emphasis given on the description of this hour – note the chapter’s subtitle: *Aurorae Descriptio* – highlight the liminality of the dream experience, since dawn is placed in-between night and day, moon and sun.

Poliphilo’s description of his sleeping state echoes the platonic idea that the soul is not identical with or dependent on the body, but when the latter sleeps or dies, the soul is separated from it and is able to travel and reach higher levels of consciousness. Moreover, the invasive power of sleep hints at an external source for the dream, which is reinforced by the use of the word ‘visione’ to characterize the dream experience, since visions are traditionally divinely-inspired, revelatory experiences.<sup>223</sup> While the invocation of Jupiter immediately after this

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<sup>222</sup> There is a debate among scholars regarding the season in which Poliphilo has his dream. Most scholars place it in the spring (e.g. G. Polizzi, *Emblematique et géométrie: L’ Espace et le Récit dans Le Songe de Poliphile* (PhD, Université de Provence, 1987); Oettinger, ‘Introduction to the Dreamer’; Gabriele in *HP G&A*), an assumption that actually dates back to the sixteenth century and Jean Martin, who in his 1546 French edition of the *Hypnerotomachia* changes the beginning of the text to state the date – 1<sup>st</sup> of May. However, Rosemarry Trippe presents strong arguments for placing Poliphilo’s dream in the winter, which would actually be more appropriate given Poliphilo’s depressed state (Trippe, *The Hypnerotomachia Poliphili and the image of Italian Humanism*, pp. 51-53).

<sup>223</sup> It should be noted that there have been attempts to categorize Poliphilo’s dream based on the classification models of antiquity, most notably Macrobius and Aristotle. Gabriele (*HP A&G*, vol. 2, pp. x-xi, 518-519) distinguishes between the initial stage of the dream (dark forest) and the dream-within-a-dream, classifying the first as a Macrobian *insomnium* and the dream-within-a-dream as a *somnium* or *visio*, while Trippe (*The Image of Italian Humanism*, pp. 46-56) favours the classification of the entire dream as an *insomnium* that contains some allegorical elements. Sandra Álvarez Hernández (‘Paisajes oníricos: La búsqueda de Polifilo en los jardines del

description could be an indication that he is the divine agent behind the dream, it may also be the case that he is invoked in order to safeguard Poliphilo from the both terrible and miraculous dream that is caused by a different divine agent.

Regarding narrative structure, Poliphilo's dream is an encased narrative but not of the same type as Polia's narrative or as Poliphilo's visions narrated therein, which will be discussed below.<sup>224</sup> It does not interrupt the present time of the narrative to report an event of the past, but rather it is a continuation of that narrative. In other words, there is no chronological shift when the dream narrative is introduced but, as we learn from the last chapter of the book, the entire dream only lasted from dawn till sunrise, covering those few moments when Poliphilo was asleep on his couch. However, there is a shift from the actual to the imagined landscape: Poliphilo is mentally transported to a springtime landscape where his dream adventure begins.

Poliphilo's progression in the dream is accomplished through an interchange of dreamscapes, which he reaches by crossing several physical or mental thresholds at specific moments of the dream. As I discussed elsewhere, these liminal points are signalled not only by textual, but also by visual markers: there are woodcuts of all the scenes that mark the transitions from one stage of the dreamer's journey to the other (the dark forest, the stream, his second sleep within the dream under an oak tree, the dragon that chases him through the portal, the three portals that lead to Queen Telosia's realm, and the boat sailing in the sea).<sup>225</sup> These woodcuts along with the other narrative scenes that accompany the text form a sequence that provides a visual retelling of Poliphilo's initiation in the mysteries of love. In the same way, the narrative scenes that are depicted in the second book of the *Hypnerotomachia* provide a visual retelling of Polia's initiation and of the celestial union of the couple. As regards to their spatial features, *Hypnerotomachia's* woodcuts will be discussed at greater length in the following chapter. However, the woodcuts that mark transitional moments in Poliphilo's journey will also be examined below in regards to the structure and the mechanics of the dream.

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Renacimiento', *Anales del Instituto de Investigaciones Estéticas*, vol. 36 (2014), pp. 26-29) also references Macrobius, arguing that Poliphilo's dream begins as an *insomnium* and then becomes a *visum* with some characteristics of *somnium* through the dream-within-a-dream device. I find that these attempts at classification demonstrate the difficulty and the liminations of characterizing such a complex dream narrative as the *Hypnerotomachia* solely based on the dream theorists of antiquity.

<sup>224</sup> For a diagrammatic visualization of *Hypnerotomachia's* complex narrative structure, see Fig. 2.

<sup>225</sup> E. Priki, 'Crossing the text/image boundary', p. 338.

Contrary to the iconography of the *Roman de la Rose*, where the manuscripts usually open with miniatures depicting Amant sleeping in his bed, then ‘waking up’ inside his dream, getting dressed and entering the dream world by leaving his bedroom, the woodcuts of the *Hypnerotomachia* stage the entrance to the dream in a quite different manner. Instead of visualizing the transition from the actual to the imaginary world, the first image (Fig. 3) shows Poliphilo already walking in the dark forest. This woodcut is appropriately placed in a transitional moment in the text, when Poliphilo following his ‘ignorant course’ (a3r *ignorato viagio*), loses his way only to find himself wandering in ‘sylvan darkness’ (a3r *fusco Nemorale*). After the dreamer’s realisation that he is lost inside a terrifying vast forest, the next page opens with this woodcut followed by Poliphilo’s frightened thoughts. I would argue that the opening of the visual narrative with this scene, combined with the reference to Charidemus in the text right below it, which reminds us of Adonis’ tragic fate, serves a double function:<sup>226</sup> it is a visual introduction to the main theme of the book, namely, the contradiction between love and conflict, life and death (*hypnerotomachia*), and at the same time it links the actual to the imaginary world by mirroring Poliphilo’s psychological torment in spatial terms.

After praying to Jupiter for salvation, Poliphilo suddenly finds himself outside the forest, in daylight, feeling extremely tired and thirsty. The use of the word *inadvertente* (a4v) to describe how his escape from the forest took place demonstrates that, at this point, he has no conscious control over the dream world, but rather the dream world – or his unconscious – controls him. In order to quench his thirst, he goes in search of water and after some time he discovers a spring from which a stream gushes forth connecting with other streams to form a long, winding river. As he is about to drink from the stream, a Doric song lures him to another place. The association between music and the change of the location is commented on by Poliphilo: ‘As the locations changed, so did the voice, its celestial concords becoming ever more sweet and delightful’ (a5v *Et cusì como gli lochi mutava, similmente più suave et delectevole voce mutava cum coelesti concertanti*). Interestingly, the second woodcut (Fig. 4) is placed right after Poliphilo hears the music and right before he decides to find its source. The woodcut depicts Poliphilo at the edge of the dark forest, kneeling by a long, winding river, his left hand almost in the water, but with his face and right hand gesturing upwards, beyond the river, towards the

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<sup>226</sup> On Charidemus, see Chapter 2, subsection 1.3.

yet undiscovered dream spaces. The placement of the woodcut at a transitional moment in the text, the fact that it combines three distinct elements in one image – the dark forest, the stream, and the music – as well as the posture of Poliphilo exemplify the liminality of the dream, while also demonstrating Poliphilo as a liminal persona both geographically (crossing dream realms) and psychologically (in-between pleasure and fear, life and death).

The unearthly music leads Poliphilo to a wild but pleasant region, where he finds an ancient oak tree, whose extended branches create a cool shade providing an ideal resting spot for the exhausted Poliphilo. The passage leading up to the third woodcut (Fig. 5) depicting Poliphilo sleeping under the oak tree resembles the passage that precedes the dream in the beginning of the romance. In both cases, Poliphilo is exhausted and trying to rest, but is tormented by fearful and desperate thoughts (a6r):

Sopra el sinistro lato cessabondo, iacente, atraheva cum gli attenuati spiriti le fresche aure, più assiduamente cum le cresse labra, che el stanco Cervo fugato et ad fianchi dagli mordaci et feroci cani morsicato, et nel pecto cum la sagitta vulnerato, apodiata cum le ramosse corne alle debole tergore la ponderosa testa, ultimamente consistere non valendo, **sopra gli volubili genochii moribondo se prosterne lasso. Onde in questa simigliante angonia iacendo** scrupolosamente nell'animo discorreva, degli liti intricatissimi della inferma fortuna, et gli incanti della malefica Cyrce, si a caso per gli sui versi innodato fusse, overo contra me usato el Rhombo. Ad questi tali et tanti accessorii spaventanti. Umè dunche, ove potrei io quivi tra sì diverse herbe ritrovare la Mercuriale Moly, cum la nigra radice per aiuto, et mio medicamento? Poi diceva questo non è, ma che cosa è? Se non uno maligno differire dicitò **la optata morte?** [...] **Non per altra via dunque che semivivo ritrovantime**, per ultimo refrigerio prehendeva le humide foglie rorulente, sotto la frondosa quercia riservate, et quelle porgere alli pallidi et aspri labri, cum ingurgitissima aviditate, d'ingluvie lambendole assucare, et la siticulosa uvea refrigerare alquanto. [...] Imperoché pensiculatamente io sospicava, si per caso nella vasta silva non advertendo dalla serpa Dipsa io fusse morso, tanto era la mia sete insupportabile. **Novissimamente rinunciata la taediosa vita et proscripta, dicitò a tutto che gl'intravenisse.** Cum gravissimi cogitamenti attonito et alienato, quasi maniando vacillava, di novo sotto di questa umbra quercunea, cum patula opacitate degli rami lasciva, i' fui di eminente somno oppresso, et sparso per gli membri il dolce sopore, iterum **mi parve de dormire.**

There I rested, lying on my left side, drawing the cool air in shallow breaths between my wrinkled lips, more desperately than the exhausted stag, wounded in the breast with an arrow and with the fierce hounds biting at its flanks, when its weakened neck can no longer hold up its head with the weight of its branching antler, and **it falls down on crumpled knees to die. As I lay there in similar agony**, my mind ran minutely over

the intricate weavings of infernal Fortune and the incantations of malefic Circe, in case she might have enchanted me with her verses or used her rhombus against me. This only added to my fears, as I wondered, alas, where among these various herbs I might discover the black-rooted moly of Mercury to treat and cure myself. Then I said ‘This cannot be so; but what is it, then, but a cruel deferral of **a welcome death?**’ [...] **I felt no more than half-alive** as I took as my last comfort the damp and dewy leaves that lay beneath the fronded oak, pressed them to my pale, cracked lips, and greedily sucked the moisture from them to cool my parched throat. [...] For I was beginning to suspect that I had been bitten in the vast forest, without noticing it, by the Dipsas snake, so unbearable was my thirst. **In the end, I renounced my weary and outlawed existence abandoning it to whatever should chance.** Stunned and mindless after my heavy thoughts, indeed almost insane, I staggered again beneath the oak-tree’s shade and the comfortable spreading cover of its branches. An overwhelming drowsiness came over me, a sweet lassitude spread through my members, and **it seemed to me that I slept again.**

The source of his torment, in this case, is not only emotional pain but also thirst and physical exhaustion. Could it be that the dream ‘translated’ Poliphilo’s erotic desire into a feeling of unquenchable thirst? Given the analogy between the two passages, it becomes evident that thirst is indeed the equivalent for Poliphilo’s unrequited love.<sup>227</sup> Furthermore, particular attention should be given in the association of Poliphilo’s state with death, which, in my opinion, can help us better to understand the meaning of his second sleep within the dream, whose visual depiction in the third woodcut marks it as a more significant threshold than his first sleep, which is not depicted at all. Similarly to the beginning of the romance, Poliphilo situates himself between life and death, feeling half-alive both mentally and physically, before finally giving in to a sweet sleep. This second sleep signals the beginning of a dream-within-a-dream, which transports Poliphilo deeper into the dreamworld. This process could also be interpreted as a descent into the underworld, a *katabasis*, or, as Carl G. Jung characterized Poliphilo’s journey, a *nekyia*.<sup>228</sup> Even though Jung’s use of this term points to a deeper layer of consciousness, it can also be taken more literally: Poliphilo descends into the Hades of his imagination in order to find his dead Polia. In my opinion, the choice to have a visual representation of this particular moment – Poliphilo sleeping under an oak tree – instead of

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<sup>227</sup> For the juxtaposition between thirst and desire in the *Hypnerotomachia*, see also: Hester Lees-Jeffries, *England’s Helicon: Fountains in Early Modern Literature and Culture* (New York: 2007), pp. 54-57.

<sup>228</sup> C.G. Jung, *Psychology and Alchemy*, p. 53. Borrowing this term from Homer’s *Odyssey*, Jung used it to designate a concept which forms an integral part of his analytical psychology, referring to the ‘introversion of the conscious mind into the deeper layers of the unconscious psyche’ aiming at restoring wholeness to the dreamer (C.G. Jung, *Analytical Psychology* (London, 1976), p. 41).

Poliphilo falling asleep in his bedchamber, supports this interpretation. Taking into consideration the literary and mythological context of tree symbolism and of sleeping under a tree, it could be argued that the tree serves as a threshold, constituting the link between human and divine, material and immaterial world, life and the afterlife.<sup>229</sup> It follows then that when a character like Poliphilo sleeps in the shade or at the root of a tree, he automatically enters in a liminal state and is able to be in contact with both worlds; the living and the dead, the actual and the imaginary.

The crossing of this threshold is completed in the beginning of the next chapter, right below the third woodcut (a6v):

La spaventevole silva, et constipato Nemore **evaso**, et gli primi altri lochi **per el dolce sonno** che se havea per le fesse et prosternate member diffuso relict, **me ritrovai** di novo in uno più delectabile sito assai più che el praecedente.

**Leaving behind** the terrible forest, the dense woodland and the other previous places, **thanks to the sweet sleep** that had bathed my tired and prostrate members, **I now found myself** in a much more agreeable region.

Poliphilo's dream-within-a-dream is the narrative frame wherein his initiation takes place. As he progresses through the dream, Poliphilo gradually gains more control of the dream world and of his actions within it. Whereas he has limited control over his transitions from one place to another in the beginning of the dream, through his initiation he is eventually able to choose his next step. To be more specific, up to and including the dragon's attack, which forces him to cross another threshold – the pyramid's great portal – his transitions are either accidental and unconscious or violent. On the contrary, after his edifying experience in the realm of Queen Eleuterylida, a name that implies freedom and free will, he is given the opportunity to choose his path after being presented with all three possible routes. From then on, Poliphilo with the guidance of Polia, whom he finds in his chosen path, progresses knowingly and freely into the dream world and towards his final goal, the Cytherean Island, where the two lovers receive the blessing of Aphrodite and symbolically consummate their union.

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<sup>229</sup> See above, fn. 168. Another example of a dream narrative in which the dreamer approaches a tree providing him access to the land of the dead can be found in Bergadis' poem *Απόκοπος*, published in 1509 in Venice by the press of Nicolaos Kallergis.

Even though Poliphilo's initiatory journey and its visual narrative sequence conclude at the Cytherean Island, the dream is prolonged by the encased narration of Polia, who is asked by the nymphs accompanying the couple in the garden of Adonis to tell her own version of their love story. This encased narrative is introduced at the end of the first book of the *Hypnerotomachia* and comprises the content of the second book. It is important to stress the emphasis given in this transition: the narrator and the contents of Book II are introduced at the end of chapter 24 which concludes with the phrase *FINIS DEL PRIMO LIBRO DELLA HYPNEROTOMACHIA DI POLIPHILLO* and then, after a blank page, Book II begins with two titles, one for the entire second part (*POLIPHILLO INCOMINCIA IL SECONDO LIBRO DE LA SUA HYPNEROTOMACHIA...*) and another for the specific chapter.

With the transition to Polia's narrative, there is also a change in setting and in style. The reader leaves Poliphilo's architectural wonderland and enters into a pseudo-historical Treviso, chronologically placed in the fifteenth century, but evoking a classical past, when Greek gods and goddesses were still venerated in their temples. Additionally, the woodcuts contained in this part depict only narrative scenes, which when seen in sequence provide a visual narrative for the story of Poliphilo's fatal enamoration with Polia, of Polia's subsequent initiation and of the couple's both celestial and actual union under the auspices of the gods of love.

The contents of Polia's story can be divided in the following units: Polia's genealogy in relation to the founding story of Treviso and a presentation of the Lelli family; Poliphilo's courting of an indifferent Polia; Polia's sickness and dedication to the temple of Diana; Poliphilo's 'death' leading to Polia's initiation through a series of dreams, visions and instruction; Polia's conversion from Diana to Venus; Poliphilo's story-within-a-story where he narrates his own perspective of the same events (his love letters and subsequent death at the temple, transcendental vision and revival); and, finally, the couple's union in the temple of Venus. Even though particular details of Book II will be discussed at various sections in this thesis, here I will outline the structure and content of Polia's and Poliphilo's dreams and visions contained in Book II.

The interchange between actual and imaginary worlds in Polia's story through the encased dream and vision narratives, the writing of love letters, as well as the retrospective narrative of Poliphilo within Polia's story present a lot of parallels with the first part of *Livistros and*

*Rodamne*. As is the case of the Byzantine romance, the couple has a shared dream world dominated by the gods of love, Venus and Cupid. The main part of Polia's story presents her initiation in love, which takes the form of a religious conversion, instigated by the shocking death of Poliphilo caused by her indifference. Her initiation is accomplished through a sequence of three oneiric experiences, two visions and a nightmare, and an instructive speech by her nurse who advises her to seek guidance at the temple of Venus. Consequently, Polia begins to fall in love and rushes to Poliphilo's side to mourn him. However, her loving embrace revives him proving that love conquers all, even death. Polia's conversion to Venus is presented as a religious transgression towards Diana. The couple is violently chased away from the temple of chaste Diana (separation) only to find refuge at the temple of amorous Venus (incorporation), where she provides an apology for her former impiety towards the gods of love. This movement signals the completion of Polia's conversion and her transition from a cruel non-lover to an ardent lover. The remainder of Polia's narrative presents Poliphilo's perspective on the same story through another encased narrative, in which he recounts his experiences to the high priestess of Venus. Poliphilo's account fills the gaps of the story and reveals the cause of Polia's oneiric experiences. While his body lay dead at the temple of Diana, Poliphilo's soul had ascended to the heavens, where he had an audience with the gods of love, complaining of Polia's indifference. As a result, the gods of love caused Polia's dreams and visions. Thus, Poliphilo's transcendental visions, of which we are informed retrospectively, are closely interlinked with Polia's initiation, in a similar way that Rodamne's dream is associated with Livistros' third dream, as discussed previously. Below, I will describe the couple's oneiric experiences presenting them in their chronological rather than their narrative order, so that their causative relationship becomes evident.

Upon his death at the feet of Polia, Poliphilo's soul is welcomed by Venus, who listens to his accusation and complaint regarding his unrequited love. The goddess calls forth her son asking him the cause of Polia's cruel behaviour. Cupid promises to resolve the problem (E7r):

Matre amorosa non sarae protracto di tempo, che concinne et coaptate sarano le praesente lite et discordi animi, cum reciproche vicissitudine di aequabilitate.

Dear Mother, it will not be long before these hostile and discordant souls are attuned and joined together in equal and mutual exchange.



Subsequently, the winged god presents Poliphilo with Polia's 'true and divine effigy' (E7r *monstrantime quella vera et diva effigie di Polia*) as a gift, in a similar manner that Eros presents Rodamne to Livistros in his second dream. Cupid, then, announces that he will grant Poliphilo's wish and immediately shoots an arrow into the breast of Polia's effigy, igniting her love for Poliphilo (E7v):

...Ma breviculo instante sconsolata alma faroti efficacissimamente del tuo cupiditato satisfacta et contenta, et remigrare illaesa ove dislocata sei. Et vogliote unire et acconciamente copulare cum il tuo crudele adversario, et dimovere et confringere tutti gli obici repugnanti al mio volante ingresso. Obserati dunque gli divini labri di subito reassumpse le sue candente, penetrabile, et aculeate armature praependente dal sanctissimo fianco, dalla promptuaria Pharetra, manifestamente vedendo io cum il curvo, et cum rigore incordato arco. Nel delicato pecto della ostensa imagine plectebondo, sagittoe di sagitta d'oro impinnulata de morsicanti spini, et decora de multiplice coloramine. Né più praesto vulnerando se infixe quella fulgurante sagitta, cum fermentosa propagatione d'amore, che la virgine puella, ducibile, facile, mite, benigna letamente se acclivoe flectentise, et victa et prosternata cum Nymphali morigeramini accusantise como quelli che infirmi et inermi contrastare non valeno dilla usata crudelitate et ferina saevitia.

'...But in an instant, disconsolate soul, I will cause your wish to be granted and utterly fulfilled, and send you back unhurt to the place you have been forced to leave. I want to unite and couple you closely with your cruel adversary, and to remove and break every barrier that resists the penetration of my will.' Then, closing his divine lips, he straightway took his burning, piercing and sharp weapons from their storehouse in the quiver that hung at his holy side. I could see him clearly as he bent his curved and tightly strung bow and shot into the delicate breast of the displayed image an arrow tipped with gold, feathered with sharp spines and decorated with many colours. No sooner had this blazing arrow wounded and entered her to spread its ferment of love than this virginal girl became tractable, easy, mild and benevolent. Joyfully she inclined her head and bowed low, acknowledging herself vanquished and prostrate with nymphal compliance, just like those who, feeble and unarmed, cannot struggle against the cruelty and ferocity that are used against them.

This passage points to Polia's oneiric experiences, whose cause is Cupid's symbolic act of shooting her effigy. While she is fleeing from Poliphilo's unconscious body, she is snatched by a whirlwind and transferred to a dark forest, where she has her first vision (B2r-v):

Ecco che repente disaviduta, da uno ventale vertigine rapta et turbinatamente circunvoluta, senza altro nocumento et lesione alcuna, in uno agreste Nemore, arbusto, et umbrifico bosco, di proceri et vasti arbori consito, et silvestrato, di horridi spini luco, molto impedito et invio, in momento fui per l'aire deportata et demissa.

Suddenly and without warning I was seized by a whirlwind and spun around. In a moment I found myself whisked through the air and deposited, without any injury or hurt, in a wild wood planted with shady trees of dense and vast growth and overgrown with horrid thickets of thorn-bushes, making it impassable and impenetrable.

In her vision, she sees a vengeful winged Cupid on his chariot and witnesses how he brutally tortures and dismembers two unfortunate maidens who also spurned love.<sup>230</sup> The mutilated bodies of the two women are then devoured by hounds, lions, wolves, eagles and vultures who are gathered there at the bidding of Cupid. The vengeful god tears apart the still beating hearts of the maidens and throws them to the birds of prey, leaving the rest for the other beasts. Polia, hidden in the shadows of the trees and terrified by this vision, fears for her own life and starts to weep bitterly. Then, her vision ends as abruptly as it had begun (B4v):

et che inadvertente cum innoxia vectura deportata, pavidam et trepidam deflentem, me ritrovasse illaesa, et sententiam sperare in quel medesimo loco, ove fui rapita et asportata.

Then without warning I was transported unharmed, and found myself pale, agitated and in tears, and without more to hope in the place from which I had been seized and abducted.<sup>231</sup>

Returning to her bedroom, Polia still shaken by the terrible vision and having trouble falling asleep, she summons her nurse to console her. When she finally sleeps again, she has a nightmare, where she sees two vile executioners attacking her in her room speaking in terrible voices and accusing her of disobedience (B5v):

Hora veni, veni superba et nepharia, veni, veni ribella, et ad lo imperio, degli immortali Dii adversaria nemica [...] che hora la condigna et divina vindicta di te crudele se farae, rea femina et grande straciamento. Sì como heri di matina vedesti di du' altre (simigliante ad te) malvagie adolescentule degli sui membri lacere, et como pauculo instante ad te il simile fare vedrai.

'Come on now, you proud and wicked one! Come, come, you rebel, you enemy who opposes the rule of the immortals! [...] Now you're going to get the divine revenge you deserve, you guilty woman: yesterday you saw two other young criminals just like you torn limb from limb, and in a moment the same will happen to you.'

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<sup>230</sup> Interestingly, Cupid is characterized as more terrible than the Gorgon's head, which could be an allusion to the sculpture of Medusa that Poliphilo encounters on the great portal of the pyramid in Book I.

<sup>231</sup> Trans. *HP* Godwin, p. 404 with some alterations.

She is rescued from her nightmare by her nurse, who seeing Polia struggling and turning in her bed wakes her up. The nurse not only comforts her but also offers her instruction and advice using examples and parables.

Polia's final vision takes place after she decides to accept Poliphilo's love, thus submitting to the gods of love. Her conversion is described as a feeling of penetration of her soul by a host of arrows. The following passage mirrors the aforementioned passage from Poliphilo's vision, when Cupid shoots Polia's effigy (C7r).<sup>232</sup>

Et lo operosissimo Cupidine di hora in hora successivamente acervare uno bindato et cieco disio di piacere experiva, et una congerie di sagittule certatamente penetrabonde l'alma cum maxima voluptate susteniva oriunda dall'amatissimo Poliphilo, dal continuamente pensare dil quale non valeva l'alma mia sequestrare, perché ivi intrusa comprehendeva incredibile dilectamento. Per questi tali accidenti già inclinata, et nelle extreme legie d'amore avida demersa, cum la vigile et degulatrice, et furace imaginativa, operava quello cum esso absente, che presentialmente non poteva, né sapeva.

I experienced hard-working Cupid hour by hour building up a blindfold and sightless desire for pleasing, and I suffered voluptuously a host of arrows piercing my soul, arising from beloved Poliphilo. My soul could not separate itself from its constant thought of him, for it felt incredible delight in thus being penetrated. These circumstances had already bent me under the strict laws of love, when my wakeful, avid and thievish imagination did something in his absence of which up to them I was incapable and ignorant.<sup>233</sup>

Her positive attitude towards love allows her a glimpse of the divine. Through her window she sees two flying chariots, one chasing the other way. The flaming chariot of Venus and Cupid chases the cold chariot of Diana, thus symbolically representing Polia's religious conversion and also anticipating her banishment from Diana's temple.

While her initiation takes place, Poliphilo contemplates and praises her celestial image that Cupid offered him, waiting for Venus' permission to return to his body. As soon as the initiated Polia embraces his dead body in the temple, she unknowingly summons his soul to

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<sup>232</sup> We could say that these two moments in the text merge in the woodcut on folio E7v (Fig. 6), since Polia, invaded by arrows, becomes mentally and emotionally linked to Poliphilo's soul.

<sup>233</sup> Trans. *HP* Godwin, p. 425 with some alterations.

return (*E6r revocava dolcemente l'alma mia*). The reunion of Poliphilo's soul with his body is presented as an internal dialogue (*E8v*):

Dunque corpusculo mio, diversorio mio, removi da te tutti gli asperrimi dolori, et omni passione, et acceptame cusì integra in te, como unque teco coiuncta fui. Cum quello celeberrimo nome, in me impresso, per il quale da te recessi, il quale altramente è excalpto et impresso, et sigillato intra me vegetabile et foecondo, non fue quello di Oenone et di Paride sculpto nelle ramosse arbore et rugose scorce, né d'indi mai sarai abraso, né delendo, ma eternalmente obsignato conservabile. Hora hospite amantissimo ricevi me indigena tua, la quale per remediare alle tue grave et insupportabile tribulatione, ho penetrato et passato per tante aque di pianti, et per tanto foco d'amore, et per tante supreme fatiche. Et finalmente suvhecta dove non possono essere gli tui simiglianti, et ho adepta tanta benignitate divina, che io d'indi tempestivamente sequestra, porto la tua valentissima et integerrima salute. Et io al mio reverso et adunato Genio risposi. Veni indigena incola et Domina della suprema arce della mente mia, optima portione rationale. Veni cor mio, domicilio di excandescencia irritabile. Veni extrema parte ove fae residentia il mio adhortatore Cupidine, et facciamo dunque le festegiante Soterie, per la tua retrogressa reformatione.

'Therefore, my little body and my opposite, cast off all these bitter griefs and passions and let me enter wholly into you, united with you as I never was before. I return with a famous name impressed upon myself, for whose sake I left; it is incised and sealed far differently from those of Oenone and Paris that were carved into the rough bark of branching trees. It will never be eroded or erased from there, but will remain as an eternal witness. So now, my beloved host, receive me as your indweller, who, to cure your grave and unbearable tribulations, have passed and penetrated through such floods of tears, such a fire of love and such supreme labours, being carried at last to a place where your kind cannot go. There I was blessed with such divine grace that, as a timely mediation, I bring you perfect health and healing.' I replied to my genius, who had returned and united with me: 'Come, native inhabitant and ruler of the high citadel of my mind, my best rational part. Come, my heart, you house that so readily catches fire. Come, you uttermost part where my arouser Cupid has his residence, and let us celebrate the feast of convalescence, now that you have returned and made us whole.'

From this brief overview it is evident that Polia presents us with an entirely different story from Poliphilo's dream, even though there are several parallels between them, most importantly, the initiation processes that are accomplished through oneiric experiences with the agency of the gods of love and which result in the ritual union of the couple. Moreover, there are details in Polia's dreams and visions that echo Poliphilo's dream (e.g. threatening dark forest, reference to Gorgon's head, divine chariots reminiscent of the triumphs). However, viewing Book II as a mirror story to Book I is not an adequate explanation for the function of

Polia's narrative. Why does the author choose to include this story at this precise moment in the narrative? What purpose does it serve other than providing us with a justification for Polia's love for Poliphilo? The emphatic transition to Polia's story as well as the story's function, significance and relationship to Poliphilo's oneiric experience will be discussed extensively in the following subsection.

### 2.3.2. From Book I to Book II

A rather problematic aspect in Hypnerotomachian scholarship is the analysis and interpretation of Book II in relation to Book I. The 'problem' arises from several inconsistencies between the two parts of the *Hypnerotomachia Poliphili* relating to space, chronological sequence, and style. Polia's story does not seem to match that from Poliphilo's dream which precedes it. Her story takes place in a pseudo-historical setting, in Treviso, rather than in a dream, while the sequence of events does not quite correspond to the events in Poliphilo's dream. Is Polia's version a more realistic retelling of Poliphilo's dream told from a very different perspective or is it a different story altogether? If it is a different story, then when did it take place and why is it narrated at this point? Moreover, are the changes in style and in the visual material related to a different date for the composition of the text or are they used as devices to denote the change of narrator? These and other questions will be examined in this subsection.

To the extent of my knowledge, few studies really attempt to explain the meaning and significance of Polia's encased narrative and to solve the mystery of the relationship between the two parts, which provide us with two quite different versions of the protagonist couple's love story.<sup>234</sup> Most scholars simply present Book II only in a few paragraphs or even lines,

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<sup>234</sup> The problematic relationship between Book I and Book II has already been pointed out by Pozzi and Ciapponi in the first modern critical edition of the work. Pozzi views the two parts as two distinct literary experiences. (*HP* P&C, p.8). On the other hand, in the more recent edition of the *Hypnerotomachia*, Marco Ariani in his introductory essay 'Il sogno filosofico' views Book II as a continuation of the couple's story, where their love reaches higher levels with the 'ascension' of Polia and the couple's mystical union in Poliphilo's transcendental vision (*HP* G&A, pp. LIV-LV). A similar interpretation is also offered by Linda Fierz-David (*The Dream of Poliphilo*) in her Jungian analysis of the *Hypnerotomachia*. However, Fierz-David's approach is rather polemical as she considers Book II as an unnecessary and unfortunate addition to the work. In his study of sources, Peter Dronke also discusses the issue briefly, while providing a synopsis of Book II ('Francesco Colonna's *Hypnerotomachia* and Its Sources of Inspiration' in *Sources of Inspiration: Studies in Literary Transformation*:

often dismissing it as a simple love story whose composition antedates the main narrative, while others exclude it altogether from their analysis.<sup>235</sup> In at least one case, Book II receives very negative criticism for being ‘absolutely conventional and without originality’ imitating Boccaccio’s *Ameto*, as well as ‘a rather dull account of a commonplace love-affair,’ which ‘contains literally nothing of interest’.<sup>236</sup> When comparing the two parts, Linda Fierz-David was particularly critical:

Indeed, in a general way Polia repeats the love-story of herself and Poliphilo. Thus she gives a second account of the contents of Part I, but entirely from the feminine angle – and how utterly different it looks! Beauty and splendour have passed away with the wealth of significant images, and all that remains is a prosaic tale of human ordinariness. Even the exaltation of Part I has evaporated, and in its place the sphere of pure emotion, i.e. moods and passions of every kind, takes its place very volubly in the foreground. It is all as uninteresting as it could possibly be. We might dispose of it in a few words by simply saying that Part II of the *Hypnerotomachia* is a terrible disappointment as compared with Part I.<sup>237</sup>

Disinterest in Book II is not only evident in modern scholarship but also, there seems to have been a general tendency to disregard this part in previous centuries as well, since most readers of the *Hypnerotomachia* were mainly interested in its elaborate architectural descriptions and its esoteric teachings, which are not characteristic features of Book II.<sup>238</sup> Even the paratexts of

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400-1500 (Roma, 1997), pp. 161-233. The most compelling argument to date regarding the significance of Book II has been offered by Polizzi, who argues that the events of Book II should be placed before the dream in the chronology of the story, emphasizing on the importance of the garden of Adonis in introducing this temporal discordance in the narrative. For Polizzi, the purpose of Book II is to present the ‘real’ story of the lovers (*Emblematique et géométrie*, pp. 12-61; *HP* Polizzi, pp. X, XVI-XVII). More recently, Lees-Jeffries (*England’s Helicon*, pp. 54-57, 75-84) takes a closer look at the interconnections of Books I and II, arguing that they are joined together in more subtle and vital ways than it was traditionally thought; her study focuses especially on the crucial importance of *Hypnerotomachia*’s fountains, viewing the fountain of Adonis as the basic narrative device for the transition from Book I to Book II (‘the mirror in which the first and second books are reflected on to each other’, p. 83) and exploring the metaphorical use of fountains in Book II.

<sup>235</sup> Robert H. F. Carver (*The Protean Ass: The Metamorphoses of Apuleius from Antiquity to the Renaissance* (New York, 2007), pp. 227-235) constitutes one of the exceptions, discussing Book II in a positive light, examining its Apuleian subtexts.

<sup>236</sup> Fierz-David, *The Dream of Poliphilo*, p. 194

<sup>237</sup> Fierz-David, *The Dream of Poliphilo*, pp. 194-5.

<sup>238</sup> This is evident in the French and English editions of the *Hypnerotomachia*. For example, the introductory essay of the 1600 French edition by Béroalde de Verville, who was mainly interested in the alchemical symbolism of the book, serves as a gloss mainly for Book I, while the 1592 English edition, publishes an abridged version which only covers the 2/3rds of Book I. Furthermore, in the 1546 French edition, the extensive additions in the

the 1499 Aldine edition pay little attention to the presentation of the second book, devoting only a couple of lines to describe its content:

Nata ubi sit, qua stirpe, quibusque parentibus orta  
Polia, qui sequitur explicat inde liber.  
Et quis condiderit Tarvisii moenia primus.  
Hinc seriem longi totus amoris habet.<sup>239</sup>

In the book that follows, Polia tells  
Of her birthplace, her race and parentage,  
And who first founded the walls of Treviso.  
Here is the whole tale of a long love.

Nel secondo Polia narra el suo parentato, la aedificatione de Tarviso, la difficultate del suo innamoramento, et lo foelice exito, et compita la historia cum infiniti et dignissimi accessorii et correlarii, al canto dilla philomela se sveglie. Vale.<sup>240</sup>

In the second, Polia tells of her ancestry, the building of Treviso, the difficulties of falling in love and their happy conclusion. The story is filled with innumerable and suitable details and correlations, then at the song of the nightingale he awoke. Farewell.

Giù nel secondo narra li parenti  
di Polia e stirpe, e forma, et ove è nata  
e de Tarvisio gli primi condenti.  
Dapoi in quest'opra tutta innamorata  
è un libro degno, e pien di molto ornato  
che chi nol leze haverà la mente ingrata.<sup>241</sup>

Now the second tells of Polia's ancestry,  
her race and formation, and where she was born,  
and the first founders of Treviso;  
Then, in this volume, she falls in love.  
A worth-while book, it's filled with quantity of ornament:  
if one won't read it, he will have his mind ungraced.

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iconographic program of the *Hypnerotomachia* stop with Book I, the content of Book II is an abridged version of the original text and the epitaphs at the end of the book are omitted.

<sup>239</sup> From the 'Anonymous Elegy to the Reader' *HP* 2v.

<sup>240</sup> From the prose summary, *HP* 3r.

<sup>241</sup> From the verse summary, *HP* 4r. It is unclear whether the commendation of the book refers to the first or the second part of the *Hypnerotomachia* or even to the book as a whole. The last two lines in the English translation have been modified.

These descriptions emphasize the pseudo-historical and biographical content of Book II rather than the love story, while their short size in relation to the descriptions of Book I give the impression that this second part is not as important or interesting as the first. Regarding length, these short descriptions do reflect the shorter length of Book II (85 pages) in proportion to Book I (369 pages). However, the fact that the author – and the publisher – chose to break the text at this point in an emphatic way instead of simply adding a few more chapters before concluding the dream, is significant indicating that Book II deserves some closer consideration.

Polia's encased narrative is framed by two crucial moments in Poliphilo's dream, namely, the ritual commemoration of Adonis and the abrupt ending of the dream, when Poliphilo is separated from Polia and wakes up lamenting his fate. After this epilogue, there is an epitaph dedicated to Polia. In order to understand the meaning and purpose of Book II, it is essential to examine carefully these elements, which are linked by their emphasis on the commemoration of a loved one with whose death the lover needs to reconcile.

After the epiphany of Venus at the centre of the Cytherean Island, where Poliphilo's dream reaches its climax, the nymphs of the island accompany the couple, leading them to the garden of Adonis. The garden's main feature is a sacred spring adjoining an arbour, beneath which are the tomb of Adonis and a statue of Venus nursing an infant Cupid. This enclosed garden in which Poliphilo enters through a little gate – yet another threshold – has a rather vague location in the otherwise perfectly symmetrical and concentric island.<sup>242</sup> This divergence from the geometrical logic of the island's geography is not accidental but rather highlights the liminality of this space, which serves as a threshold from Book I to Book II, from Poliphilo's narration to Polia's. Furthermore, I would argue that the transition is made possible through the activation of Poliphilo's memory which takes the form of a commemorating ritual in honor of Adonis

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<sup>242</sup> Polizzi has pointed out this spatial 'anomaly' arguing that it signals an overlapping of spaces – the fountain of Venus and the fountain of Adonis – relating to an overlapping of themes (eternisation of love and mourning) and narrative levels (Book I and Book II): 'La raison géométrique nous semble décisive: ce jardin est exclu de Cythère sauf si on le projette au centre de l'île en lieu et place de l'amphithéâtre. Ce qui démontre, si l'on conservait quelque doute à ce sujet, le caractère idéal et dynamique de la représentation et nous oblige à nous figurer une Cythère dédoublée, produite par la superposition de deux schémas non-congruents.' ('Le Poliphile ou l'Idée du jardin: pour une analyse littéraire de l'esthétique Colonienne,' *Word & Image 14: Gardens and Architectural Dreamscapes in the Hypnerotomachia Poliphili* (1998), pp. 78-79). The problem of locating this garden has also been pointed out by Hester Lees-Jeffries, who argues that such spatial vagueness reinforces the 'sense of the Garden of Adonis as a 'parenthetical' space' ('Sacred and profane love', p. 5).



(*Adónia*). The death of Adonis, the mourning of Venus and her need to commemorate her dead lover is the mythological equivalent of our protagonist couple.<sup>243</sup> Polia's untimely death, revealed in the epitaph, is a cause of great sorrow and distress for Poliphilo, who needs to find the way to deal with this loss. The dream, which can also be seen as a *katabasis*, as discussed previously, does not only provide an opportunity for a reunion with his dead beloved in the dreamworld, but it also teaches Poliphilo how to accept the fact of her death and move on after the dream is over. This is accomplished initially through his visit at the cemetery of dead lovers at Polyandrion and is then completed with the ritual of commemoration in the garden of Adonis, after which the image of the ideal Polia of the dream merges with the image of an 'actual' Polia, whose actual name (Lucretia) is hinted at but not actually stated: 'they gave me the famous name of the chaste Roman who killed herself because of proud Tarquin's son' (A3v *Et postomi il prestante nome della casta Romana, che per il filio del superbo Tarquino se occise*).<sup>244</sup> In a way, the episode at the garden of Adonis, the inclusion of Polia's 'actual' story, and the epitaph at the end of the book serve as Poliphilo's tribute to Polia, a commemoration ritual and a final farewell to his loved one.

The analogy between the commemoration of Adonis and that of Polia is evident in a chronological reference, i.e. the Calends of May, which links the passage describing the holy rites of Adonis with the end of the book.<sup>245</sup> In describing the garden and the ritual, the nymphs begin by saying (z8r):

Sapiate che il praesente loco è misterioso, et di maximo venerato celeberrimo, **et in omni anno anniversariamente il pridiano di delle calende di Maggio**, veni quivi la Divina matre, cum il dilecto filio cum divina pompa di lustratione, et cum essa tute nui sue subdite, et al suo imperio ultronee cum observato famulitio, et cum superba

<sup>243</sup> For the analogy between Adonis' commemoration ritual and Polia's epitaph, see also Peter Dronke's brief comments in *Sources of Inspiration*, p. 204-206.

<sup>244</sup> The choice of the name Lucretia does not seem coincidental. Lucretia was a married woman, who, after being raped, committed suicide, because she considered herself dishonoured. Since her story is cited in the text in relation to Polia's actual name, it seems that the author suggests a parallel between the two women. Such a parallel is reinforced by the imagery of Polia's nightmare, which is linked to sexual violence. Could a historical person be hidden behind Polia's persona – a married woman, unattainable to Poliphilo, a backstory similar to that of Beatrice and Dante (*Vita Nuova, Commedia*)? Whatever the case, it remains firmly within the realm of speculation.

<sup>245</sup> According to the Roman calendar, *Kalendae* referred to the first day of the month (the day of the first new moon), while *Ides*, the day of the full moon, referred to the 13<sup>th</sup> or 15<sup>th</sup> day depending on the month (for May, it is the 15<sup>th</sup> day).

solemnitate convenimo. Pervenuta dunque quivi cum suave lachryme et suspiruli. Da nui impera, che tutte le rose della pergola, et denudati, ancora gli cancelli di quelle siano, et sopra il sepulchro alabastrico, cum invocatione altisone ritualmente spargere, et congestitiamente coprire. Poscia cum il dicto ordine, et processo primo se parte. **Nel seguente dì calendario gli spoliati rosarii se refflorano al numero di rose candente.** [...]

Know that this is a mysterious place, famous and greatly venerated, **and that each year on the anniversary, the day before the Calends of May**, the divine Mother comes here with her beloved son for a sacred and stately rite of purification, in which we, her subjects, all join with splendid solemnity, diligently serving her rule of our own free will. She comes here with gentle tears and sighs, then orders us to strip all the roses from the pergola and the trellises, and to scatter them ritually on the alabaster tomb, with loud invocations, until it is heaped over with them. Then we depart in the same order and procession. **And on the day after the Calends, the despoiled rose-bushes flower again with the same number of roses as were fallen.** [...]

The nymphs go on to describe how the roses are removed at the Ides of May and all the mysteries that ensue. We should note here the centrality of roses in the ritual of Adonis' commemoration, which is significant for three reasons. First, the duration of Polia's narrative is associated with a garland of roses (F1v *florea strophiola*), which she begins to create at the start of her narration and which she finishes as her story concludes. Second, just as the dream approaches its end, Polia's gestures evoke this garland (F2v *me strophiosamente strinse*) and she is described with references to roses (see passage below). Third, Polia's epitaph clearly identifies her with a flower unable to revive.

When Polia's narration comes to an end, Poliphilo resumes the narration of his dream, which ends abruptly when Polia vanishes from his sight at their most intimate moment (F2v):

Et inulnati amplexabonda gli lactei et immaculati brachii circa al mio iugulo, suavemente mordicula cum la coraliata buccula basiantime strinse. Et io propero la turgidula lingua ioculante Zacharissimamente succidula consaviantila ad extremo interito. Et io immorigero in extrema dulcitudine delapso, cum mellitissimo morsiunculo osculantila, più lacessita **me strophiosamente strinse**, et negli amorosi amplexuli stringentime io mirai **uno roseo rubore** et venerabile, nelle sue nivee gene nativo diffuso, cum infectura **rosea** punicante, cum placido et Ebureo nitore della extentula cute renitente ad summa gratia et decoramento. Et provocate da extrema dolcezia negli illucentissimi ocelli lachrymule perspicuo christallo emulante, et circularissime perle, più belle di quelle di Eurialo, **et di quelle della stillante Aurora sopra le matutine rose rosulente suspirulante quella coelica imagine deificata, quale fumida virgula di suffumigio moscuo et ambraco, la aethera petente**

**fragrantissimo. Cum non exiguo oblectamento degli coeliti spirituli, tanto inexperto euosmo fumulo redolente, per l'aire risolventise, cum il delectoso somno celeriuscula dagli ochii mei, et cum veloce fuga se tolse essa dicendo. Poliphilo caro mio amantime. Vale.**

Then, winding he immaculate, milk-white arms in an embrace around my neck, she kissed me, gently nibbling me with her coral mouth. And I quickly responded to her swelling tongue, tasting a sugary moisture that brought me to death's door; and I was straightway enveloped in extreme tenderness, and kissed her with a bite sweet as honey. She, more aroused, **encircled me like a garland**, and as she squeezed me in her amorous embrace, I saw **a roseate blush** strongly suffusing her naturally snowy cheeks; while on her stretched skin, a mixture of scarlet **rose** with the calm glow of ivory was shining with the utmost grace and beauty. The extreme pleasure caused tears like transparent crystal to form in her bright eyes, or like pearls finer and rounder than Euriale's, **or than those that Aurora distils as morning dew upon the roses. This deified, celestial image then dissolved in the air, like the smoke, perfumed with musk and ambergris that rises to the ether from a stick of incense, to the great delight of the heavenly spirits as they smell the strangely fragrant fumes. Quickly she vanished from my sight, together with my alluring dream, and in her rapid flight she said: 'Poliphilo my dear, loving me, farewell!'**<sup>246</sup>

Right after this passage, the last page opens with a concluding chapter, where Poliphilo regrets that his dream was interrupted by the sun who 'was so envious as to bring the day' (F3r *il sole fue invidioso facendo giorno*). In this last one-page long chapter, Poliphilo describes his violent separation from the sweet dream. Below is an indicative passage (F3r):

Tanto inopinabile delectamento surrepto, et dagli ochii mei summoto quel spirito angelico, et subtracto fora dagli somnosi membri il dolce et suave dormire evigilantime, in quel punctulo, Omè Heu me amorosi lectori, tutto indolentime per il forte stringere de quella beata imagine, et foelice praesentia, et veneranda maiestate, lassantime et deserentime tra mira dolcecchia, et intensiva amaritudine. Quando dal obtuto mio, se partirono quel iocundissimo somno, et quella diva umbra interrupta et disiecta quella misteriosa apparitione et sublata. Per le quale fue conducto et elato ad sì alti et sublimi, et penetrabili cogitamenti.

This was the point, o gentle readers, at which, alas, I awoke. An inconceivable pleasure was snatched from me as this angelic spirit disappeared before my eyes, and my sweet sleep was stolen from my languid members. I was desolate at the violent theft of this lovely image, this happy presence, this venerable majesty; it transported me from

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<sup>246</sup> Trans. *HP* Godwin, p. 464 with a minor modification in the last phrase. Godwin seems to be translating the wrong version of the text, namely 'Poliphilo caro mio amante. Vale.', which was amended in the errata page of the 1499 edition as 'Poliphilo caro mio amantime. Vale.'

wondrous sweetness into intense bitterness as this glorious dream left my sight, this divide shade was broken up, and this mysterious apparition was shattered and carried off, by which I had been led and raised to such lofty, sublime and penetrating thoughts.

At the very end of this last chapter, the author inserts this rather puzzling note:

Tarvisii cum decorissimis Poliae amore lorulis, distineretur misellus Poliphilus.  
.M.CCCC.LXVII. Kalendis Maii.

At Treviso, while poor Poliphilo was kept apart from the love of Polia by the most becoming leashes.

M.CCCC.LXVII. The Kalends of May.<sup>247</sup>

Obviously, the date given here, 1467, coincides neither with the date of publication, which is clearly provided in the errata page (*Venetii Mense decembri .M.ID. in aedibus Aldi Manutii, accuratissime*) nor with the events in Book II, which, according to Polia's narration, must be placed between 1462 and 1463.<sup>248</sup> Several theories have been suggested to explain this chronological confusion. It was originally thought that 1467 was the date of the entire book's composition. However, Maria Theresa Casella and Giovanni Pozzi, who have produced a biography of Francesco Colonna, have shown that the author's use of particular sources for certain parts of Book I, such as Niccolò Perotti's *Cornucopiae* (1489), invalidates this theory, suggesting a later date for the composition of, at least, the first part.<sup>249</sup> Moreover, Edoardo Fumagalli has suggested that the author of the *Hypnerotomachia* was influenced from two different editions of Apuleius' works, consulting for Book I the 1488 Vicenza edition of the *Opera* and for Book II the earlier *editio princeps* of 1469.<sup>250</sup> As a consequence, 1467 came to

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<sup>247</sup> Godwin's translation ('At Treviso, while unhappy Poliphilo was engaged in the beautiful bonds of love for Polia') has been amended based on suggestions by Mr. Ian White.

<sup>248</sup> Polia reveals that her story with Poliphilo began when she came to the flower of her age, in 1462: 'Nutrita patriciamente, cum molte delitie, perveni al fiore della etate mia. Nel anno della redemptione humana. Dapò gli quatrocento et mille, nel sexagesimo secondo'. (HP A3v).

<sup>249</sup> M.T. Casella and G. Pozzi, *Francesco Colonna*, vol. 2, p. 138. Perotti's work was also published as *Cornu Copiae* in July 1499 by the Aldine press, a few months before the publication of the *Hypnerotomachia* (Carver, *The Protean Ass*, pp. 189).

<sup>250</sup> E. Fumagalli, 'Francesco Colonna lettore di Apuleio e il problema della datazione dell' *Hypnerotomachia Poliphili*', *Italia medioevale e umanistica* 27 (1984), pp. 260-266. In the same article, Fumagalli also proposed a three-stage process for the text's composition, according to which Book II was written first, but it was later revised and expanded with the material related to Book I, while in the final stage the previous material came together to form a unified whole. See also: Carver, *The Protean Ass*, pp. 187, 227; J. C. Russell, *The Hypnerotomachia Poliphili and its Annotators*, pp. 207-209. More recently, Rosemary Trippe (*The Image of*

be considered as the date of composition for Book II, which is often viewed as a more simplistic story detached from Poliphilo's intricate dream narrative.

Another view supports that this date refers to the present time of the narrative, that is, to Poliphilo's waking state.<sup>251</sup> While this explanation seems plausible justifying the placement of the chronological note after the conclusion of the dream and right below the above-quoted phrase regarding the location and state of Poliphilo, it is however problematic, because it creates a temporal inconsistency with the beginning of the book. When Poliphilo falls asleep in the first chapter, there are allusions to a winter and not a spring landscape, whereas the date at the end of the book clearly refers to the 1<sup>st</sup> of May.<sup>252</sup> Interestingly, Jean Martin, the editor of the first French translation of the *Hypnerotomachia*, 'amended' this contradiction by moving the date to the beginning of the book, placing Poliphilo in a spring-time setting, and thus, creating more confusion among readers and scholars.

Taking into consideration this temporal anomaly as well as the clear chronological reference to the Calends of May in the pivotal episode of Adonis' commemoration, I would like to suggest that the 1<sup>st</sup> of May, 1467 refers to the date of Polia/Lucretia's death, which Poliphilo commemorates by means of this book. It is important to clarify that the date, 1467, as well as the figure of Polia/Lucretia may or may not refer to a historical date and person derived from the author's life.<sup>253</sup> Polia's story is set in an apparently fictional setting, an anachronistic and mythological Treviso, a fact that should make us suspicious as to the historicity of the two dates mentioned within the fiction (1462 and 1467). The boundaries between reality and fiction are obscured by the verisimilitude of Polia's narrative, by the enigmatic figure of the author, as

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*Italian Humanism*, pp. 12, 62, 194-195) has argued that the *Hypnerotomachia* was completed after 1492 or 1493, based on some observations relating to the manner in which the text refers to Pliny's *Historia Naturalis*.

<sup>251</sup> HP Polizzi, p. X.

<sup>252</sup> For the debate regarding the season (winter or spring), see above, fn. 222.

<sup>253</sup> It has been argued that the references to the Lelli family in Book II have a historical grounding, linking Polia as Lucrezia Lelli to Teodoro de Lelli (1428-1466), who was appointed bishop of Treviso in 1462. The first to make this connection, as far as I know, was Karl Giehlow (*The Humanist Interpretation of Hieroglyphs in the Allegorical Studies of the Renaissance* (1915), trans. R. Raybould (Leiden, 2015), pp. 103-105), who even speculates that: 'Since Polia traces the history of her family until this time, that is until 1462, you might think that during this period Teodoro had given Colonna that task of composing a family chronicle going back to Roman times as was then customary' (p. 104). Other researchers have further explored this familial connection and even identified Lucrezia Lelli as the niece of Teodoro de Lelli, see: M. Billanovich, 'Francesco Colonna, il 'Polifilo' e la famiglia Lelli', *Italia Medioevale e Umanistica* 19 (1976); HP P&C, vol. 2, pp. 11-13; Lefaiivre, *Leon Battista Alberti's Hypnerotomachia Poliphili*, p. 160.

well as by the dream frame which suggests that all contained therein, including Book II, are the products of Poliphilo's mind.

Regardless of whether or not there is a portion of historical truth in the *Hypnerotomachia*, the textual analysis of the book, in my opinion, must be done in terms of fictionality and the chronological sequence of the events must be justifiable within the structure and logic of the narrative. Thus, I would like to propose the following interpretation: having regained the memory of his lost Polia, Poliphilo reconstructs a past with her by means of Polia's encased narrative through which he finds closure, reconciling with the idea of her death. The impossibility of the fictional Treviso in Book II as well as the representation of Poliphilo as a spurned lover in the beginning of the book suggest that Polia's story and the actual union of the couple never really happened outside the dream; their reconstructed past is not an actual memory but an imagined one, a wish fulfilment. Interestingly, the couple's union at the Cytherean Island in Book I also constitutes a fulfilment of a wish that Poliphilo clearly expresses to the High Priestess of Venus in Book II (D6v):

Et Polia dominante Poliphilo, questa sarae la mia laude, gloria, honorificentia, et sublimitate, offerentime nella sua amorosa deditione, cusì victo, et cusì prosternato. Sperando unanimi di permeare agli triumphali regni et al delectevole stato della Divina Cytherea.

When Polia dominates Poliphilo she shall be my praise, my glory, my honour and my exaltation; thus I offer myself in amorous dedication; thus I am vanquished, thus prostrate, hoping that our souls may become one in the triumphant realms and the delectable state of the divine Cytherean.

The above-quoted passage links this episode from Book II not only with the ritual in the amphitheatre of Venus at the Cytherean Island, but also with the ritual that Polia performs at the temple of Venus Physizoa, which, as it will be shown in Chapter 3, partly serves the purpose to secure the divine blessing for the couple's imminent union at the Cytherean Island. Therefore, through this association, it appears that the couple's union in Book II is a fulfilment of Poliphilo's wish in the actual world, outside the dream narrative, while the couple's union at the Cytherean Island in Book I is a fulfilment of the dreaming Poliphilo's wish in the 'actual'

world of Book II and of Polia's wish in the dream world of Poliphilo, both wishes expressed within the dream narrative.

That the desire for union is only fulfilled within the dream narrative, demonstrates that Poliphilo's love is doomed as it can never be reciprocated outside the boundaries of the dream and of fiction. The epitaph at the end of the book is Polia's final farewell reaffirming Poliphilo's doomed love for her. Her identification with a flower so dry that it never revives, no matter how many tears Poliphilo sheds is a reversal of the holy rites of Adonis as performed by Venus and her entourage (F3v):

QUAENAM INQUIES POLIA? FLOS  
ILLE OMNEM REDOLENS VIRTUTEM  
SPECTATISSIMUS.  
QUI OB LOCI ARITUDINEM,  
PLUSCULIS POLIPHILI LACHRYMULIS  
REPULULESCERE NEQUIT.

[...]

HEU POLIPHILE DESINE.  
FLOS SIC EXSICCATUS,  
NUNQUAM REVIVISCIT.  
VALE.

WHO IS POLIA, YOU ASK? THE  
BEAUTIFUL FLOWER, REDOLENT OF  
EVERY VIRTUE,  
WHO FOR ALL POLIPHILLO'S TEARS  
CANNOT REVIVE IN THIS  
ARID PLACE.

[...]

ALAS, POLIPHILLO,  
CEASE.  
A FLOWER SO DRY  
NEVER REVIVES.  
FAREWELL.

Polia's death is final and Poliphilo must find a way to live in a world without her. Her revival is only possible within the liminal world of the dream and the eternisation of her memory is accomplished through her literary commemoration.

## 2.4. Conclusions

Having provided an overview of the literary traditions on dreams in the first part of this chapter, the analysis of the dream narratives that was conducted in the second part has demonstrated how the three texts built on these traditions and, at the same time, how they diverge from them. The dreams of Livistros, Poliphilo and Amant, in particular, are lengthy and highly complex in terms of structure, content and meaning, so that traditional categorizations of dreams cannot be applied to them without running the risk of simplification and misinterpretation. Therefore, in the analysis attempted here, I have examined the dreams, first and foremost, as narrative devices, while also taking into account their integration in the initiation processes evident in the three texts. Consequently, I have considered the structure of the dream narratives in terms of the tripartite structure of the rites of passage, pointing out the liminality inherent in dreams.

The main focus of this analysis was not the content of the dream narratives, which will be discussed in the two remaining chapters, but rather the dream frame and the overall structure and function of the dreams as narrative units. Regarding the dream frame, it has been shown that the entry and exit to the encased dream narratives is clearly indicated in the texts via textual and visual type markers, whose form and content can often be indicative of the emotional intensity and psychological impact of the dream on the dreamer. Moreover, I have discussed the internal processes of dream interpretation in each text – in other words, the way that the dreamers or their companions perceive and interpret their dreams – and how this interpretation process promotes the narrative: e.g. the Relative's revelation of Rodamne's existence prompts Livistros to go on a quest, Klitovon's dream encourages the two travel companions to go in search of Rodamne, Poliphilo's perception and interpretation of his dream experience, while it still takes place, determines its outcome.

Finally, this chapter touched upon some further issues arising from the comparative study of the three works, such as the fragmentary yet unified dream sequence in *Livistros and Rodamne*, the double authorship of the *Roman de la Rose* and the impact it has on the cohesion of its dream narrative, as well as the issue of the relationship between Book I and Book II of the *Hypnerotomachia*.



## Chapter 2 : Towards a Cartography of Dreams

Whether they are prominently aural with the dreamer receiving a vocal message from an unseen messenger, visual or both, dreams essentially have a spatial component, a setting within which the dream unfolds. Dream spaces ‘materialize’ in various configurations. They can resemble actual spaces, distorting or recombining spatial images familiar to the dreamer, or they can be distinct, imaginary spaces either created entirely in the mind of the dreamer or – as in the case of several literary dreams – manifesting themselves to the dreamer through the agency of a supernatural or divine entity. Since space is an integral component of dreams, an examination of dream narratives would be incomplete without a consideration of their spatial configurations. Furthermore, given the main theoretical axis of this thesis, namely the *rite of passage* theory, a thorough analysis and interpretation of the arrangement and aesthetics of the dream setting in the three literary works under discussion is necessary in order to fully understand the initiatory journeys of the dreamers.

In the previous chapter, I hinted at the creative liberty that the device of the dream narrative provides authors in the development of their imaginative plots. This creativity is best exemplified in the construction of oneiric otherworlds, which often serve utopian or dystopian functions.<sup>254</sup> Michel Foucault, in his 1967 essay ‘Des espaces autres’, proposed the term *heterotopias* in order to define those sites that ‘are endowed with the curious property of being in relation with all the others, but in such a way as to suspend, neutralize, or invert the set of relationships designed, reflected or mirrored by themselves’.<sup>255</sup> Though *utopias* share the same

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<sup>254</sup> On the term ‘utopian function’ see K. Lochrie, ‘Sheer Wonder: Dreaming Utopia in the Middle Ages’, *Journal of Medieval and Early Modern Studies* 36:3 (2006), pp. 493-516.

<sup>255</sup> M. Foucault, ‘Des espaces autres: hétérotopies (conférence au Cercle d’études architecturales, 14 mars 1967)’, *AMC - Architecture /Mouvement/ Continuité* 5 (1984), pp. 46-49, as reproduced in D. Defert and F. Ewald (eds.), *Michel Foucault: Dits et écrits II. 1976-1988* (Paris, 1984), p. 1574: ‘Mais ce qui m’intéresse, ce sont, parmi tous ces emplacements, certains d’entre qui ont la curieuse propriété d’être en rapport avec tous les autres emplacements, mais sur un mode tel qu’ils suspendent, neutralisent ou inversent l’ensemble des rapports qui se trouvent, par eux, désignés, reflétés ou réfléchis’. English translation: Michel Foucault, ‘Of Other Spaces: Utopias

property, Foucault differentiated between the terms *utopia* and *heterotopia* as two distinct types of sites, the first of which refers to sites with no real place, and the second of which refers to counter-sites (*contre-emplacements*), that is, real places that effectively enact utopias, such as gardens or museums.<sup>256</sup> Foucault's heterotopias are defined by six basic principles: a) there is not a single culture that does not create heterotopias and, even though they may take many different forms, there are two main categories of heterotopias, namely the *crisis heterotopias* (*hétérotopies de crise*) and the *heterotopias of deviation* (*hétérotopies de déviation*); b) heterotopias have specific functions within the societies and cultures that create them and, therefore, as history unfolds, so do those functions change in order to accommodate the new historical and social contexts; c) heterotopias may simultaneously contain, in a single place, several different sites, often incompatible between them; d) requiring a divergence from traditional time in order to function, heterotopias are linked to *heterochronies* and, thus, there are the *heterotopias of infinitely accumulating time* (*hétérotopies du temps qui s'accumule à l'infini*) and the *temporal heterotopias* (*hétérotopies chroniques*); e) heterotopias require a system of opening and closing that makes them both inaccessible and penetrable at the same time; and, finally, f) they have a function in relation to all other sites, either to create a space of illusion in order to expose real space as even more illusory than them or to propose a perfect space as a compensation to the imperfect real spaces. Dream spaces could also be characterized as heterotopias – we could perhaps call them *oneiric heterotopias* – as they fulfil all of these principles.

Specifically, dream spaces are dreamt by every culture and every individual in a myriad of forms and acquire specific functions and various levels of significance depending on the status of and ideas about dreams in each historical period. Moreover, dreams such as the ones discussed in this thesis, namely dreams of initiation, could be categorized as *crisis heterotopias* which, according to Foucault, are 'privileged or sacred or forbidden places that are reserved for the individual who finds himself in a state of crisis with respect to the society or the

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and Heterotopias,' in N. Leach (ed.), *Rethinking Architecture: A Reader in Cultural Theory* (New York, 1997), 352.

<sup>256</sup> Interestingly, Foucault categorizes mirrors as a site that provides a joint experience as both a *utopia*, being a placeless place, and a *heterotopia*, since the mirror is an object that exists in reality and counteracts with it.

environment in which he lives'.<sup>257</sup> In addition, due to their liminality, dream spaces are paradoxically bringing various incompatible features and sites together and they exist outside traditional time. To be more specific, dream spaces are ephemeral and fleeting, since they exist solely within the temporal confines of the dreams and dissolve as soon as the dreamers wake up. However, dreams do not completely fall under any of the two types of heterochronies mentioned above, but share characteristics of both. They have the capacity to accumulate time by enclosing in a dream 'all times, all eras, all forms and all styles'.<sup>258</sup> At the same time, they are temporal, but their temporality is inconsistent with actual time. The perceived duration of the dream and the actual duration of the dream may differ significantly. Accordingly, the length of their narration may be disproportionate to how long the dreams actually lasted. In order to reconcile these inconsistencies, I would like to propose another category based on Foucault's model, namely *oneiric heterochrony*, a temporal level in which actual time is suspended and imagined time expands with no consequence, whatsoever, to actual time. Finally, dream spaces also fulfil Foucault's fifth and sixth principles of heterotopias, as they can only be penetrated during sleep but are otherwise inaccessible and they always exist in juxtaposition with an actual, waking world, having specific functions in relation to that world – prophetic, consolatory or compensatory.

In lengthier dream narratives, such as the ones under examination, the oneiric heterotopias or, at least, some of their spatial features are vividly described in detailed *ekphraseis* by the dreamers themselves. This ascertainment has certain implications. Firstly, the dream landscapes can be designed to be as fluid and mutable as the dreamers' minds. Their descriptions express the subjective experience of an ever-changing and ever-expanding liminal space, which is intricately connected with the psychological state of the dreamers-narrators, a state which, just as the dream spaces, is constructed by the author. At the same time, dreams are creative products that belong to specific socio-cultural contexts and who build upon certain literary traditions. Thus, in examining these spaces, one needs to take into account not only

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<sup>257</sup> Foucault, 'Des espaces autres', p. 1576: 'des lieux privilégiés, ou sacrés, ou interdits, réservés aux individus qui se trouvent, par rapport à la société, et au milieu humain à l'intérieur duquel ils vivent, en état de crise.' Translation in Leach, *Rethinking Architecture*, p. 353.

<sup>258</sup> This phrase ('tous les temps, toutes les époques, toutes les formes, tous les goûts') is used by Foucault in relation to the *heterotopias of infinitely accumulating time* (Foucault, 'Des espaces autres', p. 1578).

how they function within the logic of the narrative, but also the historical and literary context in which they are created.

Secondly, it is important to keep in mind that dreams are narrated as past events to other people. This suggests that the way the dream setting is organized as a narrative is deliberate and not spontaneous; the dreamers-narrators have had the time to retrospect on the contents of their dreams and to interpret their meaning. Thus, the dream narratives are enriched by the dreamers' afterthoughts on the dream experience and also by their state – psychological and physical – at the time when the dreams are actually narrated. The superimposition of subsequent experiences and thought processes on the content of the dreams creates a double dynamic for the interpretation of the initiation processes, a dynamic which could be examined in the light of Lacan's distinction between chronological and logical time.<sup>259</sup> The dreams consist of a sequence of events and phenomena arranged chronologically; the dreamers' experience of those events and phenomena, however, belongs to logical time, which has a tripartite structure: the instant of seeing (*l'instant du regard*), the time for understanding (*le temps pour comprendre*) and the moment of concluding (*le moment de conclure*), which precedes the first two stages. These three temporal stages do not necessarily correspond to the chronological sequence of events within the dreams but rather they extend beyond them through the process of retrospection and interpretation. Therefore, when the dreams are narrated at a later stage, the dreamers' perception of their dreams is enriched by the 'distance of retrospection,' which provides them with a better understanding of their own initiations.<sup>260</sup> Consequently, the emphasis on specific spatial features points to what the narrators perceive as the crucial moments of their initiatory dreams as well as to the emotional tension created by the association of certain features to painful memories of actual events that occurred before or after the dream experience.

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<sup>259</sup> J. Lacan, 'Le Temps logique et l'assertion de certitude anticipée: Une nouveau sophisme', in *Écrits* (Paris, 1966), pp. 197-213 (written in 1945). For a case study of the application of Lacan's theory alongside rite of passage theory for the examination of a fourteenth-century poetic text, see: S. Kay, 'Le moment de conclure': Initiation as Retrospection in Froissart's *Dits Amoureux*', in McDonald and Ormrod, *Rites of Passage: Cultures of Transition*, pp. 153-171.

<sup>260</sup> As Kay ('Initiation as Retrospection', p. 156) argues, 'if initiation is something which is apprehended through retrospection, then the relation of experience to time needs to be considered'.

This chapter will explore the metaphorical and ritual value that dream spaces may acquire, as well as the various spatial configurations that appear in the dream narratives of the *Tale of Livistros and Rodamne*, the *Roman de la Rose*, and the *Hypnerotomachia Poliphili*.

## 1. Mapping the Dreams

In considering the spatial arrangement of the oneiric heterotopias in the three works under examination, several questions may come to mind. For example, is there a spatial link between the spaces in the first and second dream of Livistros? Where is Amant's house in the *Roman de la Rose* and how can we define its spatial relationship within the dream to the Garden of Pleasure? What is the geographical connection between each dreamscape in the journey of Poliphilo? Where are the boundaries of the dream as a space? Is it infinite like the ever-expanding universe or finite with clearly defined borderlines? These questions demonstrate that the greatest challenge in generating geographies of dreams is the attempt to pin down spaces that are vague, abstract and mutable. In fact, most fictional spaces would be difficult to determine in geographical terms, especially when their connections to non-fictional, historical spaces are loose or non-existent, so that one has to rely solely on their textual and visual narrative context in order to define them.

Nevertheless, such a task – the mapping of dreams – is not impossible, especially if we consider spatial structure in relation to narrative structure. Dream spaces are developed within the narrative frames of the dreams and, thus, the entry and exit points of a dream narrative become the boundaries of its oneiric heterotopia. Since the starting and ending points of a dream narrative are usually associated with the same actual space, for example, the dreamer's bedroom, and the same mental space, the dreamer's mind, we could visualize the boundary of the dream space as a circle. Circles have no corners and, therefore, they only have one single point of reference around their periphery. A further implication in the choice of this geometrical shape is its liminality – no matter where you are on a circle, you will always be in

the middle. In the case of a dream-within-a-dream, the circular boundary of the dreamspace would be duplicated, creating a spatial and narrative sub-level. Subsequently, the spatial layout within such boundaries can be determined through a close examination of the descriptions offered by the dreamers-narrators and through an observation of the relationships between the various spatial features, in other words, the ways that they are positioned in relation to one another. By understanding the spatial structure of the dreams, we can then reconsider their narrative structure and this can provide us with a further tool to help us offer a meaningful reading.

Before moving on to explore the oneiric heterotopias of each text, I would like to add a few further remarks regarding the experience of space. Space is not just a visual image plainly defined by its shape and the structures that it contains. It is also a lived space, offering social, emotional as well as sensual experiences to its inhabitant/observer.<sup>261</sup> All five senses may be involved in an individual's experience of space: by smelling the scents of a natural landscape or a garden, by listening to the sounds that the space produces (e.g. the rustling of leaves, the whistling of the wind and the music of automatic sculptures) or that are produced within it (for example, musicians performing in the space) and by interacting with space either by touching its structures or tasting its edible products, the visual effect of the space is enhanced. As regards to the experience of dream space, in particular, sensual perceptions are closely connected to the dreamer's psychological and emotional state, altering his or her experience of space accordingly.

Another point to be made on the experience of space concerns motion. The movement or immobility of a person within a dream space can carry ritual or metaphorical significance and it can also point to the different functions of that space in the narrative.<sup>262</sup> In addition, there are phrases that denote movement from one space to another in a certain length of time (what Panagiotis Agapitos has termed 'passage-of-space device'), which are important for their transitional function and for delineating the various spatial units of a narrative.<sup>263</sup> But how is

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<sup>261</sup> On the concept of 'lived space' see J. Klooster and J. Heirman (eds), *The Ideologies of Lived Space in Literature, Ancient and Modern* (Gent, 2013).

<sup>262</sup> See, for example, Agapitos' differentiation between 'space presented' and 'space activated' in Agapitos, 'Dreams', pp. 116, 126.

<sup>263</sup> Agapitos, *Narrative Structure*, pp. 276; idem, 'Dreams', pp. 117-118.

the experience of motion connected to the experience of space? In other words, how does the perception of space relate to the type of movement within that space?

In discussing the poetics of movement in gardens and other designed landscapes, John Dixon Hunt proposes three types of movement: the procession or ritual, the stroll and the ramble. The procession is a ritual movement that follows a predetermined path towards a specific destination and it often requires a space specifically designed for ritual procession with designated paths and activities as well as implicit or explicit guidelines for the performance of the ritual prescribed in some type of formal record, e.g. inscriptions or a handbook. The stroll implies an ultimate destination, a sense of deliberation and a more or less defined route, but without any ritual component. These two types of movement can either be undertaken collectively by a group or individually. On the contrary, a ramble is a solitary activity that could also be defined as impulsive or disconnected wandering. It involves spontaneous movement prompted mostly by the will or curiosity of an individual indulging in the pleasures of movement itself.<sup>264</sup> This categorization may also apply for the experience of motion in literary dream spaces which are, after all, forms of consciously designed landscapes.

Finally, it is important to keep in mind the correlation between movement and rhetorical descriptions of space. In ancient rhetoric, *ekphrasis* is often referred to as a λόγος περιηγηματικός, which can be translated as descriptive discourse but also, in a more literal sense, as a discourse that is leading you around.<sup>265</sup> Ruth Webb has argued that the *periegesis* format is ‘a convenient way of ordering details, and one that adapts the representation of space to the demands of the temporal flow of language’, but also that it implies a more complex form of storytelling which develops ‘the metaphor of the text itself, or the process of composition, as a journey’.<sup>266</sup> She also pointed out that the adjective περιηγηματικός ‘casts the speaker as a guide showing the listener around the sight to be described’.<sup>267</sup> In the dream narratives

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<sup>264</sup> J.D. Hunt, “‘Lordship of the Feet’”: Toward a Poetics of Movement in the Garden’, in M. Conan (ed), *Landscape Design and the Experience of Motion* (Washington, DC, 2013), pp. 188-193.

<sup>265</sup> L. James and R. Webb, “‘To understand ultimate things and enter secret spaces’: Ekphrasis and Art in Byzantium’, *Art History* 14:1 (1991), p. 4; R. Webb, *Ekphrasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice* (2009), pp. 51-54; eadem, ‘The Aesthetics of Sacred Space: Narrative, Metaphor, and Motion in “Ekphraseis” of Church Buildings’, *Dumbarton Oaks Papers* 53 (1999), pp. 65.

<sup>266</sup> Webb, ‘Aesthetics’, pp. 65-67.

<sup>267</sup> Webb, *Ekphrasis*, p. 54.

discussed here, the narrators describe the various landscapes, buildings and objects as if they move through them, around them and inside them. Therefore, their movement often determines the order in which each object or building is presented, much like the *periegesis* format mentioned above. The reason for the similar use of *ekphrasis* is that all three texts share to a substantial extent the common Greco-Roman tradition of rhetorical education, even if this is expressed in different ways, due to the different sociocultural and historical environments.

For a thorough analysis of the spatial arrangement of the dreams, which takes into account all of the different parameters mentioned above, I propose a threefold approach that involves: a) the visualization of the oneiric heterotopias with maps and diagrams (Appendix III.A), b) the indexing of the landscapes, buildings and of other spatial objects (Appendix III.B), and c) an interpretation of this data in the three subsections that follow.

### 1.1. *Tale of Livistros and Rodamne*: A dreamer's guide to amorous enslavement

The complex and multi-levelled narrative structure of *Livistros and Rodamne* discussed in Chapter 1 points to an equally complex and multi-levelled spatial arrangement of the romance. Each narrative level is associated with particular spaces at specific points in the chronology of the romance (see Appendix III.A, LRI). Some narrative levels are associated with the same spaces, which, however, may appear in different ways depending on the emotional state of the characters or their level of familiarity with a space at that particular moment in the story. In other words, the development of the plot and of the characters influences and alters the perception and presentation of space.

Even though the intermingling narratives constantly transport readers from one spatiotemporal level to another, there is one spatial element that constitutes the linear axis of the romance bringing order to this intricately woven fictional world and that is the 'road' or 'path' (μονοπάτιν, δρόμος, σπάτια).<sup>268</sup> The entire story narrated by Klitovon at the court of Litavia actually takes place on the road: this is where Klitovon meets Livistros, with whom he embarks on a journey to Egypt and then to Silvercastle, before finally returning to his homeland,

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<sup>268</sup> The importance of the road is also underlined by Agapitos, *Narrative Structure*, pp. 319-321.



Litavia. All other spaces are either sites along the road, such as the fountain and the inn, or they are associated with the encased narratives, which constitute the narrative sublevels to Klitovon's narration. Furthermore, the stories that Livistros and Klitovon share with one another – their encased narratives – are told when on the road, while their pauses for rest are also pauses in their storytelling. Thus, we could view the road or, rather, the journey on the road as a metaphor for storytelling.

The structural complexity of *Livistros and Rodamne* is enhanced by the multiple perspectives present in the text, as a result of which the story unfolds retrospectively through a series of flashbacks – the encased narratives of Livistros, Klitovon, Rodamne, and of the Witch. The multiple perspectives also suggest multiple storylines, which are made obvious if we focus on each character separately and layout their journeys as in the diagrams in Appendix III.A, LR2. These diagrams illustrate two important points. Firstly, that the road, apart from being the binding principle in the macro-structure of the romance, is a defining element in each character's journey. It is an ambiguous space – sometimes dangerous and other times pleasant depending on the status of each character at different points of their journeys – and also an in-between space, the spatial distance between the spaces of departure and arrival or of departure and return. Secondly, that most characters perform a cyclical journey: Klitovon is exiled and then returns to Litavia, Rodamne is violently separated from her homeland and happily returns there after being 'rescued', Berderichos leaves Egypt with the purpose of bringing back a bride and returns with Rodamne although he is unsuccessful in convincing her to marry him. Livistros performs both a linear and a cyclical journey. His initiation in love and marriage to Rodamne are part of a linear spatial progression from his original homeland, Livandros, to his new homeland, Silvercastle, while his quest for finding the abducted Rodamne and returning with her to Silvercastle follows the cyclical pattern. The only character who fails to complete her journey is the Witch, who having left Egypt as the supernatural helper of Berderichos is then left behind at the coast by her employer where she establishes herself, at a hut, in between Silvercastle and Egypt until her execution by Livistros.

Since the present study focuses on dream narratives and initiation processes, in this subsection, I will only discuss the spaces associated with the first part of the romance and, particularly, with the linear journey of Livistros from Livandros to Silvercastle. The term 'linear', in this

case, is not used to denote a straightforward movement from one space to another, but rather, it is used to imply that Livistros concludes his journey in a different space from the one he originally started. The journey itself is characterized by an interchange between actual and imaginary spaces that exist parallel to each other, each playing a role in Livistros' gradual initiation in love and marriage to Rodamne.

After encountering Klitovon in a narrow path along the road, Livistros starts narrating the events that led him wandering around searching for Rodamne. In Livistros' narration, the actual spaces consist of a mountainous landscape and Livistros' residence in Livandros, the road from Livandros to Silvercastle and, also, Silvercastle with its surroundings – a meadow and a forest. Apart from Silvercastle, none of the other actual spaces is described in any detail but they are associated with significant events.

The mountainous landscape in Livandros (131 *εἰς παράπλαγα καὶ εἰς ὄρεινὸν βουνίτισιν* / 'to sloping hills and to a craggy mountain') is the place where Livistros goes hunting and witnesses the mysterious incident with the turtledoves, which incites his curiosity, thus, heralding the beginning of his initiation. Livistros' residence (193 *κατούνα*) is a largely undefined edifice, since the only information provided in relation to it is of Livistros 'dining with his own' (683 *ἐδείπνησα μὲ τοὺς ἐμούςς*) and of Livistros sleeping (202 *ἔπεσα νὰ ἀποκοιμηθῶ* / 684 *ἔπεσα εἰς ὕπνον*), presumably alone in his bedroom. During his sleep and for two consecutive nights after the turtledove episode, Livistros enters his oneiric heterotopia (see Appendix II.A, LR3a and LR3b), which is the main focus of the present analysis.

In his first dream, Livistros initially finds himself riding in a beautiful and pleasant meadow (216 *ἔμνοστον λιβάδιν*) and enjoying the natural landscape (204-211):

Ἐφάνη με ὅτι μόνος μου περίτρεχα λιβάδιν,  
λιβάδιν πανεξαίρετον μυριοανθισμένον  
καὶ κρῦον νερὸν γλυκόβρυτον, χλιοδενδρογεμᾶτον·  
χέρια ζωγράφου νὰ ἄλεγε, ἄν εἶδες τὸ λιβάδιν,  
τὸ ἐποῖκαν χλιοέμμορφον, μυριοχρωματισμένον.  
Ἐβλεπα τὸ αναλίβαδον, ἐπρόσεχα τα δένδρη,  
ἐπιτερπόμεν τὰ φυτὰ, ἐθαύμαζον τὰς βρύσας,  
εἰς τὰ ἄνθη ὁ νοῦς μου ἐκρέμετον τὰ ἐγράμμιζαν τὸν τόπον.

It appeared to me that I was wandering alone

through a truly exquisite meadow filled with a myriad of flowers,  
along a cold stream of sweetly flowing water, arrayed with thousands of trees.  
Had you seen the meadow, you might have said that a painter's hands  
had fashioned it so beautiful, painted with a myriad of colours.  
I was looking at the meadow, observing the trees,  
taking delight in all the plants, admiring the fountains,  
my mind had attached itself to the flowers embellishing the place.

Even though Livistros moves within this first dreamscape as the use of the verb *περίτρεχα* indicates, the parallelism of the meadow to a painting momentarily gives us the impression of a static space that can only be looked at and admired. Moreover, the juxtaposition of a natural landscape to a painted one puts forward a nature-versus-art theme and suggests a level of control over the natural landscape. The harmonious blend of art and nature is considered an ideal approach in garden and landscape design from Roman times to the Renaissance and it is an idea that we will also encounter several times when discussing the *Hypnerotomachia Poliphili*. As for the reference to 'a painter's hands' alluding to the author as the creator of this dream space, it has already been examined in more depth in Chapter 1, subsection 2.1.1.

Livistros' solitary movement in this newly discovered space reminds us of Hunt's third type of movement, the ramble. At this point, the dreamer has no particular goal in mind, no specific destination. He wanders freely and admires the beauty of the natural landscape, which is described as colourful with abundant water sources and fountains as well as numerous trees, plants and flowers. These elements constitute the basic ingredients of a *locus amoenus* and they are commonly found in descriptions of gardens, parks and other natural landscapes.<sup>269</sup> Moreover, the theme of an open natural space at the beginning of a dream narrative, where the dreamer indulges himself in solitude, before anything significant happens is found both in the *Roman de la Rose* and in the *Hypnerotomachia Poliphili* as well as in other texts, for example

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<sup>269</sup> These elements were also considered essential in the construction of gardens and parks not only by the Byzantines but also in classical Rome, the medieval West and in the Renaissance as the literary, historical and archaeological evidence suggest. For a general overview of the byzantine garden, see A. Littlewood, 'Gardens in the Byzantine World', in H. Bodin and R. Hedlund (eds), *Byzantine Gardens and Beyond* (Uppsala, 2013), pp. 30-113, where relevant bibliography can be found.

in a quite long and elaborate passage of Theodoros Meliteniotes' allegorical poem *On Chastity* (*Εἰς τὴν σωφροσύνην*).<sup>270</sup>

Despite the beauty and peacefulness of this meadow, in which Livistros wanders, that fact that it is an open space predisposes the reader/listener to an imminent danger. Indeed, while admiring nature, Livistros is interrupted by an incoming threat: a group of armed and winged cupid guards attack him as a rebel against the imperial authority of Eros, the sovereign ruler of the whole of nature.<sup>271</sup> Terrified by the cupids' fierce appearance – winged creatures that breathe flames – and realizing he is outnumbered, Livistros surrenders. This unexpected turn of events and the transition from a pleasurable to a terrifying experience are evident in the vocabulary of this passage (217 ὑπήγαινά το ἐνήδονα vs. 221 ἐψυχοφοβήθην). In relation to this, we should also note the opposition between two words: paradise (215 παράδεισον) and underworld (229 ᾅδην), which associate the dreamer's subjective experience of the same space before and after the attack to the ultimate *locus amoenus* (paradise) and the ultimate *locus terribilis* (underworld / Hell). Interestingly, the word παράδεισος is etymologically and historically linked to enclosed spaces and, thus, would better fit the description of the Amorous Dominion or of Rodamne's garden.<sup>272</sup> Therefore, Livistros' use of this characterization for the open meadow is almost ironic; with its deceptive beauty, the space manages to entrap the dreamer, rendering him easy prey to his attackers.

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<sup>270</sup> In the Roman de la Rose, however, the dreamer does not wander aimlessly, as we shall see, but he has set out to go out of the town to hear the singing birds and admire the spring landscape. So his movement is a stroll rather than a ramble. Regarding Meliteniotes' *ekphrasis*, see in particular lines 32-113 (E. Miller, 'Poème allégorique de Meliténiote, publié d'après un manuscrit de la Bibliothèque Impériale', *Notices et Extraits de Manuscrits de la Bibliothèque Impériale et Autres Bibliothèques* 19.2 (1858)).

<sup>271</sup> The threatening figures of the cupid guards guiding Poliphilo to the Court of Amorous Dominion bring to mind the oneiric 'abduction' of Ioasaph in two of his visionary experiences (*Historia Barlaam et Ioasaph* 30.200-244 and 40.25-56, ed. R. Volk (Berlin – New York, 2006)) where unknown terrible beings guide him through Paradise with its lovely meadows, gardens and its glorious city, as well as through the darkness and fires of Hell. I would like to thank Dr. Marina Toumbouri for directing me to this text. The relationship between Ioasaph's and Livistros' oneiric experiences in terms of the motif of *katabasis* has been discussed by: U. Moennig, 'Literary Genres and Mixture of Generic Features in Late Byzantine Fictional Writing', in P. Roilos (ed.), *Medieval Greek Storytelling: Fictionality and Narrative in Byzantium* (Wiesbaden, 2014), pp. 166-173.

<sup>272</sup> The word παράδεισος/paradise derives from the Persian word pairidaeza (pairi=around + daeza=wall), which refers to enclosed spaces and was particularly used in reference to the Persian royal parks. On the etymology and original cultural context of the word, see M. Carroll, *Earthy Paradises: Ancient Gardens in History and Archaeology* (London, 2003), pp. 124-126; C. McIntosh, *Gardens of the Gods: Myth, Magic and Meaning* (London, 2005), pp. 35-38.

After binding him, the cupid guards take Livistros to the abode of Eros (283 κατοῦνα, 316 ὀσπίτιν τοῦ Ἐρωτος) and to the court of Amorous Dominion (284 αὐλή τῆς Ἐρωτοκρατίας). Livistros' imprisonment alters his mode of movement in the dream space. As he is now being led to a specific destination, taking a path predetermined by the will of Eros and invested with ritual significance, his movement changes from a ramble to a procession. His status also changes from an armed warrior wandering alone on horseback to an unarmed prisoner in chains running with his captors towards the Amorous Dominion. On the way there, Livistros receives a second instruction from one of his escort cupids. At the end of this instructive speech, they reach the Gate of Love (303 πόρτα της Ἀγάπης). This gate is an important threshold; by crossing it, Livistros makes the first important, albeit reluctant, step for his initiation, whose prerequisite is his absolute submission to Eros. The importance of this first threshold is underlined by the escort cupid, who, towards the end of his speech, provides Livistros with practical advice regarding his ritual conduct and his processional movement (279-281):

Πλὴν ὅταν ἔμπης, πρόσεξε ἀπάνω εἰς τὸ ἀνώφλιν  
τῆς πόρτας, ἔλεφάντινον ἂν ἴδης πινακίδιν,  
ἀνάγνωσε τὰ γράμματα τὰ γράφουν εἰς ἐκεῖνον.

But as you enter, look carefully up to the lintel  
of the gate to see an **ivory tablet** affixed there,  
and read the letters that are inscribed on it.

According to these instructions, the crossing of the Gate of Love should not be made idly but with deliberation. Livistros' movement must be accompanied by careful observation and study of the gate's message, inscribed on an ivory tablet. Indeed, Livistros follows these instructions obediently, although the description of the gate and of its inscription is somewhat different from what the escort cupid presents in his speech.<sup>273</sup> In Livistros' *ekphrasis* of the Amorous Dominion, the Gate of Love is guarded by a living man, naked, armed and fierce who holds a paper scroll, on which a message is written. Thus, the architectural element of an ivory tablet is replaced by the living image of a man with a drawn sword and an open scroll that brings to

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<sup>273</sup> This inconsistency could also mean that the Cupid Guard refers to another threshold, namely, that of the Amorous Tribunal, where the ritual of petition that he describes will take place. However, the threshold of Amorous Tribunal is not mentioned in the dream, while the only other threshold with inscriptions is that of the Oath Room, which Livistros encounters after his petition is completed.

mind Byzantine icons of military saints and of saints holding open scrolls inscribed with religious texts – even though the nakedness of the gatekeeper somewhat distances him from such associations. Because of the role of this man as a gatekeeper, we may even associate him with wall paintings depicting Archangel Michael with a drawn sword and an open scroll that are placed next to or opposite the entrance of a church, functioning as a message of warning to the faithful who enter the sacred grounds of the church and who aspire eventually to gain entrance to the heavenly paradise, which the Archangel guards.<sup>274</sup>

The message on the scroll dictates that whoever wants to enter and see the court of Amorous Dominion must first submit to the absolute power of Eros (296 ἄς ὑπογράψῃ δοῦλος του καὶ ἄς γίνεται ἐδικός του / ‘let him sign as his slave, let him become his companion’), while any trespassers will be punished with beheading by the sword of the gatekeeper. Below this text, there is another shorter passage that designates the man as the gatekeeper and the gate as the Gate of Love (303 Αὐλῆς πορτάρης εὐμορφος καὶ πόρτα τῆς Ἀγάπης). The ritual crossing of the gate is accomplished in three steps shown in the passage below (304-308):

Καὶ ὅπου τὰς πόρτας ἔβλεπε, λέγει με: «**Ἀνάγνωσέ τα**».  
Ἀνέγνωσα τὰ γράμματα καὶ σφόδρα ἐθλιβόμεν,  
λέγω: «**Ἀπεδᾶ δουλόνομαι εἰς τοῦ Ἔρωτος τὸ τόξον**».  
**Καὶ τότε ἀπέσω εἰς τὴν αὐλὴν ἐσέβημεν ἀντάμα,**  
ἐγὼ καὶ ὁ δῆμιος ἔρωος μου καὶ οἱ ποιηλατισταὶ μου.

He who was guarding the gate **told me: ‘Read this!’**  
**I read the letters** and was fiercely saddened,  
**so I say: ‘From now on I shall enslave myself to the bow of Eros.’**  
**Then all of us entered together into the court,**  
me and my Cupid Guard and my tormentors.

The gatekeeper commands Livistros to read the text, Livistros obeys and then utters a verbal submission to Eros, though perhaps with some hesitation as his sad disposition implies.

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<sup>274</sup> Some later examples of such frescoes can be found at: (a) Meteora, Monastery of the Great Meteoron, katholikon, nave north, wall, paintings made in 1483; (b) Meteora, Barlaam Monastery, katholikon, nave, north choir, painting made in 1548; (c) Louvaras (Cyprus), Hagios Mamas, 1495; (d) Pedoulas (Cyprus), Archangelos Michael, 1474. I would like to thank Prof. Manuel Castiñeiras for his help in tracing these examples. A further biblical association could be made between this guardian figure and the cherubim guarding Eden in Genesis 3:24 (καὶ ἔταξε τὰ Χερουβὶμ καὶ τὴν φλογίνην ῥομφαίαν τὴν στρεφομένην φυλάσσειν τὴν ὁδὸν τοῦ ξύλου τῆς ζωῆς / ‘and he stationed the cherubim and the flaming sword that turns to guard the way to the tree of life’). I would like to thank Assoc. Prof. Maria Parani for directing me to this reference.

Livistros' words of submission serve almost like a magical password that unlocks the space within the gate. His compliance to these required ritual gestures grants him entrance to the court, where he enters still in chains and accompanied by his captors. Even though the dreamer is presented with a choice, to submit and enter or to remain outside, the fact that he is brought before the gate by force does not give him any alternatives: to state his submission and enter is the only choice he is allowed to make in order to avoid a capital punishment. His initial forced submission, however, will eventually transform into a willingness to embrace the power of Eros once he experiences the paradisiacal space of the Amorous Dominion and meets Emperor Eros.

The walled Court of Amorous Dominion is a new space, an enclosed garden with all the features of a *locus amoenus* mentioned above – running waters, trees, flowers – while it also contains animals and various artificial elements, such as a triumphal arch with automata, wall paintings and marble reliefs, a terrace, a fountain with automata as well as two rooms, which may or may not be attached to one another. Livistros does not enumerate the types of trees, plants and animals in the garden or the way they are arranged, as it happens in other garden *ekphraseis* in byzantine and medieval literature.<sup>275</sup> Instead, he chooses to focus his attention on the most extraordinary spatial objects, namely, the triumphal arch, the terrace and the fountain, all of which have ritual and instructive value.

The triumphal arch (317 τροπική) is a free-standing structure which seems to be placed in a prominent position within the court. It has two main functions: to serve as a threshold and to instruct. As Livistros passes through it (317 Τὰ πρῶτα ἐσέβην τροπικὴν / 360 Ἄμα τὸ ἐβγῆν τὴν τροπικὴν), he describes its decorative features in detail. Its floor is a mosaic of golden pebbles decorated with floral and animal designs, which could be considered in the context of floor mosaics in churches and private houses of the Roman and Byzantine periods, while it

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<sup>275</sup> On Byzantine garden *ekphraseis* and on Byzantine gardens in general, see: H. Maguire, 'A Description of the Aretai Palace and its Gardens', *Journal of Garden History* 10 (1990), pp. 209-213; C. Barber, 'Reading the Garden in Byzantium: Nature and Sexuality', *BMGS* 16 (1992), pp. 1-19; A. Littlewood, H. Maguire, and J. Wolschke-Bulmahn (eds), *Byzantine Garden Culture* (Washington, DC, 2002); Bodin and Hedlund, *Byzantine Gardens*. See also the translation of Ioannis Geometris' garden *ekphraseis* with the comments and analysis of Martin Hinterberger and Panagiotis Agapitos in: P. Agapitos, M. Hinterberger and E. Mitsi (ed.), *Εἰκόν και λόγος: Ἐξί βυζαντινές περιγραφές έργων τέχνης* (Athens, 2006), pp. 129-161.

could also be associated with floriated section headers found in Byzantine manuscripts.<sup>276</sup> The various trees and the birds mingling in their branches that adorn the mosaic constitute an artistic manifestation of a garden, which can be juxtaposed to the lived space of the court's garden surrounding the triumphal arch. In the centre of this mosaic, there is a marble relief depicting the birth of Eros (323-327):

Καὶ μέσα εἰς τὸ μουσίωμα τὸ ἐρωτοῖστορισμένον  
μάρμαρον ἦτον πράσινον καὶ ἦν λελατομημένον  
τοῦ Ἔρωτος τὰ γενέθλια ἐκ τέχνης παραξένου,  
πῶς ἡ Ἀφροδίτη τὸν γεννᾷ τὸν Ἔρωτα τῶν τόξων  
καὶ πῶς αὐτὸς ἐδόξευσεν πάλιν τὴν Ἀφροδίτην.

In the centre of the amorously painted mosaic  
there was a slab of green marble; it had chiselled on it  
with wondrous art the birth of Eros:  
how Aphrodite gave birth to Eros of the Bows  
and how again he shot Aphrodite with his bow.

This scene is the first image of Eros that Livistros sees, before meeting Eros himself in all his glory.<sup>277</sup> An analogous example, where an image of Eros precedes his manifestation as a living figure, can be found in Eumathios Makrembolites' *Hysmine and Hysminias* (Τὰ καθ' Ὑσμίνη καὶ Ὑσμινίαν).<sup>278</sup> In this Byzantine novel of the twelfth century, Hysminias, while exploring the garden of Sosthenes for a second time with his friend Kratisthenes, carefully examines the frescoes on the high walls that enclose the garden, where a young Eros triumphs over and

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<sup>276</sup> Floor mosaics with plant imagery were prominent in the decoration of churches in the Early Byzantine period, however, after the Iconoclasm and during the Middle Byzantine period the pavements of churches and, possibly, of aristocratic houses were mainly decorated with multi-coloured *opus sectile*, which represented, in an abstract way, the earth and its natural landscape – flowers, trees, rivers, etc. For further discussion, see H. Maguire, *Nectar and Illusion: Nature in Byzantine Art and Literature* (New York, 2012), pp. 106-134 (I would like to thank Assoc. Prof. Maria Parani for bringing this book to my attention). Examples of floriated section headers can be found in two twelfth-century manuscripts, one from the Iviron Monastery at Mount Athos – Cod. 46m, fol. 1r – and the other from the Bibliothèque Nationale – Cod.Par.Gr.550, fol. 30r (see fig. 1, p. 14 and fig.1, p. 30 in Bodin and Hedlund, *Byzantine Gardens*). On Livistros' mosaic, see also: C. Jouanno, *L'ékphrasis dans la littérature byzantine d'imagination* (PhD, Université de Paris IV – Sorbonne, 1987), p. 208; Lendari, 'Commentary', in Vatican *L&R*, pp. 287-288.

<sup>277</sup> A discussion for this particular choice of mythological scene, where Eros is shooting his mother, is provided by Lendari ('Commentary', Vatican *L&R*, pp. 288-290), who points out the rarity of the motif in literature and art.

<sup>278</sup> *Eustathius Macrembolites De Hysmines et Hysminiae Amoribus Libri XI*, ed. M. Marcovich (Munich and Leipzig, 2001), passages 2.7 and 2.10.5 (the painting of Eros), 3.1 (appearance of Eros in the dream).



dominates the whole of nature – gods, men and animals. Later, that same Eros appears in his dream as a living person, a glorious emperor to whom Hysminias swears allegiance.<sup>279</sup>

Coming back to Livistros’ dream, right above the marble relief, there is a wall painting adorning the vault of the triumphal arch, which depicts the Judgment of Paris:

Καὶ εἶχεν ἀπάνω ἱστορισθὴν τῆς τροπικῆς ἢ τέχνη  
τὴν κρίσιν τὴν ἐδίδαξεν Ἀλέξανδρος τοῦ μῆλου,  
καὶ ποίαν ἐκατεδίκαζεν καὶ ποίαν τὸ μῆλον δίδει.

Art had also depicted in painted form on the arch  
the judgement of the apple that Alexander pronounced—  
whom of the goddesses he rejected and to whom he gave the apple.

The interconnection of the mosaic’s garden themes with the erotic themes that dominate the decoration of the arch encapsulates the eroticism that characterizes the enclosed space of the court, as well as the power that Eros exerts over this dream space.

On the four niches of the triumphal arch (331 τὰ τετρακογχώματα τῆς τροπικῆς) are four plaster sculptures of cupids, which are standing straight with a reed protruding from their lips (333 νὰ στέκουν καὶ εἰς τὰ χεῖλη τους νὰ κείτεται καλάμιν), an element that seems to be connected with some kind of a mechanism that causes them to produce sound (334-340):

<μυστήριον> εἶδα φοβερὸν κἂν ἀπὸ πνοῆς ἀνέμου,  
κἂν ἀπὸ ἀνάβασιν νεροῦ, κἂν ἄλλως πως οὐκ οἶδα,  
εἷς μὲν παρ’ εἷς ἐφώναζεν καὶ ὁ πρῶτος εἶπε τοῦτο:  
«Φεῦγε τὸν τόπον τὸν πατεῖς, τοῦ πόθου εἶσαι ἀντιστάτης»·  
καὶ ἄλλος ἐλάλει: «Νὰ σφαγῆ τῆς ἀπιστίας ὁ δοῦλος»·  
καὶ ἄλλος: «Τὸ πῦρ ἀμηχανεῖ καὶ οὐδεν τὸν καταφλέγει»·  
καὶ ὁ τέταρτος ἐφώναζεν: «Δουλώθηκε καὶ στέκου».

**I saw an awe-inspiring mystery, created either by the breeze of the wind,  
or by the rising gush of water, or I do not know by what else;  
one by one the statues were shouting and the first one said this:  
‘Flee the place you tread on; you are a rebel against Desire!’**

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<sup>279</sup> See also: C. Cupane, “Ἐρως Βασιλεύς: La figura di Eros nel romanzo bizantino d’amore”, *Atti della Reale Accademia di Scienze, Lettere e Arti di Palermo* 2 (1973), pp. 243-297; P. Magdalino, ‘Eros the King and the King of “Amours”’: Some Observations on *Hysmine and Hysminias*’, *Dumbarton Oaks Papers* 46: *Homo Byzantinus: Papers in Honor of Alexander Kazhdan* (1992), pp.197-204; I. Nilsson, *Erotic Pathos, Rhetorical Pleasure: Narrative Technique and Mimesis in Eumathios Makrembolites’ Hysmine & Hysminias* (Uppsala, 2001), pp. 103-110.

Another one said: ‘Let him be slaughtered, this slave of Unfaithfulness!’  
And yet another: ‘Amorous Fire is powerless and cannot scorch him.’  
The fourth called out: ‘Enslave yourself and stand still!’

Evidently, these sculptures are *automata*, that is, mechanical objects that constitute an attempt to imitate life by producing sound and/or movement with hydraulic means or through wind power. Automata have excited people’s imagination for centuries. There are literary examples of robotic figures and moving statues already in Homer’s *Iliad* and in the myths concerning Daedalus, although these mechanical devices are more fantastical and magical rather than technologically plausible.<sup>280</sup> The technology of automata developed later, in the Hellenistic period, when innovative engineers wrote treatises explaining the mechanics behind such inventions. The most notable works include Ctesibius’ *On Pneumatics* (Περὶ Πνευματικής), Philo’s *Pneumatica* (Πνευματικά), which was part of his *Compendium of Mechanics* (Μηχανικὴ Σύνταξις), both from the third century BC, as well as Heron’s of Alexandria *Pneumatica* (Πνευματικά), which consists of two books, and *Automata* (Αυτοματοποιητική), written in the first century AD.<sup>281</sup> These writers, and especially Heron, were particularly influential in the Arab and the Byzantine world as is evident from the numerous manuscripts transmitting several of these works in Greek or in translations.<sup>282</sup> Furthermore, there is literary

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<sup>280</sup> J. Trilling, ‘Daedalus and the Nightingale: Art and Technology in the Myth of the Byzantine Court’, in H. Maguire (ed), *Byzantine Court Culture from 829 to 1204* (Washington, DC, 1997), p. 222-223.

<sup>281</sup> Ctesibius’ work has not survived but information on his inventions can be found from the works of his contemporaries, Philo of Byzantium and Athenaeus of Naucratis as well as in Vitruvius’ *De Architectura*. A part of Philo’s work on pneumatic engines has been preserved in the form of a Latin translation (*De ingeniis spiritualibus*) made from an Arabic version (Philo of Byzantium, *Liber Philonis de ingeniis spiritualibus*, ed. and German trans. Wilhelm Schmidt, *Heronis Alexandrini Opera* I (Leipzig, 1899), pp. 459-489). For Heron’s works, see the Teubner edition: J. L. Heiberg, *Heronis Alexandrini Opera quae supersunt omnia* (Leipzig, 1912). Several studies deal entirely or in part with these Hellenistic engineers, for example: A. G. Drachmann, *Ktesibios, Philon, and Heron, a Study in Ancient Pneumatics* (Copenhagen, 1948); J. G. Landels, *Engineering in the Ancient World* (Berkeley, 2000); L. Nocks, *The Robot: The Life Story of a Technology* (Westport, CT, 2007), pp. 3-19.

<sup>282</sup> G. Brett, ‘The Automata in the Byzantine “Throne of Solomon”’, *Speculum* 29 (1954), p. 480. Contrary to the eastern cultures (Byzantine, Arab, Persian), there is no evidence for the construction or presence of automata in the medieval West before the thirteenth century, while the first Latin translation of Heron’s work appeared in 1501 by Lorenzo Valla. There are, however, references to automata in fictional works, such as in the Old French *Roman de Troie* by Benoît de Sainte-Maure (12th century) or *Alexandre en Orient* by Lambert le Tort (12th century), where Alexander encounters talking trees in India and defeats an army of automata before the gates of a garden of delights. In most cases in Western romances, automata appear as something alien, incomprehensible or even daemonic, while in the example from the Alexander cycle given above, automata are associated with the ‘magical’ East. On automata in the medieval West, see E. Baumgartner, ‘Le Temps des Automates’, in E. Baumgartner and P. Zumthor (eds.), *Le Nombre du Temps. Mélanges en Hommage à Paul Zumthor* (Paris, 1988), pp. 15-21; E. R. Truitt, *Medieval Robots: Mechanism, Magic, Nature, and Art* (Philadelphia, PA, 2015). For the

evidence for the production of such automatic devices in the gardens and palaces of Constantinople, especially in the Middle Byzantine period. Indicatively, I mention the ‘Throne of Solomon’ described both in Constantine VII Porphyrogenitos’ *De Cerimoniis Aulae Byzantinae* (*Περὶ βασιλείου τάξεως*) and in Liutprand’s account of his diplomatic visit to Constantinople (*Antapodosis*).<sup>283</sup>

While historical automata were indeed technological inventions, the ingenuity of their inner workings, which were usually a mystery to the beholders of such marvels, gave them an aura of the magical and the extraordinary. In discussing Liutprand’s reaction to the automata of the emperor’s throne, James Trilling observes that ‘ignorance is crucial. Over and above their conspicuous virtuosity, and their suggestion of near-magical power over nature, the Byzantine automata carry a very practical if not sinister message. [...] Few things put a rival more effectively at a disadvantage than a display of qualitatively superior technology, and there is no better test of qualitative superiority than its ability to baffle’.<sup>284</sup> The sense of bafflement and awe that such devices inspire to their viewer is taken to other levels in the case of fictional automata, where the distinction between technology and magic is even more obscured, especially when the automata are associated with dream spaces.

Returning now to the automata on the triumphal arch, they too baffle and fascinate Livistros, who tries to understand their mechanism but is unable to do so (334-335). Additionally, what is remarkable about them is that they are designed to utter specific phrases, an accomplishment which, though vaguely attributed to some sort of wind power or hydraulic system, seems implausible. Disguised as technological marvels, these automata are essentially magical and, thus, fit perfectly in Livistros’ oneiric heterotopia. A similar blending of magic and technology in the creation of an automatic device that becomes an awe-inspiring mystery for the dreamer is also evident in the description of the pool-like fountain, discussed below, as well as in several structures described and sometimes illustrated in the *Hypnerotomachia Poliphili*, which is examined in subsection 1.3.

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changing attitudes towards automata in the Renaissance see: J. Sawday, *Engines of the Imagination: Renaissance Culture and the Rise of the Machine* (New York, 2007).

<sup>283</sup> Constantinus Porphyrogenetos, *Περὶ τῆς τοῦ Βασιλείου Τάξεως*, ii, 15, ed. J. J. Reiske and J. H. Leich, *Corpus Scriptorum Historiae Byzantinae* 2 (Bonn, 1830). Liutprand of Cremona, *Antapodosis*, 6.v, ed. P. Chiesa, *Liudprandi Cremonensis Opera Omnia*, Corpus Christianorum Continuatio Medievalis 156 (Turnhout, 1998).

<sup>284</sup> Trilling, ‘Daedalus’, p. 229-230.

The cupid automata with their messages of warning serve as the aural supplement to the visual stimuli provided by the mosaic, the marble relief and the wall painting. Combined, they constitute a preparatory stage to Livistros' encounter with and final submission to Eros, as well as an important addition to his education in the mysteries of love. Therefore, the triumphal arch has both ritual – territorial passage – and instructive value, representing a formative stage in Livistros' initiation. The double function of the triumphal arch and Livistros' behaviour in relation to it are analogous to Poliphilo's interaction with the great portal in the *Hypnerotomachia Poliphili*, which is discussed in subsection 1.3. It should be noted that, during this stage, the dreamer is left alone and that his cupid guard returns afterwards, leading him onwards and giving him words of advice. As they exit the arch, Livistros meets Desire (Πόθος) and Love (Αγάπη) who agree to become his guarantors and speak favourably about him to Eros. Then, they instruct Livistros' escort cupid to take him to the Amorous Tribunal.

A final point to be made regarding the triumphal arch with its speaking statues as well as the general appearance of the court with all its marvelous contents is the double effect they have on Livistros of both astonishment and fear (341-345 and 351-352):

Ἔβλεπον ἐγὼ τὴν τροπικὴν, ἐθαύμαζα τὰ πάντα,  
 ἐξενιζόμεν τὸ εὐτεχνον τὸ μάρμαρον ἐκεῖνον,  
 τοῦ στέγους εἶχα φοβερὸν τὴν ἱστορογραφίαν,  
 καὶ τῶν τεσσάρων τὰς φωνὰς ἐκείνων τῶν ἐρώτων  
 ὁ νοῦς μου ἐπερικρέματο, ἔφριξεν, ἔτρεμνεν τὰς.

I was looking at the arch, I admired everything,  
 I was astonished at the artful marble slab,  
 I was in awe of the painting on the vaulted ceiling,  
 my mind was anxiously contemplating, trembling  
 and horrified by the voices of those four cupids.

καὶ ἐγὼ χασμένοσ νὰ ἴσταμαι καὶ ὁ νοῦς μου νὰ θαυμάζῃ  
 τὰς τοιαύτας μυριοχάριτας ἅς ἔβλεπον ἐν ὄνειρῳ.

Like one lost was I standing there, and my mind marveled  
 at this myriad of charms that I was seeing in my dream.

The mixed feeling that Livistros experiences is encapsulated in the notion of *ἀπορία*, strangeness or puzzlement (316 ἐξενίσθη / 325 ἐκ τέχνης παραξένου / 342 ἐξενιζόμεν), which reaches its climax when our dreamer encounters the three-faced Eros for whose description he

employs the following characterizations: ‘strangely made’ (495 ξενοχάραγον), for Eros’ appearance, and ‘horrible mystery’ (528 φρικτὸν μυστήριον), for Eros’ voice.<sup>285</sup> We could say that Livistros’ mixed feelings are associated with the fact that he is still uninitiated and uneducated in the art of love. His simultaneous attraction and repulsion towards the structured landscape of the dream can be seen not only as an instinctual reaction towards the unknown, but also as a projection of a psychological conflict: he is reluctant to lose his freedom, his carelessness, and, so, he is resisting to submit to Eros, but, at the same time, he is curious and tempted to do so.

Before entering the Amorous Tribunal, where the Emperor Eros holds audience with his subjects, and while waiting to be admitted inside, Livistros marvels at the other two spatial structures, the terrace and the pool-like fountain. The low terrace (432 χαμόγειος ἡλιακός) is made entirely of marble and decorated with statues of cupids that seem as if they are about to come alive, as well as with animal statues that contain hydraulic mechanisms for spitting water through their mouths. Though this structure does not have any particular ritual significance, it demonstrates the splendour of the Amorous Dominion and it is indicative of the exaggeration and extravagance that characterizes these imaginary spaces. The dream frame permits the poet to expand the limits of what is possible and freely use his creative imagination without considerations of size, material or technological restrictions.

Next to the terrace, there is a pool-like fountain (438 φισκίνα) filled with crystal clear water. Water sources and fountains are indispensable elements in garden landscapes in every culture both for their practical and their symbolic value. They appear in art and literature in various shapes and forms and they are often connected to hydraulic mechanisms, which perform various functions, such as the irrigation of a garden, the control of water flow or the production of motion and sound.<sup>286</sup> Fountain automata are often found in the garden descriptions of

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<sup>285</sup> Interestingly, the automata of the ‘Throne of Solomon’ aimed at a similar effect to the ambassadors and other visitors of the byzantine palace (*Περὶ τῆς τοῦ Βασιλείου Τάξεως*, ii, 15). See also: Trilling, ‘Daedalus’, pp. 228-229.

<sup>286</sup> While the importance of water and fountains in gardens is discussed in the scholarship on Byzantine gardens in general and in individual articles, the only volume dedicated entirely to Byzantine fountains is: P. Stephenson and B. Shilling, *Fountains and Water Culture in Byzantium* (Cambridge, 2015). I would like to thank Prof. Ingela Nilsson and Ms. Terése Nilsson for providing me with copies of their articles included in this collected volume,

twelfth-century novels, namely, in Eumathios Makrembolites' *Hysmine and Hysminias* and Niketas Eugenianos' *Drosilla and Charikles*, in the fourteenth-century romances, such as *Belthandros and Chrysantza* and Meliteniotes' *On Chastity* as well as in garden literature, as for example in Theodore Hyrtakenos' *Description of the Garden of St. Anna, the Mother of the Mother of God* (fourteenth century).<sup>287</sup> The main features of these fountain automata are animal sculptures that perform automatic movements, spurt water from their mouths or beaks, or even sing, and a centrepiece – an eagle, a griffin, or a pinecone – crowning the structure that also spurts water into a basin. The pool-like fountain in *Livistros and Rodamne* and the fountain in Rodamne's garden, which is discussed further below, are also types of fountain automata. However, the one in Livistros' dream differs significantly from the other examples mentioned above as it presents a completely novel type of centrepiece, whose effect on the dreamer is not awe but rather terror. Although the elaborate design and properties of the pool-like fountain – the piping system and, more importantly, the animate figure of a man – suggest that this fountain is an automaton, the messages Livistros receives from this man along with a comment from his escort cupid also point to another, more magical, interpretation. A closer look at this passage will help illustrate the curious nature of this device (440-465):

καὶ εἰς τὴν φισκίαν ἔσωθεν ἰστήκετον ἀνάγων  
καὶ ἀπάνω εἰς τὸν ἀνάγοντα μάρμαρον ὡς λεκάνη,  
καὶ εἰς τὴν λεκάνην ἔσωθεν **ἄνθρωπος μὲ ἐφάνη·**  
**ἔμψυχος ἦτον ἔλεγε, νὰ ζῆ καὶ νὰ κινῆται,**  
τὰ δύο τοῦ χέρια νὰ βαστοῦν ὀμπρός του εἰς τὸ στήθος  
**τάχατε ἐφάνη με χαρτῖν καὶ εἶχε γραμμένα ταῦτα:**  
«Ἄς μὲ πονῆ ὅπου μὲ θεωρεῖ καὶ ὅπου μὲ βλέπει ἄς πάσχη,  
ἄς θλίβεται ὅπου τὰ ὀμμάτιά του γυρίζουν πρὸς ἐμέναν,  
**τούτην τὴν καταδίκην μου τὴν ἔχω καὶ τὴν πάσχω,**  
**τὴν ὑπομένω ἀπὸ Ἔρωταν, τὴν ἐκατεδικάστην,**  
**διατὶ τὸν οὐκ ἐγνώριζα καὶ οὐδὲν τὸν ἐφοβούμην».**  
Καὶ τὰ μὲν γράμματα ἔβλεπα καὶ τάχα ἀνάγνωσά τα,

prior to publication. For a general overview of the use and symbolism of water and water-related structures in Byzantium, see: Directorate of Byzantine and Postbyzantine Monuments, *On Water in Byzantium* (Athens, 2000).

<sup>287</sup> On Hyrtakenos, see: M. Dolezal and M. Mavroudi, 'Theodore Hyrtakenos' Description of the Garden of St. Anna and the Ekphraseis of Gardens', in Littlewood, et al., *Byzantine Garden Culture*, pp. 130-131. Dolezal and Mavroudi argue that 'the romances indicate that the inclusion of fountain automata was a critical topos in the ekphraseis of gardens' (131). Currently undergoing publication, an upcoming article by T. Nilsson ('Ancient water in fictional fountains: waterworks in Byzantine novels and romances' in Stephenson and Shilling, *Fountains*), deals exclusively with fountains and fountain automata in the ancient novels and in the Byzantine novels and romances, even though the two fountains of *Livistros and Rodamne* are not examined in great detail.

καὶ ἐσείουν τὸ κεφάλιν μου νὰ μὴ καὶ ἐμέναν οὕτως  
**καταδικάση ὁ φοβερὸς ὁ ποθοερωτοκράτωρ.**  
Ἐκεῖνον ὅπου ἐβάσταζεν τὰ γράμματα ἐπρόσεχά τον  
καὶ ἔβλεπα ἀπὸ τὰ ὀμμάτιά του τὸ δάκρυον νὰ σταλάσση  
**καὶ νὰ χογλάζη ὡς τὸ θερμόν, νὰ καίη ὡς τὸ καμίνιν·**  
**ἀπάνου εἰς τὸ κεφάλιν του νὰ κείτεται ὡς ὀφίδιν,**  
**ὄλην νὰ περιπλέκεται τάχα τὴν κορυφὴν του,**  
**νὰ ἔναι τὸ στόμα του πυκνὸν εἰς τὸ μέτωπον τοῦ ἀνθρώπου.**  
Καὶ ἐνόσφ τον ἐπρόσεχα, νὰ εἶπα ἐφώναξέ με:  
«Φοβοῦ **μὴ πάθης τὰ ἔπαθα** καὶ μυριοτυραννήσαι».  
Καὶ τὴν φωνὴν ὡς ἤκουσα, νὰ εἶπες ὑπεπάγην,  
νὰ συνθρηνῶ ἐπεχείρησα τὸν ἄνθρωπον ἐκεῖνον,  
νὰ κλαίω τὴν καταδίκην του καὶ νὰ τὸν ἀντιπάσχω·  
καὶ λέγει μοι ὁ ἔρωσ μου τὸν εἶχα μετὰ μέναν:  
«Ὡς διὰ τὸ πταῖσμαν τὸ ἔποικεν διὰ τοῦτο τυραννεῖται».

Inside the pool there stood a column-like pipe,  
and on the pipe a marble sculpted like a basin,  
while inside the basin **there appeared to me a man.**  
**You could say that he was animate, living and moving,**  
while **it seemed to me** that both his hands were holding  
in front of his chest a paper, and it had this written on it:  
‘Let him who sees me take pity, let him who looks at me suffer,  
let him whose eyes turn towards me be saddened.  
**From Eros did I receive a sentence**  
**to suffer, to endure, to be condemned,**  
**because I did not know him and was not at all afraid of him.’**  
I was looking at the writing and reading it,  
and was shaking my head fearing **that I might in the same manner**  
**be condemned by the awe-inspiring sovereign of amours.**  
I was observing carefully the statue who held the letters  
and saw the **tears dripping from his eyes,**  
**seething like boiling water, burning like a furnace.**  
**On his head was lying a snake-like creature**  
**as if tightly coiled all around the man’s skull,**  
**its mouth fiercely attacking his brow.**  
While I was observing the man, **I thought that he cried out to me:**  
**‘Beware not to suffer what I suffered** and be tormented myriad times!’  
As I heard his voice, you might have said that I froze.  
I started lamenting together with that man,  
to weep for his condemnation and to suffer along with him.  
The cupid who was with me said to me:  
**‘He is tormented because of the offence he committed.’**

The vocabulary used in reference to Livistros' perception of the visual and aural stimuli that he receives from the man in the fountain – *τάχατε ἐφάνη με* (445), *νὰ εἶπα ἐφώνηξέ με* (460) – shows that he has come across a perplexing and strange sight that he cannot fully comprehend. Is it a statue, an automaton, a living man or something in between? While the man described seems to be a structural part of the fountain, its centrepiece, his rather constricted form with a snake coiled around his head, the message on the paper he is holding and the words that he utters along with the cupid's comment indicate that this could be a man entrapped through magical means, a former rebel against Eros who was transformed into an automaton as a punishment for his defiance. Livistros' fearful reaction that he might suffer the same fate supports such an interpretation. This quasi-human, quasi-artificial element has a specific function. Having a prominent position in the spatial arrangement of the court, close to the Amorous Tribunal, where Livistros is about to be trialled, it serves as an example to be avoided, a warning to those who defy the power of love. Interestingly, the fountain of Narcissus in the *Roman de la Rose* also provides its beholder, Amant, with a warning, although its message is the exact opposite, alerting the dreamer to the dangers of being entrapped by the god of love, that is, of falling in love. Whereas Livistros reacts by heeding the warning and submitting to Eros as instructed, Amant's submission to the god of love is a result of his failure to do the same thing, that is, to heed the warning.

A final observation to be made regarding the man in the fountain is that his appearance, as described in the text, evokes the equally constricted and tormented images of sinners in Hell in wall paintings of the Second Coming, usually adorning the narthex of a byzantine church. By expanding this association to the wider spatial context of the fountain and considering its proximity to the Amorous Tribunal and the Room of Amorous Oaths, we could associate the three structures – fountain, Tribunal, Oath Room – to the three basic parts of a byzantine church, i.e. narthex, nave, and sanctuary. Consequently, it becomes evident that Livistros' ritual experience in the Court of Amorous Dominion is at the same time sacred and secular in character, combining in equal measure religious and imperial iconography and symbolism.

After spending some time among these two structures, the terrace and the pool-like fountain, Livistros finally sees his guarantors, Desire and Love, coming out of the now open doors of the Amorous Tribunal (429 *ἐρωτοδίκη*). Another cupid approaches Livistros and his escort,



informing the latter that it is time for Livistros' audience with Eros. Thereupon, the captive is led into the building (476 Ἐμπαίνω ἀπέσω μετ' αὐτούς) and waits to be summoned. Other than the presence of a throne, the architectural design and spatial features of the Amorous Tribunal are not mentioned in the text. We can only infer that this is a spacious room, because of the multitude of people inside it, and also that it is in close proximity to the smaller Room of Amorous Oaths (582 τὸ κελλὶν τὸ ἐρωτικὸν τῆς ποθορκωμοσίας). The rituals associated with these two spaces will be discussed in detail in Chapter 3. Here, I will only examine the passage from one room to the other through the double door, which is the final threshold that Livistros crosses in his initiatory dream journey (570-585):

*Ἐκφρασις ἄλλη ἐρωτικὴ τῆς ποθορκωμοσίας.*  
ταῦτα εἰς ἓναν δίθυρον εὗρομεν τοῦ κελλίου,  
γραμμένα ἦσαν γράμματα καὶ ἄκουσον τί ἐλαλοῦσαν:  
< >  
Πάλι ἄκουσον τὸ δίθυρον τί εἶχεν ἱστορίαν·  
εἶχε τὸν Ἔρωτα γυμνὸν ἐπάνω ἱστορισμένον,  
τὸ ἓναν του χέριν νὰ κρατῆ σπαθὶν ἠκονημένον,  
τὸ ἄλλον ὀλοκόκκινον ἀπτόμενην λαμπάδα.  
Ἀπεδὰ μάθε ἐκ τῆς γραφῆς τὸ ἦτον παρακάτω:  
«Ἔρωσ ἀκαταπόνετος οὐρανοβυθοφθάνος».  
«Λοιπὸν οὐκ ἐνὶ ὀποῦ ἔλαθεν τὸν Ἔρωτα εἰς τὸν κόσμον·  
ἐδὰ πληροφορήθησε», πάλιν λέγει με ὁ Πόθος,  
«οὐκ ἐνὶ ὀποῦ ἐξεγλύτωσεν τὴν ἐρωτοταξίαν».  
Ἀπέκει ἐμετεστάθημεν καὶ ἀπήγαμεν ἀπέσω  
εἰς τὸ κελλὶν τὸ ἐρωτικὸν τῆς ποθορκωμοσίας·

*Another delightful description of the amorous ritual oath.*  
We instantly found ourselves in front of the Chamber's double door—  
a writing was written on it and listen to what it said:  
< >  
But again, hear what sort of painting the double door had on it;  
Eros was painted naked on the wooden panels,  
his one hand held a sharpened sword,  
his other a scarlet red flaming torch.  
Learn now what was written below the painting:  
'Eros the indefatigable penetrator of the sky and the deep sea.'  
'Nothing, then, remains unnoticed by Eros in this world—  
now you know it!' said Desire once again to me;  
'there is no one who ever escaped the Amorous Enlistment.'  
We stepped away from the door and went inside  
the charming Room of the Amorous Oaths.

Leaving the Amorous Tribunal (566 ἀπέκει μετεστάθην), Livistros is led by Desire and Love to the double door of a chamber, where the ultimate submission to Eros will take place by means of a ritual oath. In a way, the Room of Amorous Oaths is the equivalent to a Holy of Holies, a sacred space to the religion of love that the dream promotes, where the last stage in Livistros' initiation will be completed. The importance of this room in the initiation process of Livistros is underlined by the emphasis on the double door that leads into it. Similar to the Gate of Love, this door has inscriptions written on it – one of them lost in all three redactions of the romance<sup>288</sup> – as well as a painting, which has instructive value but also serves as a warning and an affirmation of the omnipotence of Eros. The painting shows Eros holding a sword and a flaming torch, an image that evokes, yet again, Byzantine church frescoes and icons of the Archangel Michael. Below the painting, another inscription serves as a caption to the image, teaching Livistros the important lesson that love conquers all and that resistance is futile. The visual stimuli are accompanied by a verbal admonition from Desire, who explains and reaffirms the message of the painting and the inscription. After this final reminder of the power of Eros, Livistros is now ready for his oath and, thus, enters within the chamber with his two companions. It should be noted that Livistros' progression in this first dream is signalled by a gradual movement from open to closed spaces (open meadow – enclosed courtyard – Eros' throne hall – the oath room), which reflects Livistros' growing anxiety and receding power of resistance as he finds himself gradually submitting to Eros.<sup>289</sup>

After the oath ritual is completed and Livistros receives a prophecy from the Seer, the dream ends abruptly and Livistros wakes up in his bed shaken from the intense dream experience and with all the spaces that he saw strongly impressed upon his memory (642-643):

τὸν ἡλιακὸν ἐθαύμαζα καὶ τὴν καλὴν φισκίναν,  
ἐβλεπα νὰ εἶπες αἰσθητὰ τὴν ποθοορκωμοσίαν.

I was marvelling at the terrace and the beautiful fountain-pool,  
I was tangibly watching the ritual of the amorous oath.

The second dream is considerably shorter than the first one, its main purpose being the presentation of Rodamne to the newly initiated lover, Livistros. There is only one imaginary

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<sup>288</sup> For the lacuna see Agapitos' comment related to line 572 in *L&R* trans.: 'It probably included a few explanatory verses about the Chamber of Oaths, the ritual itself and the appearance of the Seer'.

<sup>289</sup> Agapitos, 'Dreams', p. 127.

space associated with this dream experience and its boundaries overlap with the narrative frame of the dream. Livistros finds himself in a large enclosed garden (687 περιβόλιον) filled with trees, flowers, streams and fountains and starts to wander freely from one thing to another until he perceives from a distance Eros as an infant holding hands with Rodamne. Then, the dreamer's movement becomes more purposeful as he approaches Eros and the maiden. Apart from the generic references to the natural landscape and fountains of the garden, there are no further spatial specifications. Livistros' perception and experience of this space are mainly defined by the dynamic that is created from his movement towards and encounter with Eros and Rodamne. This dynamic highlights the eroticism of the garden, which becomes a locus of desire, a desire that is nourished by a vision of Rodamne but remains, at the same time, unfulfilled due to the inability to touch her. The function of this erotic dream space is to activate and direct Livistros' erotic desire. Furthermore, given that Livistros recounts this dream after he has lost Rodamne to Berderichos, the emotional tension that is expressed through repetitive phrases (see discussion in Chapter 1, subsection 2.1.1) in the narration of his first encounter with his beloved may also be associated with his present suffering and despair, which is projected on his past dream experience.

Urged by these two dreams and by the encouraging words of his Relative, Livistros then embarks on a quest to find Rodamne with the aid of a hundred companions. His long and hard journey before discovering Silvercastle is summarized in a few lines (806-821), which demonstrate, in their brevity, the dangers of travelling on the road even with a large company but also how desire and the lack of the beloved can influence the way space is perceived (808-817):<sup>290</sup>

**Ἐβγαίνω ἀπὲ τὴν χώρα μου, κινῶ ἐκ τὰ γονικά μου·**  
καὶ τί νὰ σὲ εἰπῶ, φίλε μου, **καὶ μετὰ πόσου πόθου**  
**καὶ μετὰ πόσου πικρασμοῦ δρόμον ἐπεριεπάτου**  
ἕως οὗ νὰ ἐπιτύχωμεν τὸ κάστρον τῆς Ροδάμνης  
ἐγὼ καὶ ἐκεῖνοι οἱ ἑκατὸν οἱ συνομήλικοί μου.  
Καὶ ἄφες νὰ σὲ ἀφηγήσωμαι, φίλε μου, **τὰ ἐν τῷ μέσῳ,**  
**καὶ τὰ καλὰ καὶ τὰ κακὰ τὰ ἐπάθαμεν ἐντάμα**  
ὡσοῦ νὰ ἐπιτύχωμεν τὸ κάστρον τῆς Ροδάμνης.  
Ἄκάποτ' ἐσιμώσαμεν τὸ κάστρον τῆς Ροδάμνης,

<sup>290</sup> On the Byzantine attitudes towards travelling, see L. Brubaker, 'The conquest of space', pp. 235-258 (especially 246-247); M. E. Mullett, 'In peril on the sea', pp. 259-284.

ἔξέβημεν τὰ δύσκολα κ' ἐσέβημεν λιβάδιον  
εἰς τὴν ἀρχὴν ἐπέσαμεν ταῦτα τοῦ λιβαδίου  
τοῦ νὰ περιαναπαύσωμεν τοὺς παροπίσω χρόνους·

**I went out** of my country, I left my parental land.  
What shall I tell you, my friend? **With how much desire  
and with how much bitter sorrow I wandered on the road**  
until we chanced upon Rodamne's castle,  
me and my hundred companions—all of the same age as me!  
Allow me to omit narrating, my friend, **what happened on the way,  
both good and bad things that all of us experienced together**  
until we chanced upon Rodamne's castle.  
Finally, we did approach Rodamne's castle,  
**we left behind us rough mountains and stepped into a meadow;**  
we stopped at the beginning of the meadow,  
so as to find respite from the years passed on the road.

Note especially the verbs ἐξέβημεν and ἐσέβημεν, the use of which denotes an act of boundary crossing. They have left behind the dangers of the road by entering a pleasant meadow in the surroundings of Silvercastle, which they can see from a distance shining in the sun. The hardships of Livistros and his company on the road are also mentioned in another passage, when one of his hundred companions informs a messenger from Silvercastle of Livistros' arrival (869-871):

δίχρονον τώρα περπατεῖ, κόσμον πολὺν γυρεύει,  
**ἀπείρους εἶδεν συμφορὰς καὶ ἀνάγκες ὑπεστάθην·**  
ἦλθεν εἰς τόπον καὶ ἠῦρηκεν ἀνάπαυσιν μεγάλην

Two years he has been wandering, searching around the world,  
**he met with countless misfortunes and suffered much distress.**  
He arrived at this place, he found great respite

Again, in this passage, the difficulties encountered during their two-year journey are juxtaposed to the calmness and pleasantness of the new space they have arrived at. At this point, Livistros and his entourage have set camp (also characterized as κατοῦνα) at the edge of the meadow with the intention of changing position the next day. During the night, Livistros receives a visitation from Eros in his tent, which is characterized as both κατοῦνα (891, 895) and τέντα (906, 911). Unlike the first two dreams, this one does not transport Livistros to an imaginary space but rather, an imaginary being, Eros, visits the actual space of the tent; dream and reality converge and the actual space of the tent becomes temporarily illusory. By informing Livistros about Rodamne's imminent submission to the bonds of love, Eros ensures

Livistros of his future success, thus, encouraging him to move closer to the castle and Rodamne's quarters.

After this third dream, which, as was discussed in Chapter 1 (subsection 2.1.1), is linked to Rodamne's dream, Klitovon interrupts Livistros' narration to inquire about the Threefaced Eros.<sup>291</sup> Livistros' response is presented as an instruction to Klitovon. Having being instructed himself through his initiation (921 τὰ μὲ ἐδίδαξεν ὁ μάντις ὁ προγνώστης / 'what the foreknowing Seer told and taught me about them'), Livistros is now in a position to transmit this knowledge to others (922 Τοῦ πόθου τὴν ἰσότηταν ὁ Λίβιστρος διδάσκει | ἐκείνον τὸν παράξενον φίλον τὸν Κλιτοβόντα. / 'Livistros lectures on the equality of desire | to Klitovon, that wondrous friend of his.'). After this short interruption, the two travel companions find a place to spend the night, a town on the road, and agree to resume Livistros' narration in the morning when they are again on the road. This is the only pause in Livistros' story since his narration is concluded the following day and their next stop is after Klitovon's story, close to a fountain and a tree, under which Klitovon has his own dream signalling the beginning of the second part of the romance. The instruction on Eros' nature at this particular point suggests that this narrative pause is more than a device to divide Livistros' narrative into two parts and to show the progression of the two travel companions in the road. I would argue that this interruption also signals the completion of a process (initiation) and the beginning of another (courting of and marriage to Rodamne). By instructing Klitovon in the nature of Eros, Livistros demonstrates his acquired knowledge and the success of his initiation in the mysteries of love. It is his moment of concluding (*le moment de conclure*), which, even though it has been achieved long before he actually narrates those events, is now made manifest to coincide with the conclusion of the initiation process in the chronological sequence of Livistros' narration. Interestingly, his narration is interrupted when, spatially, he is camped at the edge of Silvercastle's surroundings. By crossing that boundary and moving closer to Rodamne's quarters the next day, when his narration resumes, he is initiating a new process, namely, the development of the couple's relationship.

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<sup>291</sup> Klitovon's inquiry refers back to lines 716-718, where Livistros interrupts the narration of his second dream right after his reference to Eros to say that he has left behind a piece of information to be explained later. This information is the explanation about the Threefaced Eros.

The relocation from the meadow at the boundary of emperor Chrysos' domain to the space right below Rodamne's quarters, but outside the castle, provides Livistros with an opportunity to describe the building in a long ekphrasis (1002-1252).<sup>292</sup> Even though Silvercastle (Ἀργυρόκαστρον) is one of the actual spaces of the romance and not an imaginary one, I have included it in the index (see Appendix III.B) because of its significance in the overall initiation process and because of its connection to Rodamne. The present section examines the possible interpretations for the castle's design and decoration, as well as the correlation of Rodamne's garden – the third enclosed garden that appears in the romance – to the gardens of Livistros' dreams. This analysis will also serve as a background for Chapter 3, where I will discuss the relationship of the couple when Livistros reaches Silvercastle in more detail.

Silvercastle constitutes the focal point of the romance from a narrative and a spatial point of view. The first part of the romance builds up to the discovery of the castle, the incorporation of Livistros into this, foreign to him, empire through his marriage to Rodamne and the separation of the couple from the castle and from each other, while the second part involves Livistros' and Klitovon's successful attempt to retrieve Rodamne and their return to Silvercastle. Moreover, the castle eventually becomes a homeland for all three protagonists: it is Rodamne's original and only homeland, Livistros' new homeland and Klitovon's future homeland for several years before returning to his former homeland, Litavia.

Even though it belongs to emperor Chrysos, the castle is rather associated with the emperor's daughter, Rodamne. This is her space; it encloses her, it represents her. The conquest of Rodamne through marriage equals conquest of the castle. When Livistros manages to win the joust against Berderichos, his rival suitor, and is able to marry Rodamne, he is simultaneously proclaimed co-emperor by Rodamne's father, emperor Chrysos. It is only then that he enters through the castle's gate, as husband and political ruler, and Silvercastle becomes his space as well. Having these remarks in mind, let us now look more closely at the design and decoration of the castle's exterior.

The triangular shape of Silvercastle is a rather unusual architectural design. To the extent of my knowledge, there are limited historical examples of such triangular castles, none of them

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<sup>292</sup> Appendix III.A, LR4 is an attempt to visualize this movement.

predating the romance, and they are found mainly in Western Europe.<sup>293</sup> Could we, therefore, ascribe a symbolic significance to the unique design of Rodamne's castle? The triangle is associated with the number three and is often seen as a symbol of the Holy Trinity. However, it may acquire other meanings depending on the context. In alchemical symbolism, for example, an upright-pointing triangle is a symbol of fire, while a downward-pointing triangle is a symbol of water and, in extent, of femininity. Downward-pointing triangles are also associated with female genitalia in several cultures, as in the case of Celtic Sheelagh-na-gigs or the Palauan yoni.<sup>294</sup> Given the association of Silvercastle with Rodamne as well as the nature of Livistros' quest and the spatial aspect of his subsequent conquest (entering through the castle's gate placed at one of the angles of the triangular structure), a possible interpretation for this particular architectural triangle could be that it symbolizes female sexuality and erotic desire. Desire, after all, is a triangulation process, a 'three-point circuit' as Anne Carson puts it, exemplified in the schema desirer – desire – desired.<sup>295</sup> In the case of this romance, Livistros, Eros and Rodamne form, in a way, a metaphorical triangle, with Eros as the agent of desire, a role which is later taken up by the two helpers of the couple, the Friend and Vetanos. Apart from the intermediary characters, the third principle in the triangle of desire may also refer to the spatial distance separating the couple – in this case, the walls of the Silvercastle.

The decoration of the castle's exterior comprises thirty-six bronze statues (1249 τὰ ζῶδια) of soldiers and musicians adorning the crenellation of the castle walls and of thirty-six marble

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<sup>293</sup> The triangular castles I have been able to locate are Caerlaverock castle in Scotland (1270), the Château de Montfaucon in southern France (14th - early 15th century), the fortress of Sarzanello in Italy and the Triangular Fortress of Butrint in Albania (both built in the 1490s) whose design was later adopted in a number of small fortifications throughout Western Europe (on triangular fortifications, see: J.E. Kaufmann and H.W. Kaufmann, *The Medieval Fortress: Castles, Forts and Walled Cities of the Middle Ages* (2004), p.177), and a much later example, Wewelsburg castle in Germany (early 17th century).

<sup>294</sup> C. Weising, 'Vision of "Sexuality", "Obscenity", or "Nudity"? Differences Between Regions on the Example of Corbels', in A. Classen (ed.), *Sexuality in the Middle Ages and Early Modern Times: New Approaches to a Fundamental Cultural-Historical and Literary-Anthropological Theme* (2008), pp. 344-345. Moreover, there is a connection between the pubic triangle (also referred to in medical terms as *mons pubis* or even as *mons veneris*) and a mythical triangular structure, the Venusberg, which appears in the fifteenth medieval legend of Tannhäuser, a fictional figure which was inspired from the historical figure of Tannhäuser, a thirteenth-century minnesinger from Vienna.

<sup>295</sup> A. Carson, *Eros the Bittersweet* (Princeton, 1986), p. 16.

reliefs placed beneath each statue.<sup>296</sup> The statues of the musicians are automata producing sound through the action of the wind (1013-1014):

καὶ τὸ καθέναν τῶν ἡχῶν τοῦ καθενὸς τοῦ ξύλου  
ἤκουσες πῶς ἐφώναζεν ἐκ τῆν πνοῆν τοῦ ἀνέμου.

you could hear the sound of each one of the wooden instruments  
how it resounded when filled by the breath of the wind.

Unlike the automata in the first dream, these musical automata have no magical qualities and are, therefore, plausible inventions. As regards to the marble reliefs, these are separated into groups of twelve. Using the castle gates as a reference point, the left wall is decorated with the images of twelve Virtues, the right wall with the images of the twelve Months and the back wall, where Rodamne's quarters are located, with the images of twelve Amours. Like the Gatekeeper of the Amorous Dominion, these images hold an open scroll with an inscription that serves as a form of self-presentation. Moreover, each one performs a gesture or holds an attribute, appropriate to their allegorical meaning. Livistros eagerly observes each one of these reliefs and provides a detailed description of their posture, attributes and inscriptions, starting from the left wall and ending at the back wall where he sets his camp. In my opinion, the passage below with which he concludes his stroll around the castle – particularly lines 1250-1252 – provides us with a key for understanding the purpose of these images (1243-1252):

Ἔδε καὶ τὰ παράξενα τὰ ἔβλεπα εἰς τὸ ἄλλον μέρος  
καὶ **τὰ ἐπιγύμνην νὰ θεωρῶ, τὰ ἐκρέμετον ὁ νοῦς μου.**  
Καὶ ἀφότου **τὰ ἐτριγύρευα καὶ ἐσκόπουν** τα τὰ γράφει  
καὶ εἶδα τὰς ιστορίας των τὰς εἶχεν τριγυρέαν,  
καὶ εἶδα τὸ πόθεν ὁ κοιτῶν παράκειται τῆς κόρης,  
λέγω ἀποτότε τοὺς ἐμοὺς καὶ ἰσταίνουσί με τένταν  
ἀντίκρυ ὅπου ἐπαρέκειτον τῆς κόρης τὸ κουβούκλιον.  
Ἔβλεπα ἐδῶ τὰς Ἀρετάς, τοῦς Μῆνας ἀπεκεῖθεν,  
ἐδῶ τὰ Ἐρωτιδόπουλα καὶ ἐπάνω τὰ ζῶδια·  
**σκοπὸν ὁ νοῦς μου ἐγύρευεν τὸ πῶς νὰ ἐπιχειρήσῃ**  
**τῆς κόρης τὴν ὑπόθεσιν καὶ μετὰ τέχνης ποίας,**  
**καὶ ἀπλῶς ἐκατεκόπτετον εἰς ἑκατὸν ὁ νοῦς μου.**

These were the wondrous things I saw on the third side,  
what **I was craving to see, what my mind was longing for.**

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<sup>296</sup> See also: Agapitos' comment related to line 1019 in *L&R* trans.



Once **I had circled all around and observed** all that was written,  
had seen the images of the figures placed all around the castle,  
had seen where the apartments of the maiden were situated,  
I, then, say to my companions to pitch a tent for me  
opposite to where the maiden's bed-chamber was located.  
I saw on this side the Virtues, the Months on the other,  
here I saw the Amours and the statues standing above them all.  
**My mind was searching for a device on how to embark  
on the matter concerning the maiden and by what crafty design—  
simply said, my mind was being shattered in a hundred pieces.**

Though initiated in the mysteries of love, Livistros has yet to learn the art of courting. Divine agency is not sufficient for conquering his object of desire. He needs to prove his worth as a man and also the strength of his love before Rodamne accepts his amorous advances. Therefore, I would argue that the images of the Virtues and of the Amours on the castle walls are intended for his edification, providing him with advice regarding the qualities of a virtuous person and the rules of proper amorous conduct.<sup>297</sup> However, given that the personifications of the Virtues compete with one another, each one claiming superiority over the other virtues, Livistros is being offered contradictory pieces of advice. Therefore, Livistros' statement that his 'mind was being shattered in a hundred pieces' could perhaps be associated with these contradictory views on what is the path to virtue.

Turning now to the narrative function of the images of the twelve Months, it seems inadequate to interpret them either as time indicators or simply as a digression, artfully integrated in the narrative, presenting the Labours of the Months, a cycle frequently found in Medieval, Byzantine and Early Renaissance art and literature.<sup>298</sup> The cycle, as presented here, follows the Roman calendar, beginning with March (1106 Πρόβδος εἶμαι τοῦ καιροῦ / 'I am the leader of time') and ending with February and a reference to old age (1192 καὶ ὄπου μὲ βλέπει γέροντα μὴ μὲ προσονειδίσῃ / 'and let no one scorn me because I am an old man'). Therefore, by applying the metaphor A LIFETIME IS A YEAR to these marble reliefs, we could say that they

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<sup>297</sup> On the significance of Amours as a 'set of *artes amandi*', see: Lendari, 'Commentary', Vatican *L&R*, pp. 339-340.

<sup>298</sup> On these cycles, see: J. C. Webster, *The Labours of the Months in Antique and Mediaeval Art to the End of the Twelfth Century* (Princeton, 1938); E. M. Jeffreys, 'The Labours of the Twelve Months in Twelfth-Century Byzantium', in E. Staffor, J. Herrin (eds.), *Personifications in Greek Culture* (2005), pp. 309-324; C. Hourihane (ed.), *Time in the Medieval World - Occupations of the Months and Signs of the Zodiac in the Index of Christian Art* (Princeton, 2007).

document the life cycle of an individual. Springtime is youth, summer is maturity, autumn is advanced adulthood, and winter corresponds to old age and the coming of death.<sup>299</sup> By observing them, Livistros is given the opportunity to reflect on his life and consider his future. Moreover, the presence and significance of a similar cycle alongside a series of four virtues and Eros with his entourage in *Hysmine and Hysminias*, a Komnenian novel that has considerably influenced the author of *Livistros*,<sup>300</sup> directs us to an additional interpretation, namely, the association of time with love: time along with all of creation is subject to the power of Eros and, conversely, as time progresses a lover develops and matures.<sup>301</sup>

The last space to be considered in this section is the interior of the Silvercastle and, in particular, Rodamne's garden. This garden (2585 μεσοκήπιον) is described after the couple's wedding, when Livistros finally enters the castle and his wife's private space, and right after an *ekphrasis physiognomike* of Rodamne herself.<sup>302</sup> Thus, there is a direct correlation of Rodamne's figure to the garden space. The pool-like fountain (2586 φισκίνα) that dominates this garden can be juxtaposed to the pool-like fountain of Livistros' dream and to similar structures in the *Hypnerotomachia Poliphili*. Rodamne's fountain is a delicate structure, built entirely out of glass – its bottom, sides, pipes, etc. – while inside it there is a column-like pipe of emerald green supporting a red male statue, which holds a basin with one hand and a paper on the other. The inscription on that paper is prophetic, revealing the story and its happy outcome, thus performing a similar function to the Seer in Livistros' dream. Contrary to the male statue on the fountain of Livistros' dream, the red male statue here is not an automaton and has no magical qualities, even though the prophetic inscription is a supernatural element. Around the fountain there are statues of beautiful children in different postures: fishing from the fountain, drinking, preparing to swim, and so on. On the right side of the fountain – which we can infer is of a rectangular or square shape – there is a vine made of glass roots, which

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<sup>299</sup> G. Lakoff and M. Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago, 1989), p. 18. See also Nilsson's discussion of a similar cycle in *Hysmine and Hysminias* (*Erotic Pathos*, p. 126): 'The painting has an inscription, saying τοὺς ἄνδρας ἀθρῶν τὸν χρόνον βλέπεις ὅλον, "when you contemplate these men, you see the whole year" (4.17.2). There is in the description an equation of the sequence of the months with the progress from youth to age, which is implicit also in the iconographical tradition: March is a strong young warrior; February is an old man'.

<sup>300</sup> Agapitos, 'Dreams', pp. 122-126.

<sup>301</sup> For a more detailed analysis of the Labours of the Months in *Hysmine and Hysminias*, see: Jeffreys, 'Labours', pp. 316-317; Nilsson, *Erotic Pathos*, pp. 126-136.

<sup>302</sup> Agapitos, *Narrative Structure*, p. 312.

covers the width of the fountain. Using suggestive vocabulary, Livistros explains the strange hydraulic function of this vine; the imagery that is produced by this description points to the sexual tension of this space (2631-2637):

**ἀπὸ τὴν ρίζαν τὸ νερὸν νὰ ἐμπαίνῃ τοῦ ἀμπελίου  
καὶ εἰς ἓνα ἕκαστον κλαδὶν νὰ τρέχῃ νὰ ἀναβαίνῃ·  
καὶ ὅταν οὐκ εἶχεν τὸ νερὸν, ἐπρόσεχες τὸ ἀμπέλιν,  
φίλε μου, ὅτι ἔχει τὸν καρπὸν ὀλοάγουρον {καὶ} ἀκόμη,  
ὅποταν <δὲ> ἦτον τὸ νερὸν, ἐπρόσεχες τὸ ἀμπέλιν  
ὅτι ἔχει ἀπάρτι τὸν καρπὸν ὀλωριμον εἰς τρύγος  
καὶ ἐπεθύμεις εἰς τὸ ἐκπαντὸς πρὸς τὸ νὰ τὸ τρυγήσῃς·**

And concerning the vine, I saw a mystery awe-inspiring and strange  
which that wondrous craftsman had created.  
The water was entering from the root of the vine  
and was hastening to ascend to each one of its branches;  
and when it did not contain the water, you observed the vine,  
my friend, that it had its fruit still unripe,  
but when it did contain the water, you observed the vine  
that it had its fruit fully ripe to the harvest,  
and you indeed desired to harvest it.

In terms of their design and function, the pool-like fountain and the adjacent vine automaton in Rodamne's garden could be parallelized to two spatial elements in the *Hypnerotomachia Poliphili*: the trellis in the realm of Materamoris (Fig. 13), where Poliphilo finally meets the nymph that will later be revealed as Polia, and the composite monument in the garden of Adonis which is comprised of a trellis, a statue and a fountain (Fig. 16). The first of these structures is connected to a moment of intense sexual tension on behalf of Poliphilo, who, as Trippe has convincingly argued, experiences an erection.<sup>303</sup> The suggestive vocabulary of the above-quoted passage in *Livistros and Rodamne* could also point to the sexual excitement of the couple who, soon thereafter, consummate their marital union. Such an association would also adhere to the romance's literary and cultural context. Water and water structures such as fountains and baths often acquire sexual connotations or are associated with sexual activity in ancient and Byzantine novels and romances. Three notable examples are the bath scene in Longos' *Daphnis and Chloe* (Ποιμενικά τα κατά Δάφνιν και Χλόην, 1.12.5-13.2), Hysminias'

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<sup>303</sup> R. Trippe, 'The "Hypnerotomachia Poliphili"', Image, Text, and Vernacular Poetics', *Renaissance Quarterly* 55:4 (2002), pp. 1242-1243, 1247.

third dream in Makrembolites' *Hysmine and Hysminias* (3.5-7), and the bath scene in the Palaeologan romance *Kallimachos and Chrysorrhoe* (Τὸ κατὰ Καλλίμαχον καὶ Χρυσορρόην ἐρωτικὸν διήγημα, 754-806).<sup>304</sup>

As for the monument of Adonis in the *Hypnerotomachia*, it is located in a garden space, which, as we shall see, constitutes the locus of ultimate union, having been preceded by an allegorized sexual act near another fountain, that of Venus at the centre of the Cytherean Island. Like this island, Rodamne's garden is a locus of sexual union, but also a safe haven, the only place where the couple can be together without fear of separation.<sup>305</sup> The same applies for the garden of Adonis and the Cytherean Island; by waking up and leaving behind that blissful amorous paradise, Poliphilo is separated from his beloved Polia.

Finally, if we juxtapose the three gardens in *Livistros and Rodamne* – the court of Amorous Dominion, the garden of Livistros' second dream and Rodamne's castle garden – we could say that they are symbolic of Livistros' progression in his amorous quest: initiation, presentation of the beloved and union. Additionally, the three gardens represent three different types of knowledge: in the first Livistros learns about love in general, in the second he gains visual knowledge of Rodamne, while the third is associated with sexual knowledge as it is the place where the couple consummates their marriage.

To recapitulate, the spatial analysis of the first part of *Livistros and Rodamne* has demonstrated the liminality of the road, its centrality in the spatial and narrative arrangement of the romance and its function as a metaphor for storytelling. Furthermore, it has been shown that the initiation and courting processes of the protagonist couple are spatially determined by a series of ritual threshold crossings, which also order the narrative, and by an interchange of spaces, each more emotionally charged than the other, which serve as the settings for the performance of the various rituals necessary for the completion of these processes. The threshold crossings

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<sup>304</sup> For a detailed analysis of the bath scene in *Kallimachos and Chrysorrhoe*, also in relation to the other two texts, see: P. A. Agapitos, 'The Erotic Bath in the Byzantine Vernacular Romance *Kallimachos and Chrysorrhoe*', *Classica et Mediaevalia* 41 (1990), especially pp. 264-273.

<sup>305</sup> Interestingly, the bath in *Kallimachos* is also a locus of sexual consummation and a form of nuptial union of the couple, situated within a castle, which serves as a safe haven (See also: Agapitos, 'Erotic Bath', pp. 273). Both in *Livistros* and *Kallimachos*, the exit from the castle brings about the separation of the couple due to the actions of a witch and of a foreign king.

are clearly designated with the use of verbs of entry and exit as well as with the emphatic description of the required gestures for entry.

Additionally, it has been pointed out that the subjective experience of space affects the presentation of space, which thus becomes a psychological landscape expressing the contradictory feelings of love that Livistros, from whose point of view space is presented, experiences. The double effect of pleasure and terror, fascination and bafflement is intensified in Livistros' oneiric heterotopia. Two other predominant themes in the romance and, especially, in the oneiric heterotopia is the juxtaposition of nature and art (e.g. floor mosaic depicting a garden vs. the garden of the Court of Amorous Dominion), as well as the overlapping of sacred and profane (e.g. in the representation of the Gatekeeper).

Finally, the analysis has shown that several spatial features represented in the romance adhere, on one hand, to the contemporary cultural and spatial context of the romance, and, on the other hand, to literary *topoi* related to *loci amoeni*, pleasure gardens, automata, fountains, and so on. At the same time, other spatial features are unique, a product of the author's imagination combining in novel ways ingredients from the literary tradition.

### 1.2. *Le Roman de la Rose*: Through the looking glass, and what Amant found there

A key element for understanding the spatial aesthetics of the *Rose*, but also its allegorical significance, is the use of mirrors and of other reflective surfaces along with the dynamics of vision.<sup>306</sup> As it was argued in Chapter 1, the narrative progresses with the dreamer penetrating a series of mental, metaphorical and spatial enclosures (the dream itself, the garden, Dedit's *carole*, the fountain, the rose garden), which constitute the liminal points of his initiatory journey. Most of these threshold crossings are accomplished through the act of looking through a reflective surface, which is either metaphorical – i.e. the dream as a mirror, distorting or

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<sup>306</sup> A thorough examination of optics and optical allegory in the *Rose* has been conducted by Akbari, *Seeing through the Veil*. Some other studies focusing on this particular theme are: B. P. Baig, *Vision and Visualization: Optics and Light Metaphysics in the Imagery and Poetic Form of Twelfth and Thirteenth Century Secular Allegory, with Special Attention to the "Roman de la Rose"* (Ph.D, University of California, Berkeley, 1982); J. V. Fleming, 'The Garden of the Roman de la Rose: Vision of Landscape or Landscape of Vision?', in E. B. MacDougall (ed), *Medieval Gardens* (Washington, DC, 1986).

bending reality – or spatially defined, such as the mirror of Oiseuse and the mirror-like surface of the fountain and its crystals. This ‘jeu de miroir’, as Stephen G. Nichols characterized it, serves not only as a means to multiply perspectives but it also alters the dreamer-narrator’s perception of the world around him, thus, causing the transformation of the dream space.<sup>307</sup> There are two notable examples of such spatial transformations. The first is when the actual bedroom where the narrator has fallen asleep is substituted with an illusory image of that same bedroom, thus, deceiving the dreamer that the illusion is real; he then sets out to enjoy the rural landscape and eventually realizes that he is in a new, unfamiliar space. The second instance is when he gazes into the fountain of Narcissus and its magical crystals. By doing so, he discovers a new space, the enclosed rose-garden that does not seem to be a part of Deduit’s garden, but rather a place inside the reflective surface of the fountain. Such an assumption is supported by the fact that its location within the garden is not specified and, in addition, by the dreamer’s obscure displacement from the site of the fountain to that of the rose-garden, which gives the impression that the dreamer has passed through the perilous mirror of the fountain and has found himself in a new spatial context, an alternative version of the garden.

Taking into consideration the crucial importance of vision and optics in the allegory and in the spatial structure of the *Rose* and by examining the information offered by the narrator’s *ekphraseis* of the walled garden and of the castle of Jalousie, I will attempt, in this section, to trace the dreamer’s spatial progression in his oneiric heterotopia and to contextualize and interpret the various spatial features that appear in Guillaume’s *Rose*, while briefly discussing the disruption of this relatively cohesive dream world in Jean’s continuation. Particular emphasis will be given to the change of setting when Amant looks into the reflective surface of the fountain of Narcissus.

Compared to the other oneiric heterotopias discussed in this study, the one in the *Rose* is the most elusive. Its spatial arrangement is not clearly defined, making the effort to visualize it in

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<sup>307</sup> S.G. Nichols, ‘Parler, penser, voir: le *Roman de la Rose* et l’étrange’, *Littérature* 130: *Altérités du Moyen Âge* (2003), p. 97: ‘La préoccupation que le *Roman de la Rose* a de l’observation — dans le sens grec du mot *theôria* — projette l’oeuvre vers le spéculaire, vers un recours compulsif au jeu de miroir comme moyen de multiplier les perspectives; notamment comme moyen de diviser en nombres plus importants encore l’ensemble des éléments qui définissent les hommes et leurs interactions, en particulier celui des enchevêtrements affectifs cités par l’amour’. The idea that these alterations in visual perception through mirrors signal liminal points in the dream is discussed in: Akbari, *Seeing through the Veil*, p. 50.

any specific terms almost impossible (see Appendix III.A, RR1). Moreover, architectural and other artificial spatial elements are relatively limited, consisting only of the dreamer's vaguely defined bedroom, the decorated walls of the garden of Deduit, the Tower of Raison, the Castle of Jalousie constructed towards the end of Guillaume's *Rose*, and, to some extent, the fountain of Narcissus, which seems to be more of a natural water source enhanced with some kind of a simple marble structure in order to manipulate the flow of water. Nonetheless, the natural features of the garden of Deduit are enumerated in greater detail than the gardens in the *Tale of Livistros and Rodamne*, although their spatial arrangement is scarcely mentioned.

As it was mentioned above, the dreamer 'wakes up' inside his dream and finds himself in a very familiar space, his bedroom, on a May morning. Unlike Livistros and Poliphilo, the dreamer of the *Rose* has not experienced anything significant prior to the dream, which would instigate what follows. Therefore, he does not have a reason to feel anxious or threatened.<sup>308</sup> The pleasantness of the weather prompts him to go for a stroll in the gardens at the outskirts of the town to listen to the birds singing (47-73, 78-88, 94-97):

**Qu'en may estoie ce sonjoie,  
Ou tens amoreus pleins de joie,  
Ou tens que toute riens s'esgaye,  
Que l'en ne voit boisson ne haie  
Qui en may parer ne se vueille  
Et covrir de novella fueille.  
Li bois recuevrent lor verdure,  
Qui sont sec tant com yvers dure.  
La terre meisme s'ourgueille  
Pour la rouse qui la mueille,  
Et oublie la povreté  
Ou ele a tout l'iver esté.  
Lors deviant la terre si goube  
**Qu'el viaut avoir novele robe  
Si fet si cointe robe faire  
Que de colours i a .c. paire:  
Herbes et flors blanches et perses,  
Et de maintes colours dyverses,  
C'est la robe que je devise,  
Pour quoi la terre mieus se prise.****

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<sup>308</sup> Even when he observes the terrible images of the ten vices on the walls of the enclosed garden, he does so with pleasure (135 *volentiers*).

Li oissel qui se sont teü  
Tant qu'il ont le froit eü  
Et lou tens d'yver et frerin,  
Sont en may pour le tens serin  
Si lié qu'il mostrent en chantant  
Qu'an lor cuers a de joie tant,  
Qu'il lor estuet chanter par force.

[...]

**Lors estuet joenes genz antendre**

**A estre gay et amoreus,**

**Pour le tens bel et doucereus.**

**Mout a dur cuer qui en may n'aime,**

**Quant il ot chanter sor la raimé**

**As oissiaus les douz chanz piteus.**

**An icelui tens deliteus.**

Quant toute rien d'aimer s'esfroie,

Sonjai une nuit que j'estoie.

Lors m'iere avis en mon dormant

Que matins estoit duremant.

[...]

**Hors de vile oi talent d'aler**

**Pour oir des oisiaus les sons,**

Qui chantoient par ces boissons

En icele saison novele.

**I dreamed that it was May, the season of love and joy, when everything rejoices,** for one sees neither bush nor hedge that would not deck itself for May in a covering of new leaves. The woods, which are dry all winter long, regain their greenness; the very earth glories in the dew that waters it, and forgets the poverty in which it has spent the whole winter; this is the time when the earth becomes so proud that **it desires a new dress, and is able to make a dress so lovely that there are a hundred pairs of colours in it. The grass, and the flowers, which are white and blue and many different colours, these are the dress that I am describing,** and in which the earth takes pride. The birds, silent during the cold, harsh, and bitter weather, are so happy in the mild May weather, and their singing shows the joy in their hearts to be so great that they cannot help but sing. [...] **it is then that young men must seek love and merriment in the fair, mild weather. The man who does not love in May, when he hears the birds on the branches singing their sweet and touching songs, is hard of heart indeed.** I dreamed one night that it was a delightful season, when everything is excited by love, and as I slept, it seemed to me that it was already broad daylight. [...] **I felt like going out of the town to hear the sound of birds singing** among the bushes in this new season.



By making use of a traditional *topos* – setting the scene on a pleasant day in May, the month of love – this description sets the atmosphere for what is to follow in the garden of Dedit. It serves as an opening statement that this is a story about youthful love, while the theme of renewal implied by the earth's '*noeve robe*' anticipates the dreamer's transformative experience of initiation.<sup>309</sup> Furthermore, there is a subtle connection between this landscape and Amour, who appears later in the enclosed garden. While the spring landscape in this passage is likened to a new dress, decorated with colorful flowers, Amour is wearing a robe that depicts a colorful and lively garden landscape. The metaphor is, therefore, reversed, creating a link between these two descriptions, one anticipating the other.

The birds with their singing become the heralds of the dreamer's initiatory journey as well as the messengers of the paradisiacal garden of the dream,<sup>310</sup> performing a similar function to the unearthly music that lures Poliphilo away from the stream at the edge of the dark forest and towards a new space in the *Hypnerotomachia*. Likewise, the birdsong lures the dreamer of the *Rose* away from the town towards an unfamiliar space, a river that he has no knowledge of, where he pauses for a bit (103-107, 114-117):

Jolis, gais et pleins de liesce  
Vers **une riviere** m'adresce  
Que j'oi illeques bruire,  
Que ne me soi aler **deduire**  
Plus bel que sus cele riviere.  
[...]  
**Onques mais n'avoie veüe**  
**Cele yaue** qui si bien corroit,  
Si m'abelissoit et seoit  
A esgarder le lieu plesant.

Light of heart, gay, and full of happiness, I bent my steps towards a river which I heard murmuring close by, for I knew no better place **to amuse myself** than on its banks. [...] **Never before had I seen that stream**, which was so beautifully situated, and I gazed on the delightful spot with pleasure and happiness.

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<sup>309</sup> For the theme of renewal in this passage, see also: J. Ribard, 'Introduction à une étude polysémique du Roman de la Rose de Guillaume de Lorris', in *Études de Langue et de Littérature du Moyen Age – Offerted à Félix Lecoy par ses collègues, ses élèves et ses amis* (Paris, 1973), p. 521.

<sup>310</sup> For a similar view, see Ribard, 'Introduction à une étude polysémique', p. 521.

While resting by the river, he notices a meadow and starts to wander in it, following the river downstream, until it leads him to the walled garden of Dedit.<sup>311</sup> The appearance of this garden has been anticipated in the two passages quoted above by several hints that are essentially associated with wishful thinking: the dreamer goes in search of pleasure and ends up finding a garden owned by the personification of pleasure. In particular, the use of the word *deduire* in line 106 – repeated once again in line 475 in relation to his desire to enter the garden<sup>312</sup> – constitutes a linguistic link and a seminal image for the subsequent personification of Dedit (Pleasure) in the garden.<sup>313</sup>

The garden (*verger / vergier / jardin*) of Dedit has a square shape and is enclosed with a high, crenelated wall, penetrable only through a small, hidden door (*huisselet, guichet*). The quadripartite garden design originates in ancient Mesopotamia (*Epic of Gilgamesh*) and was a favorite design in the oriental East (termed as *chahar bagh* in Persian), while its association with the concept of the earthly paradise in both Islamic and Christian traditions also made it a common design for literary gardens and for visual depictions of gardens in the medieval world.<sup>314</sup> A usual feature of this type of garden design is a central pavilion or fountain out of which issue four water channels that irrigate the garden and divide it into quarters. This fourfold pattern has acquired various symbolic meanings in different contexts. For example, associated with the conception of the world as divided by four rivers, the garden becomes a microcosm of the whole world with the number four alluding to the compass points, the

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<sup>311</sup> Interestingly, the verb *deduire* from which Dedit's name derives has two meanings: literally, it means to divert, to lead away or from, while figuratively, it acquires the meaning of entering into a state of pleasure. Therefore, we find translations of Dedit as either Pleasure or Diversion. Both meanings are applicable here, as the birdsong leads the dreamer away from his bedroom and the town luring him towards the garden, where he seeks to find both pleasure and the personification of pleasure, Dedit. See also Akbari (*Seeing through the veil*, pp. 61-62), who also draws attention to the affinity between *deduit* and *detuitio* (refracted vision), arguing that Guillaume exploited this homophony to construct his allegory fusing optical theory and figurative language and, thus, to 'characterize the deceptive pleasures of the Garden of Dedit'.

<sup>312</sup> RR 474-477: Je l'en seüsse mout bon gré,  
Car tel chose ne tel **deduit**  
Ne vit nus hom, si com je cuit,  
Com il avoit en ce vergier.

(For it is my opinion that no man ever saw such joy or such delight as were in that garden.)

<sup>313</sup> On seminal images see Piehler, *Visionary Landscape*, pp. 12-13, 15.

<sup>314</sup> Carroll, *Earthly Paradises*, p. 129; McIntosh, *Gardens of the Gods*, pp. 6-7, 36-37.

seasons of the year or the four elements.<sup>315</sup> Or, the formation of a cross with the rivers intersecting at a central fountain could be associated with Jesus' body or the Virgin Mary as the fountain of life. Therefore, by looking at the garden of Deduit in this wider context, we may assume that the fountain of Narcissus, whose precise location is undefined, is at the centre of this garden. Though the fountain is indeed the narrative centre of Guillaume's *Rose*, the dreamer does not explicitly place it in a prominent spot in the spatial arrangement of the garden. An implicit reference to its spatial centrality would be its two crystals, each reflecting half of the garden. Therefore, to be able to reflect the entire garden, they would need to be in a central position. Moreover, there are only two water channels issuing from this fountain, none of which is linked to the river that led the dreamer to the garden. Consequently, this garden does not serve as a source of life for its surrounding landscape, in other words, it is not looking outwards, but rather it is a private walled garden, exclusive for its courtly inhabitants, inviting the dreamer to look inwards.

The most prominent characteristic of the walled garden when viewed from the outside is a series of ten paintings depicting female personifications of the vices – although the dreamer does not use that characterization when describing them, but simply refers to them using the words *ymages* or *portrait* – which are accompanied by many rich carved inscriptions (133 ...*dehors entaillié | a maintes riches escritures*). The content of these inscriptions is not provided and the dreamer describes only the appearance of the images from memory (104-138):

Les ymages et les pointures  
Du mur volentiers remiré,  
Si com c'iere, et vous dire  
De ces ymages la semblance,  
Si com moi vient a remembrance.

I gazed with pleasure at the images and the paintings on the wall, and I shall tell you what they were like, as far as I can remember.

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<sup>315</sup> See also: J. Brookes, *Gardens of Paradise: The History and Design of the Great Islamic Gardens* (New York, 1987), pp. 23: 'The enclosed garden thus becomes a defined space, encompassing within itself a total reflection of the cosmos and, hence, paradise. Within it, this concept fosters order and harmony and can be manifested to the senses through numbers, geometry, colour and, of course, materials [...] Within this space the traditional pool provides a centre and an upward-reflecting surface for directing the creative imagination'.

The images of the Vices in the *Rose* have the opposite effect and perform different functions from the images of the Virtues, the Months and the Amours on the walls of Silvercastle in *Livistros and Rodamne*. They are not examples for imitation but for avoidance. Their wretched and ugly appearance, expressed with characteristics such as snub noses, pale or yellow complexions, discoloured skin and poor clothing, creates a strong contrast with the personifications inside the garden, which are characterized with a luminescent beauty having radiant complexions, beautiful clothes and a pleasant mood.<sup>316</sup> Therefore, one interpretation for the images on the wall is that they represent all the negative qualities that one must leave behind before entering the garden, which is ‘socially and aesthetically exclusive’ to the members of a courtly society.<sup>317</sup> In that sense, these images have an apotropaic function, similar to the architectural grotesques (e.g. gargoyles, Sheelagh-na-gigs, medusas) found on churches, castles and other buildings, confronting and repelling, mirror-wise, anyone who shares the same negative qualities with them.<sup>318</sup> In this way, accessibility to the garden is restricted to those who are not averted by such a terrible sight and who persist in their desire to enter therein, like the dreamer, who far from being discouraged by these images or even by the great height of the wall, strives to find a way in, enticed by the harmonious birdsong from within the garden (484-500):

Molt ere bele l’acordance  
 De lor piteus chanz a oir:  
 Li monz s’en deüst esjoir.  
 Je endroit moi mout m’esjoi  
 Si durement quant je l’oi,  
**Que n’en preïse pas .c. livres**  
**Se li passages fust delivers,**  
**Que enz n’entrasse et veïsse**  
 La semblance, que dieus garisse,  
 Des oïssiaus qui laienz estoient,

<sup>316</sup> For a more detailed discussion on the appearance of the wall images and the personifications in the garden along with an examination of fashion and the importance of light in this respect, see Heller, ‘Light as Glamour’, pp. 943-945.

<sup>317</sup> Blamires and Holian, *The Romance of the Rose Illuminated*, p. 44. See also Piehler, *The Visionary Landscape*, p. 101: ‘The potentialities of the enclosed garden as a symbol of social exclusiveness were manifested most clearly in the *Dieu d’Amours* and the *Roman de la Rose*, both of which employed the figure of Oïseuse, “Leisure”, as a porteress to guard the entrance, suggesting the unavailability of courtly love to those who lack adequate leisure and the corresponding vulnerability of the idle to the assaults of sexual temptation’.

<sup>318</sup> Piehler, *The Visionary Landscape*, p. 102.

Qui envoissement chantoient  
Les dances d'amors et les notes  
Plesanz, cortoisies et mignotes.  
**Quant j'oi les oissiaus chanter,  
Forment me pris a dementer  
Par quel art ne par quell engine  
Je poise entrer ou jardin.**

[...]

**Destroiz fui et mout angoisseus,  
Tant qu'au derrenier me souvint  
C'onques a nul sen ce n'avint  
Qu'an si biau vergier n'eüst huis  
Ou eschiele ou quelque pertuis.  
Lors m'en alai grant aleüre  
Aceignant la compasseüre  
Et la cloisson dou mur quarré,  
Tant que .i. huisselet bien serré  
Trové petitet et estroit:  
Par autre leu nus n'en issoit.**

The harmony of their moving songs was most beautiful to hear; the whole world must rejoice at it. For my part, I was filled with such joy when I heard it that **not for a hundred pounds, if the way had been open, would I have failed to enter** and see the birds assembled there (may God preserve them!) merrily warbling love's dances and his delightfully joyful and agreeable melodies. **When I heard the birds singing, I strove with great distress to discover by what device or trick I might enter the garden.** [...] **I was tormented by anguish, until at last I remembered** that it was completely unheard of for so beautiful a garden to have no door or ladder or opening of any sort. Then I set off in great haste, skirting the enclosure and the wall that surrounded it on all sides until **I found a very cramped, small, and narrow little door. No one could enter any other way.**

The birdsong has a similar effect to the song of the sirens, luring the dreamer to a garden of delights from where there is no escape, at least not in Guillaume's *Rose*. Such an association is made explicit by the dreamer himself when he finally enters the garden (669-674):

Tant estoit cil chanz douz et biaux,  
Qu'il ne sembloit pas chanz d'oissiaus  
Ainz le poïst l'en aesmer  
As chanz de sereines de mer,  
Qui par les vois qu'eles ont saines  
Et series ont non seraines.

So sweet and lovely was that song that it seemed not to be birdsong, but rather comparable with the song of the sea-sirens, who are called sirens because of their pure, sweet voices.

The dreamer's anguish due to his initial inability to gain access to the garden accentuates the association of the birds with these mythological figures, since sirens too generated in their victims a burning desire to approach them. However, the dreamer seems to be unaware of the dangers of his desire.

The solution to the dreamer's torment comes not from a device or trick, but rather from his own rationality. Experiencing a moment of despair, he suddenly becomes conscious of the absurdity of an inaccessible garden and rationalises the situation. Soon after, he discovers the hidden entrance. Whether it was always there or whether it materialized as soon as the dreamer had need of it, the discovery of the little door does not provide the dreamer with immediate access to the garden as it can only be opened from the inside. After knocking persistently for some time, the door is finally opened by a beautiful young lady holding a comb and a mirror. After an *ekphrasis physiognomike* provided by the dreamer-narrator, the lady introduces herself as Oiseuse and explains how the garden came to be and who it belongs to.<sup>319</sup> The dreamer, having listened carefully, is now certain that he wants to enter and informing Oiseuse that he purposes to join Dedit's company, he passes easily through the door and into the desired garden (621-632):

Je li dis lores: 'Dame oisseuse,  
Ja de ce ne soiez douteuse,  
Puis que deduiz li biaux, li genz  
Est orandroit avec ses genz  
En ce vergier, cele asemblee  
Ne m'iert pas, se je puis, emblee,  
Que ne la voie encore anuit.  
Veoir la m'estuet, car je cuit  
Que bele est cele compaignie  
Et cortoisie et bien enseignie.'

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<sup>319</sup> Even though they are not grammatically related, I find that there is a phonetic affinity between 'oissiaus' (birds) and 'Oiseuse' which may be of some significance since both the songs of the birds and the beauty of Oiseuse have an alluring effect on the dreamer, but also in relation to how dream images develop in the *Rose*. This phonetic affinity seems to have confused some of the *Rose* illustrators as well, on which see: Blamires and Holian, *The Romance of the Rose Illuminated*, p. 67. Based on this affinity, E. L. Friedrich (*Oiseuse: An Introduction to a Homoerotic Reading*, pp. 29-33, 182-206) constructs a rather radical argument in support of her homoerotic interpretation of the romance.

Lors entrai sanz plus dire mot  
Par l'uis qu'oisseuse overt m'ot.

I said to her: 'Lady Idleness, you may be quite sure that since handsome and charming Pleasure is already in the garden with his followers, I will not, if I can help it, be robbed of the chance of seeing that assembly this very day. I must see it, for I believe that the company is fair and courteous and well-instructed.' Then, without another word, I entered the garden by the door that Idleness had opened for me.

The allegorical meaning of Oiseuse and, especially, of her mirror as well as her significance as a gatekeeper have been an issue of rigorous debate, which has generated various interpretations for her role in the *Rose* and her place in literary and artistic tradition.<sup>320</sup> Here, I am mainly concerned with her role as a gatekeeper.

Oiseuse's beauty – note especially line 536: *face blanche et coloree* – and her preoccupation with her appearance, evident in her possession of a mirror, sets her in direct opposition to the images on the wall, with their ugly and pale (201 *discoloree*) appearances. As Sarah Grace Heller argues, Oiseuse 'sets the tone for the work's standard of luminescent beauty and illustrates some important aspects of medieval color perception. Oiseuse is instrumental in introducing the lover to beauty and, thereby, to love'.<sup>321</sup> Apart from beauty, Oiseuse, typically translated as Idleness, introduces the dreamer to the Roman concept of *otium*, the leisure that constitutes a necessary prerequisite for pleasure, contemplation and amorous endeavours.<sup>322</sup> The dreamer fulfils this precondition for entering the garden as he has time to spare for

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<sup>320</sup> See for example the debate between Fleming and Richards: E. J. Richards, 'Reflections on Oiseuse's Mirror: Iconographic Tradition, Luxuria and the Roman de la Rose', *Zeitschrift für Romanische Philologie* 98 (1982), pp. 296-311; J. V. Fleming, 'Further Reflections on Oiseuse's Mirror', *Zeitschrift für Romanische Philologie* 100 (1984), pp. 26-40. A different yet compelling argument is offered by Harley who connects Oiseuse with Ovid's Salmacis, a water nymph whose main attributes is also a comb and a mirror, providing thus an interpretative basis for Oiseuse's role and for her relationship with Amant and the fountain: M. P. Harley, 'Narcissus, Hermaphroditus, and Attis: Ovidian Lovers at the Fontaine d'Amors in Guillaume de Lorris's *Roman de la Rose*', *PMLA* 101 (1986), pp. 324-337. Oiseuse, as was mentioned above, has also been the basis for a homoerotic reading of the romance in a 1999 study: Friedrich, *Oiseuse*.

<sup>321</sup> Heller, 'Light as Glamour', pp. 938-939.

<sup>322</sup> Blamires and Holian, *The Romance of the Rose Illuminated*, p. 64; R. Lejeune, 'A propos de la structure du *Roman de la Rose* de Guillaume de Lorris', in *Études de Langue et de Littérature du Moyen Age – Offerted à Félix Lecoy par ses collègues, ses élèves et ses amis* (Paris, 1973), p. 317; Fleming, 'Further Reflections', pp. 32-34, where he also suggests that Guillaume is creating an 'academic joke' by the phonetic affinity between *otium* (leisure) and *ostium* (door); Harley, 'Narcissus, Hermaphroditus, and Attis', p. 325, who cites three instances of the word *otia* in Ovid, one from the poem *Remedia Amoris* (*Otia se tollas, periere Cupidinis arcus* / 'Take away leisure and Cupid's bow is broken', line 139) and two from the myth of Salmacis and Hermaphroditus myth in the *Metamorphoses* (4.307-309).

pleasure and love, like all young men ought to in the month of May (see his comment in lines 78-80 cited above). His suitability to partake of the pleasures of the garden is also evident in another passage, where he contemplates on Oiseuse's help (685-690):

Et lores soi je bien et vi  
Qu'oïseuse m'avoit bien servi,  
Qu'el m'avoit a ce deduit mis.  
Bien deüsse i estre ses amis,  
Quant el m'avoit desfermé  
Le guichet dou vergier ramé.

I knew and understood clearly that Idleness had served me well by admitting me to this delight. It was right for me to be her friend, for she had opened for me the gate of the leafy garden.

I would argue that in this passage Idleness the personification and idleness as an attitude merge. When the dreamer admits to have befriended Oiseuse / Idleness, whom he just met, he basically admits his own idleness that ensured him access to the garden.

Regarding the importance of Oiseuse's mirror in the crossing of this threshold, there are a couple of points to be made. Firstly, this mirror foreshadows the mirror-like fountain of Narcissus and, consequently, Oiseuse can be viewed as the dreamer's counter-image in the garden, mirroring his future actions as well as his present attitude towards pleasure.<sup>323</sup> Therefore, in her capacity as a gatekeeper she may be viewed as the dreamer's mirror-image through which he passes into the garden. Secondly, her act of looking her own reflection in her mirror accentuates the fact that this is an inward looking and exclusive garden, but more importantly it draws attention to the female body as a visual object,<sup>324</sup> thus, anticipating the sight of the rose, the desired object, in the fountain of Narcissus.

By passing through the little door, the dreamer finalises his separation from his familiar world – his bedroom, his town – and, at the same time, he dissociates himself from the negative qualities depicted on the wall, namely, the vices of hate, cruelty, baseness, covetousness,

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<sup>323</sup> See also: Akbari, *Seeing through the veil*, p. 52; Lewis, 'Images of Opening', p. 218. Lewis also draws attention to the key with which Oiseuse unlocks the door – an element that is sometimes included in miniatures depicting the scene replacing Oiseuse's other attributes – juxtaposing it to the key with which Amour locks Amant's heart.

<sup>324</sup> For this argument, see Blamires and Holian, *The Romance of the Rose Illuminated*, p. 65.



avarice, envy, sorrow, old age, religious hypocrisy and poverty. Moreover, upon entering the garden, whose owner is Dedit (Pleasure), the dreamer's own pleasure is maximized; a pleasure which he derives from the birdsong, the beauty of the landscape and the merrymaking of Dedit's companions. After taking visual delight in the much desired garden and enjoying the birdsong that he can now associate with specific types of birds (see entry 'Garden of Pleasure' in Appendix III.B.2), the dreamer is now ready to be incorporated into the garden's courtly society. This society is represented by the carol dance of Dedit's companions, located in a secluded place at the end of 'a little path on the right' (713-714 *Lors m'en alai dou tout a destre / Par une petitete sante*). The dreamer's desired goal is to see Dedit rather than actually interact with him (708-712):

Mes quant j'oi escouté .i. poi  
 Les oissiaus, tenir ne me poi  
 Qu'adonc dedit veoir n'alasse  
 Car a veoir mout desirasse  
 Son contement et son estre.

But when I had listened to the birds for a little, I could not restrain myself from going at once to see Pleasure, for I longed to see how he behaved and what kind of person he was.

The pleasures of vision are a constant theme in the *Rose*: he desires to see the rural spring landscape outside of town, then, he wishes to see inside the newly discovered garden, and, when he enters it, first he wants to see Dedit and, later on, he cannot resist the temptation of seeing his own reflection in the fountain of Narcissus. Similarly, when the dreamer finds and enters the place where Dedit is disporting himself (718 *M'en entrai ou deduit estoit*), he does not immediately join the dancers but remains an observer, a 'voyeur', taking pleasure in the sight of the dancers and in listening the songs of the musicians, until Cortoisie invites him to dance with them (771-779, 782-789).<sup>325</sup>

Ne vos en sai que deviser,  
 Mes nul jor mes ne m'en queise  
 Remuer, tant com je veise  
 Ceste gent ainsi s'esforcier

<sup>325</sup> The voyeuristic attitude of the dreamer, which Spearing terms as *scopophilia*, is commented upon in Blamires and Holian, *The Romance of the Rose Illuminated*, p. 71, and examined at greater length in A. C. Spearing, *The Medieval Poet as Voyeur: Looking and Listening in Medieval Love-Narratives* (1993), pp. 194-210.

De queroler et de dancier.  
 La querole tout en estant  
 Resgardé iqui jusqu'a tant  
 C'une dame mout anvoissié  
 Me tresvit: ce fu cortoisie  
 [...]

Cortoisie lors m'apela:  
 'Biaus amis, que faites vos la?  
 Fait cortoisie, ça venez  
 Et aveques nos vos prenez  
 A la querole, s'il vos plet.'  
 Sanz demorance et sanz retret  
 A la querole me sui pris,  
 Si ne fui pas trop entrepris.  
 Mes sachiez que mout m'agrea  
**Dont cortoisie m'apela**  
**Et me dist que je querolase,**  
 Car de queroler, se je osase,  
 Estoie envieus et seurpris.

I cannot describe it to you, but as long as I could have seen those people thus exerting themselves in the rounds and dances, I would never have wanted to move. I stood watching the dance until a very mirthful lady noticed me: it was Courtesy [...] Courtesy then called out to me and said: '**Fair friend**, what are you doing there? Come here if you please and join the dance with us.' Without delay or hesitation I joined in the dance; I was not too embarrassed, for I can tell you that I was very pleased **when Courtesy asked and commanded me to dance**, being very eager and anxious to dance, if only I had dared.

In this case, the pleasure of seeing is presented as a compromise to the pleasure of participating. His hesitation and the ensuing social ritual (verbal invitation by a personification of courtesy) that allows him to join the dance demonstrate that he is in the process of crossing another threshold, a social one: by being invited to dance he is officially admitted to the exclusive courtly society of the garden.<sup>326</sup>

Even though the assemblage of personifications gathered in this secluded space will be examined in Chapter 3, I would like to briefly refer to the figure of Amour, the god of love, whose appearance and actions have crucial implications for the dreamer's spatial progression.

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<sup>326</sup> On the function of the carol as another enclosure that is penetrated, also seen in conjunction with pictorial depictions of the scene in illustrated manuscripts of the *Rose*, see: Lewis, 'Images of Opening', p. 218; Blamires and Holian, *The Romance of the Rose Illuminated*, pp. 71-72.

When the dreamer first sees Amour in the company of Deduit, he is mystified by the god's strange robe, whose description is provided right after a comment on the absolute power of the god over lovers (874-898):

Mes de la robe deviser  
Crien durement qu'ancombrez soie;  
(Qu'il n'avoit pas robe de soie)  
Ainz avoit robe florets  
Faites de fines amorettes;  
A lozenges et a escuciaus,  
A oissiaus et a lionciaus,  
A bestes et a lieparz,  
Fu la robe de toutes parz  
Portrait, et ovree de flors:  
Flors i avoit de maintes guises  
Qui furent par grant sen assises;  
Nule flors en este ne nest  
Qui n'i fust, nes flor de genest,  
Ne violete ne parvanche  
Ne flor jaune, inde ne blanche.  
Si ot par leus entremellees  
Fueilles de rosiers granz et lees.  
Il ot ou chief .i. chapelet  
De roses; mes rosingnolet  
Qui entor son chief voletoient  
Les fueilles jus en abatoient.  
Il estoit touz coverz d'oissiaus,  
De papegaus et d'estorneaus,  
De kalandres et de masanges.

I am very much afraid that I shall find it difficult to describe his robe, for it was made not of silk, but rather of tiny flowers, and fashioned by courtly loves. It was decorated all over with diamond and shield shapes, birds, lions, leopards, and other animals, and was made of flowers of various colours. There were flowers of many different kinds, most skilfully arranged. No summer flower was absent, not broom nor violet nor periwinkle, not yellow nor indigo nor white, while intertwined in places were great, broad rose-leaves. On his head was a chaplet of roses, but the nightingales fluttering around his head knocked down the leaves, for he was entirely covered with birds, with parrots and nightingales, larks and titmice.

As was already mentioned in Chapter 1, this description of Amour's garments presents him as a concentrated version of the garden itself. Thus, if Amour is an image of the garden, his

relationship with the dreamer must be closely associated with the dreamer's experience of the garden landscape.

After spending some time with the carollers, the dreamer separates himself from their company and starts exploring the garden, wandering alone, while Amour prepares his arrows for attack and starts stalking him. However, the dreamer seems to be unaware of this imminent threat, even though he refers to it with some dread (1282-1291, 1298-1319):

Quant j'oi veües les semblances  
De cues qui menoient ces dances,  
**J'oi lors talent que le vergier**  
**Alasse veoir et cerchier**  
**Et remirer** ces biaux loriers,  
Ces pins, ces ormes, ces cormiers.  
Les queroles ja remanoient  
Car tuit li plusor s'en aloient  
Ou lor amies ombroier  
Souz ces arbres por donoier.  
[...]

**D'ileques me parti atant,**  
**Si m'en alai seus esbatant**  
**Par le vergier et ça et la**  
Et li dieus d'amors apela  
Trestout maintenant douz regart.  
N'a or plus cure que li gart  
Son arc doré: sanz plus attendre  
Li a comande l'arc a tender;  
Icil gaires n'i atendi;  
Son arc maintenant li tendi  
Et li bailla, et .v. saietes  
Fors et luissanz, de traire prestes.  
**Li dieus d'amors tantost de loing**  
**Me prist a sivre l'arc ou poing.**  
**Or me gart dieus de mortel plaie,**  
**Se il fait tant que a moi traie.**  
**Je qui ne soi de ce noiant,**  
**M'alai ades esbanoiant**  
**Par le vergier tout a deliver,**  
**Et cil pensa de moi bien sivre;**  
Mes en nul leu ne m'aresté  
Tant que j'oi par trestor esté.

When I had observed the appearance of the dancers, **I wanted to go and see the garden, to walk around it and gaze** on the handsome laurels, the pines, hazels, and nut-trees. The dances now came to an end, for most of the dancers went off with their sweethearts to seek the shade of the trees to flirt. [...] **I then left that spot and set off alone, wandering happily from place to place in the garden**, whereupon the God of Love instantly summoned Pleasant Looks. No longer did he want him to keep his golden bow, but ordered him without further ado to string it. Immediately and without hesitation Pleasant Looks strung the bow and gave it to him, together with five strong, shining arrows, ready to be shot. **Bow in hand, the God of Love then began to follow me at a distance. Now may God keep me from mortal wound if he should happen to shoot at me. I, unheeding, continued to wander happily and freely through the garden while he made haste to follow me**, but I did not stop in any place until I had been everywhere.

As it is evident in lines 1288-1291, the dreamer is the only person of Deduit's company without a sweetheart; he is the odd one out. Hence, the god of love makes haste to amend this 'anomaly' and complete the dreamer's integration into the social dynamics of the garden by turning him into a lover.

Regarding the dreamer's fear at this point, expressed in lines 1312-1313, I would suggest that it is retrospective: though he was not aware of the danger at the time, he realizes the dangerous position he was in, when narrating the event. Therefore, there are two simultaneous perspectives coexisting in the 'I' of the narrative, that of the dream persona and that of the dream narrator.<sup>327</sup> The first perspective provides us with the initial reactions to the dream (*l'instant du regard*), while the second constitutes the mature voice of the narrator, after about five years have elapsed (*le temps pour comprendre*),<sup>328</sup> offering a deeper understanding of the contents of the dream (*le moment de conclure*).

The dream persona senses danger only when he reaches the fountain and, especially, when he recognizes it as that of Narcissus by an inscription, a realization that is delayed by the insertion of a micro-narrative: the myth of Narcissus. This micro-narrative serves the purpose of

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<sup>327</sup> Such a distinction is also underlined by Marta Harley when examining the episode at the fountain of Narcissus, rightly arguing that such a differentiation is crucial for a correct and coherent reading of that episode (Harley, 'Narcissus, Hermaphroditus, and Attis', pp. 329-330). See also: L. C. Brook, 'Learning, Experience and Narrative Stance in Guillaume de Lorris's *Rose*', *French Studies* 49:2 (1995), pp. 129-141.

<sup>328</sup> The temporal distance of about five years between the dream-persona and the dream-narrator is mentioned in lines 45-46 of the poem, at the very beginning of the dream narrative (*Avis m'estoit qu'il iere mays | Il a ja bien .v. anz ou mais*. – 'It seemed to me that it was May, five years ago or more').

justifying in advance the dreamer's reaction to the fountain, which is both repulsion and attraction: 'I withdrew a little, not daring to look into it, and began to feel afraid...' (1511-1513 *Je me trais lors .i. pou ensus, | Que dedenz n'osai regarder, | Ainz commençai a coarder*) and then, '...it was foolish of me to retreat. I drew near to the spring...' (1519-1520 *Por folie m'en esmanoie. | De la fontaine m'aprochai*). Moreover, with the reference to this particular myth at this crucial moment in the story, where the dreamer is about to encounter his object of desire, the Rose, Guillaume deploys Narcissus as an 'equivocal *exemplum*' obscuring the gender identity of the erotic Other in the dream.<sup>329</sup>

Before going into a further analysis of the dreamer's interaction with the fountain of Narcissus, we must first examine how he discovers that fountain. The dreamer walks through the garden in a type of movement that could be defined as a ramble, as is also evident from his garden *ekphrasis*, which is basically an enumeration of the various types of trees, spices, and animals in no particular order that would help reveal the spatial arrangement of the garden. The only specifications provided are that the garden was designed as a perfect square and that the trees were evenly spaced with ten or twelve yards from one another. After exploring the entirety of the garden, the dreamer reaches a pleasing spot, whose location is also vague (1414-1424):

Mes j'alai tant destre et senestre  
 Que j'oi tout l'afaire et tot l'estre  
 Dou vergier cerchié et veü,  
 Et li dieus d'amors m'a seü  
 Endementiers, en aguetant  
 Com li vanerres qui atant  
 Que la beste en bon leu se mete  
 Por laissier aler la saiete.

**En .i. trop biau leu ai joé  
 Dou darrenier ou j'ai trove  
 Une fontaine souz .i. pin**

I wandered to right and to left until I had seen the whole garden and explored all its features. And all this time the God of Love followed me, watching like the hunter, who waits until the animal is in a good position before losing his arrow. **I reached a most delightful spot, rather out of the way, where I came across a spring beneath a pine-tree.**

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<sup>329</sup> S. Gaunt, *Love and Death in Medieval French and Occitan Courtly Literature: Martyrs to Love* (Oxford, 2006), pp. 177-188.

Apart from a marble stone through which two water channels are gushing forth and which bears an inscription on its upper edge labelling the structure as the fountain of Narcissus, the fountain has no distinguishable artificial characteristics, its most remarkable feature being two crystals at its bottom that have marvellous properties. The fountain's crystals have puzzled scholars generating a plethora of different, sometimes complementary but often opposing, views.<sup>330</sup> The crucial element as regards the crystals and the fountain, in my opinion, is the emphasis on number two (two water channels, two crystals at its bottom), a duality which has significant implications for this pivotal point in the dreamer's initiation in love, pointing to a multiplicity of vision and of the self.<sup>331</sup> This is where the dreamer first encounters the desired object, but does so by looking at his own reflection and, thus, momentarily the Subject/Dreamer and the Other/Rose merge together, while also being separated from each other. This paradox is also expressed in the, most probably deliberate, confusion between a

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<sup>330</sup> They have been interpreted as the eyes of the lady, as the eyes of the dreamer, or even as the eyes of both, while some scholars propose completely different interpretations, viewing the fountain with its crystals as an allegory of vision or as an image of fiction. On the crystals as the eyes of the lady, see: C. S. Lewis, *The Allegory of Love: A Study in Medieval Tradition* (New York, 1958), p. 125; J. Frappier, 'Variations sur le thème du miroir, de Bernard de Ventadour à Maurice Scève', *Cahiers de l'Association internationale des études françaises* 11 (1959), p. 151; E. Köhler, 'Narcisse, la Fontaine d'Amour et Guillaume de Lorris', *Journal des savants* 2 (1963), p. 99; R. Louis, *Le Roman de la Rose: Essai d'interprétation de l'allégorisme érotique* (Paris, 1974), pp. 55-56. On the crystals as the eyes of the dreamer, see: D. W. Robertson, *A Preface to Chaucer: Studies in Medieval Perspectives* (Princeton, 1962), p. 95; Fleming, 'The Garden of the Roman de la Rose'. On the crystals as a reference to the Ovidian myth of Salmacis and Hermaphroditus pointing to the indivisibility of lover and rose, see: Harvey, 'Narcissus, Hermaphroditus, and Attis', p. 326. On the crystals as an allegory of vision, see: K. Knoespel, *Narcissus and the Invention of Personal History* (New York, 1985), pp. 80, 84-85; Akbari, *Seeing through the veil*, pp. 55-66, who, in particular, associates the crystals with refracted vision and a multiplicity of the self. On the crystals as two types of perception, see D. F. Hult, *Self-Fulfilling Prophecies: Readership and Authority in the First Roman de la Rose* (Cambridge, 1986), p. 66. On the crystals as an image of fiction, see Lewis, 'Images of Opening', p. 222; Lees-Jeffries, 'Sacred and profane love', p. 5; D. F. Hult, 'The Allegorical Fountain: Narcissus in the *Roman de la Rose*', *Romanic Review* 72 (1981), p. 72; idem, *Self-Fulfilling Prophecies*, pp. 283-291.

<sup>331</sup> In this respect, I tend to agree with Akbari's analysis (*Seeing through the veil*, pp. 66-77, and especially 66): 'Simultaneously, the crystals mark a liminal moment in Guillaume's allegory of vision, for after the lover looks into them, he passes from the realm of reflected vision, *intuitio*, into that of refracted vision, *detuitio* or *deduit*. Just as the crystals, when struck by the sun, literally produce 'colors plus de cent' ('more than a hundred colours' 1544), so they allegorically produce a multiplication of the self: after his look into the fountain, the lover begins to encounter multiple redoubled images of himself in Amors, Amis, Dangiers, and Bel Acueil. The crystals simultaneously produce multiplication of what should have been a single object of desire: instead of a single rosebud, the lover comes to desire the young man who attends the rosebushes, Bel Acueil'.

plural (.ij. pierres de cristal, cristaus) and a singular form (le cristal) for the crystal(s),<sup>332</sup> which the dreamer discovers as soon as he finds the courage to approach the fountain (1535-1567):

Ou fonz de la fontaine aval  
Avoit **.ij. pierres de cristal**,  
Qu'a grant entente remiré.  
Mes une chose vos dire,  
Qu'a **mervoilles**, ce cuit, tandroiz  
Maintenant que vos l'entendroiz:  
Quant li solaus qui tout aguete,  
Ses rais en la fontaine gete,  
Et la clartez aval descent,  
Lors perent colors plus de .c.  
Ou **cristal** qui par le soleil  
Deviant jaunes, ynde, vermeil.  
**Si ot le cristal merueilleus**  
Itel force que touz li leus,  
Arbres et flors et quanque orne  
Li vergiers, i pert tout a orne.  
Et por faire la chose entendre,  
Un essemble vos vueil aprendre:  
**Ausis comme li mireors mostre**  
**Les choses qui sont a l'ancontre**  
Et i veoit on **sanz couverture**  
Et la color et la figure,  
Trestout ausi vos di de voir,  
**Que li cristaus sanz decevoir**  
Tout l'estre dou vergier encuse  
A ceaus qui dedanz l'eaue musent  
Car tout jorz quell que part qu'il soient,  
L'une moitie dou vergier voient  
Et s'il se tornent maintenant,  
Puent veoir le remenant.  
Si n'i a si petite chose, tant soit repote ne enclose,  
Don't demostrance ne soit faite,  
Com s'ele ere ou **cristal portraite**.

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<sup>332</sup> This problem has been addressed by Hult (*Self-Fulfilling Prophecies*, p. 279), where he argues that 'the transference from two crystals to a single one presents a physical parallel to the two types of perception that are being highlighted in the poem'. Harley ('Narcissus, Hermaphroditus, and Attis', p. 325-326) offers a slightly different interpretation to this problem by pointing out the similarities between the description of the eyes of Salmacis in Ovid's *Metamorphoses* (4.347-349) and the description of the crystals in the *Rose* (1540-1545).



Down at the bottom of the spring were **two crystals**, which I gazed at most attentively. And I shall tell you something that will, I think, seem **marvellous** to you when you hear it. When the all-seeing sun sends down its rays into the spring, and light descends into its depths, more than a hundred colours appear in **the crystal**, which turns blue and yellow and red in the sunlight. **The crystal is so marvellous** and has such power that the whole place, with its trees and flowers and everything adorning the garden, is revealed there in due order. To help you understand the phenomenon I shall give you an illustration. **Just as things placed in front of a mirror are reflected in it**, and their appearance and colour are seen **quite plainly**, exactly so, I assure you, does **the crystal truly** disclose the whole of the garden to him who gazes into the water. For whichever side he is on, he can always see half of the garden, and by turning he is at once able to see the remainder. And so there is nothing so small, so secret, or so hidden that it is not displayed there, as if it were **etched in the crystal**.

A further point to be made in relation to the language of this passage is the use of the personal pronoun 'vos'. With this pronoun, the narrator refers to the readers, who are his implied audience, inviting them to penetrate his work of fiction – a point that was presented previously, in Chapter 1, subsection 2.2. In this particular case, however, I would suggest that the reader is also invited to look into the fountain and its crystals and, from this point of view, the phrase '*A ceaus qui dedanz l'eaue musent*' in line 1559 is another reference to the readers. But how can the readers look into a fictional fountain? The answer is provided by understanding the crystals as a narrative device. Given that the fountain constitutes the narrative centre of the romance, its crystals, reflecting, on a spatial level, the two halves of the garden, could also reflect, on a narrative level, the two parts of the story: the first part where the dreamer enters the garden of Deduit and indulges in its pleasures and the second part, which is instigated by the episode at the Fountain of Narcissus, where the dreamer, now as Lover, strives to conquer his object of desire.<sup>333</sup> As it will be shown below, there is a significant shift at this point in the narrative: the dreamer becomes the Lover (Amant) and the garden of pleasure is transformed into a garden of love. Therefore, the crystal(s) represent a liminal point with narrative, spatial and ritual ramifications. Let us now look more closely at how this shift is achieved.

The dreamer, while being inside the garden, views the entire image of the garden by gazing into the fountain's crystal(s) and, at the same time, he is being stared at by a personification of

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<sup>333</sup> Lees-Jeffries ('Sacred and profane love', p. 5) argues that the Fountain of Adonis has a similar function, reflecting 'both halves of the narrative, the erotic dream landscape of Poliphilus's quest and the proto-magic realism of Polia's Treviso, making no clear distinction between "real" and "unreal"'.

the garden, the god of love. Therefore, not only does the fountain provide a more concentrated version of the garden, but there also seems to be a gradual narrowing of the dreamer's perception of space which anticipates his eventual entrapment by Amour.

Moreover, if the crystal reveals everything within the garden, the dreamer would also come to the realization that he is being stalked like a prey by the god of love. Even though the latter is not mentioned at this point, the dreamer characterizes the fountain as the 'perilous mirror' (1568 *C'est li mireors perilleus*) and goes on to describe how Cupid set it as a trap to deceive and capture young men and women.<sup>334</sup> It is interesting to note that the narrator now refers to the fountain as a '*fontaine d'amors*' (1594) whose properties are a 'mystery' (1599 *mistere*) to be explained. As Marta Harley aptly argues, the realization that the mirror of the fountain is perilous (1569-1600) should be ascribed to the 'I' of the dream narrator and not the dream persona, who continues on his perilous path, unencumbered.<sup>335</sup>

The scene reaches its climax when the dreamer, lured by the beauty of the fountain and the crystal, finally looks at his own reflection in the mirror-like fountain, realizing that it has also deceived him: he has fallen into Cupid's trap by falling in love with the rose. Thus, the mirror is perilous, because it activates the dreamer's erotic desire directed towards the Rose, at which moment Amour attacks with his five arrows and demands the dreamer's submission to him. During this episode, the mixed feelings of pleasure and terror, attraction and repulsion intensify (1747-1751):

Que se j'avoie avant este  
Dou boton bien entalentez,  
Or fu graindres la volantez;  
Et quant li maus plus m'angoissoit,  
Et la volentez me creissoit

If I had greatly desired the rose-bud before, my longing was now increased, and as the pain grew more intense, so also did my desire

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<sup>334</sup> Harley ('Narcissus, Hermaphroditus, and Attis', p. 326) traces this cautionary remark about the fountain back to Ovid's *Metamorphoses*, not to the myth of Narcissus, but rather to the myth of Hermaphroditus, which is introduced with a comment on the contaminating waters of Salmacis' pool, which has a transformative power over the men who bathe therein (4.286-287).

<sup>335</sup> Harley, 'Narcissus, Hermaphroditus, and Attis', pp. 329-330.

The pleasure of admiring the rose intermingles with the terror of being attacked by the god of love; the elation he feels by being so close to the rose is restrained by the obstructing thorns surrounding it; and the fifth arrow, anointed with a soothing ointment offers the dreamer both pain and relief. The contradiction between attraction and repulsion is thus expressed on many levels and, in my opinion, is used to emphasize the paradoxical nature of erotic desire, the bittersweetness of love that Amant experiences for the first time. This is the most crucial point in his initiation, signaling his transition from a non-lover to a lover.

Even though, we will revisit this episode and its ritual significance in Chapter 3, here, I will examine the spatial implications of gazing into the mirror-like fountain. There seems to be a superimposition of the act of actually approaching the rose garden on the act of looking into the mirror and seeing the rose garden (1612-1626, 1652-1655, 1668-1676):

**Ou mireor entre mil choses**  
**Quenui rosiers chargez de roses**  
**Qui estoient en un destor**  
**D'une haie clos tout entor,**  
Et lors me prist si grant envie,  
Que ne leissase pour Pavie  
Ne por Paris que n'i alasse,  
La ou je vi la greignor masse.  
Quant cele rage m'ot surpris  
Don't maint autre hom a este pris,  
**Vers le rosier tantost me tres**  
Et sachiez bien, quant je fui pres,  
L'odors de la rose savoree  
M'antra jusqu'an mi la coree  
Que por noiant fuse embaumez.  
[...]  
D'antre les botons **en eslui**  
**Un si tres bel;** envers celui  
Nus des autres riens ne prisié,  
Puis que **je l'oi bien avisié**  
[...]  
Et quant je le senti fleirier,  
Je n'oi talent de repairier,  
Ainz m'apremisse por le prendre  
Se g'i ossase la main tender.  
Mes chardon agu et poignant  
M'en aloient mout esloignant;

Espines tranchanz et agues,  
Orties et ronces croques  
Ne me laissoient avant traire  
Car je me cremoie mal faire.

**I perceived in the mirror, among a thousand other things, rose-bushes laden with roses in a secluded place completely enclosed by a hedge.** Immediately I was seized with such desire that not for Pavia or Paris would I have failed to go to the place where I saw the greatest number of them. Possessed by this madness, as many others have been, **I at once approached the rose-bushes**, and I assure you that when I drew near, the sweet scent of the roses penetrated my very entrails and I was all but filled with their fragrance. [...] From among these buds **I chose one** so beautiful that when **I had observed it carefully**, all the others seemed worthless in comparison. [...] When I became aware of this scent, I had no wish to depart, but drew nearer and would have plucked it had I dared to stretch out my hands. But sharp, pointed thistles forced me to draw back, while barbed, keen-edged thorns and prickly nettles and brambles prevented me from advancing, for I was afraid of hurting myself.

And in another passage, when Amour shoots the dreamer with his arrows, the latter describes how he attempts to approach his chosen rose after each consecutive blow, until finally (1787-1801):

Amors qui toute chose passé  
Me donoit cuer et hardement  
De daire son commandement.  
Et me sui lors em piez dreciez,  
Foibles et vains con hons bleciez  
**Et m'esforçai mout de marchier**  
Ne laissai onques por l'archier,  
**Vers le rosier ou mes cuers tent:**  
Mes espines i avoit tant,  
Chardons et ronces, c'onques n'oi  
Pooir de passer l'espinoi,  
Si qu'au boton poise ataindre.  
Lez la haie m'estuet remainder,  
Qui estoit a costé joingnant  
Faite d'espines mout poingnant.

Love, who is greater than anything, gave me courage and daring to obey his command. I got to my feet, weak and feeble as a wounded man, and undaunted by the archer, **made a great effort to walk towards the little rose to which my heart was drawn;** but there were so many thorns and thistles and brambles that I was unable to get past

them and reach the rose-bud. I had to stay near the hedge of very sharp thorns which was next to the roses.

Interestingly, the first arrow that strikes the dreamer penetrates his heart through the eye, ‘the point entered my eye and penetrated my heart’ (1690-1693 *Et trait a moi par tel devise | Que parmi l’ueil m’a ou cuer mise | La saiete par grant redor*). Thus, the overlapping of the episode at the fountain and of his attempt to approach the rose creates a spatial confusion that may be resolved by understanding this liminal point in terms of an alteration in the dreamer’s visual perception of the dream space caused by the refracted vision that the crystals provide and by Amour’s supernatural interjection (first arrow). At the end of this episode, Amant is alone – Amour has mysteriously disappeared – lingering outside the enclosed rose-garden in the vicinity of which there is another structure, Raison’s tower. Dedit’s secluded space is not mentioned again nor are any of the characters that the dreamer encountered there, at least not in Guillaume’s *Rose*. Therefore, while being inside a garden, suddenly Amant finds himself outside another garden, ‘un jardin dans le jardin’ as Notz defines it, wanting to penetrate it as well.<sup>336</sup> The rose-garden becomes the new focal point of the narrative, replacing the fountain which, at the same time, encloses it. However, this garden is not as accessible as the garden of Dedit, especially not after being further enclosed by a fortified castle (*chastel*) constructed by Jalousie in order to prevent and discourage Amant’s advances on the Rose and on Bel Acueil.

Amant’s initial attempt to approach the Rose by courting Bel Acueil and cajoling Dangiers to letting him enter through the hedge is successful, while after Venus’ mediation, Bel Acueil allows the lover to kiss the much desired rose. The negative reactions that this kiss triggers – the slandering of Malebouche that awakens Jalousie – mark it as an act of transgression with serious repercussions: the construction of a castle to enclose the roses and of a round tower within this castle to imprison Bel Acueil.<sup>337</sup> Therefore, it becomes impossible for Bel Acueil to escape his tower and, consequently, for the dreamer to conclude his dream, in which he is now trapped (3914-3917, 3946, 3990-3991):

Et bel acueil est en prison,  
Amont en la tor enserrez,

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<sup>336</sup> M.-F. Notz, ‘Hortus Conclusus: Réflexions sur le rôle symbolique de la clôture dans la description romanesque du jardin’, in *Mélanges de littérature du Moyen Age au XXe siècle offerts à Jeanne Lods* (Paris, 1978), p. 470.

<sup>337</sup> For a detailed description of the castle, see Appendix III.B.2.

Dont li huis est mout bien serrez,  
Qu'il n'a pooir que il s'en isse.

And Fair Welcome was imprisoned high up in the tower, whose door was so well barred that it was impossible for him to escape.

Mais je qui sui dehors le mur.  
[...]  
Mar vi les murs et les fozzez  
Que je n'os passer, ne ne puiz

But I, outside the wall, was given over to grief and torment. [...] It was the worse for me when I saw the walls and the ditch that I dare not and cannot cross.

I tend to agree with Akbari's argument that 'the tower forms a structural parallel to the dream, for just as Bel Accueil is imprisoned within the tower, so the lover is enclosed within a dream whose meaning continues to be hidden from him'.<sup>338</sup> Akbari also sees this final enclosure as an 'emblem for the dissolution of language' and also as a necessary addition to 'complete a series of symmetrical barriers on either side of the look into the fountain of Narcissus'.<sup>339</sup> The obstacles that prevent Amant from passing this final threshold (the thorny hedge, Dangiers and his companions, and finally the castle) are insurmountable and Guillaume's Amant never surpasses them. In this manner, the fountain, the enclosed rose-garden and the Castle of Jalousie become symbols of the unattainability of the lover's desire, which is deferred indefinitely by the poem's un-ending – Guillaume's dreamer never wakes up.

In the epilogue of Guillaume's *Rose*, Amant's desire for the rose-bud becomes indistinguishable from his desire for Bel Accueil, as he asks the latter to remain faithful to him: 'at least take care that your heart loves me' (4012 *Gardez au mains que li cuers m'aint*). Furthermore, as Hult rightly argues, the voice of the dream persona converges with that of the dream narrator starting from line 3946, quoted in the above passage.<sup>340</sup> As the lover is excluded from the space of the beloved, remaining outside the wall, similarly the narrator concludes his story by stepping outside it, and, subsequently, inviting the readers to exit his text as well.

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<sup>338</sup> Akbari, *Seeing through the veil*, p. 53.

<sup>339</sup> Akbari, *Seeing through the veil*, p. 53. The 'structure of symmetrical enclosures' to which she refers are as follows: dream frame – enclosed garden of Deduit – Deduit's *carole* – Narcissus' fountain (centre) – enclosed hedge surrounding the rose-garden – Jalousie's fortress (outer wall) – tower prison.

<sup>340</sup> D.F. Hult, 'Closed Quotations: The Speaking Voice in the *Roman de la Rose*', *Yale French Studies* 67 (1984), p. 267. See also: Lewis, 'Images of Opening', p. 230; Akbari, *Seeing through the veil*, p. 53.

Jean de Meun significantly alters Guillaume's oneiric heterotopia, by claiming the poem was incomplete and providing his lengthy continuation to complete it. In Jean's continuation of the poem, the oneiric heterotopia expands and is no longer restricted by the dreamer's perspective. There is an alternative path that allows a quicker access to the Castle of Jalousie, which is controlled by Richesse and which is not accessible to the dreamer. Furthermore, there are at least two major episodes that take place outside the garden, one at Nature's Forge and another at Cythera, the abode of Venus. The dreamer is not present in either one, even though he narrates the events. In a way, this spatial expansion disrupts the cohesiveness of the geography of the dream and of the dreamer's subjectivity; the dreamer, who in Guillaume's part narrates his subjective experience of his surrounding dream space, now becomes a rather objective narrator, presenting events of which he does not partake, as an external observer. In addition, the changed dream setting plays a significant role in redirecting the allegorical meaning of the poem.

The most significant disruption is the conclusion of the dream, with Amant succeeding in penetrating the castle and plucking the rose; his object of desire is attained, their union consummated. This is achieved by means of a sexual allegory that employs the architectural metaphor THE BODY IS A BUILDING and in extent THE WOMAN IS A CASTLE;<sup>341</sup> the Army of Love led by Venus invades the castle in a highly sexualized manner, while the vocabulary used to describe Amant's interaction with the rose, a spatial element, alludes to the sexual act.

A final point to be made regarding Jean's *Rose* concerns his critique on Guillaume's oneiric heterotopia. Through the sermon of Genius, Jean juxtaposes the earthly paradise, represented by the Garden of Deduit, with the celestial paradise of the Parc du Champ Joli and the Fountain of Narcissus with the Fountain of the Lamb. Whereas Deduit's garden is square, the Parc du Champ Joli is a perfect circle, symbol of infinity, and it not only excludes the Vices but rather all earthly things. Regarding the fountains, the two crystals of the fountain of Narcissus are judged as inferior to the carbuncle of the fountain of the Lamb, which emits light using no external source, the pine tree is contrasted with an olive tree, while the two water channels are juxtaposed to three water channels that unite as one, signifying the Holy Trinity, which is

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<sup>341</sup> On the use of this metaphor in medieval and renaissance French texts see the study of D. Cowling, *Building the Text: Architecture as Metaphor in Late Medieval and Early Modern France* (Oxford, 1998).

simultaneously three and one.<sup>342</sup> In short, Jean rejects the vain pursuit of desire that could be seen as leading to death – the manner of Amant’s initiation through the shooting of arrows is a form of metaphorical death – encapsulated in the Fountain of Narcissus and proposes an alternative: the fountain of life and of salvation.

To sum up, the present spatial analysis of Amant’s oneiric heterotopia has highlighted the importance of vision and optics in Guillaume’s *Rose*. Mirrors and other reflective surfaces, literal or metaphorical, are used throughout the dream narrative not only to denote the turning points in the initiation process, but also as allegories of the fiction of the dream. Amant’s territorial passage from one dream space to the next is at the same time a visual passage relating to alterations in visual perception (e.g. when entering the dream narrative or when looking into the fountain) or to an exchange of gazes and reflections (e.g. when entering Deduit’s garden and later the rose garden). Moreover, as the dreamer moves forward in his dream, there is a gradual narrowing of his visual perception of the dream space, signaling his eventual entrapment to love; in other words, the development of the dreamer’s visual perception traces his progress in his initiation in love.

The analysis has also demonstrated the spatial manifestation of the lover’s contradictory feelings of awe and terror, attraction and repulsion, a common element in all of the oneiric heterotopias discussed in this thesis. In the *Rose*, this is particularly evident in the dreamer’s encounter with the fountain and in the events that ensue. In discussing this spatial and psychological paradox, the analysis has shown that it is important to differentiate between the two perspectives of the ‘I’ in Guillaume’s *Rose*, that of the dream persona and that of the dream narrator.

Another point that has been addressed is the presentation of the female body (Oiseuse) and of the erotic Other (Rose) as a visual object that is subjected to the dreamer’s gaze, that is, the male gaze. The issue of objectification versus agency of the erotic Other will further be examined in Chapter 3.

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<sup>342</sup> For a more detailed analysis of the juxtaposition of the two fountains and their comparison to the Fountain of Venus and the Fountain of Adonis in the *Hypnerotomachia Poliphili*, see Lees-Jeffries, ‘Sacred and profane love’.



Finally, the examination of the *Rose*'s spatial aesthetics has revealed the close connection between space and narrative in the romance. Amant's oneiric heterotopia as a space coincides with the dream as an encased narrative. Moreover, the spatial centrality of the fountain of Narcissus is only implied because of its centrality in the narrative. In addition, the fountain's crystals, a spatial object, function as a narrative device splitting the story into two parts, while signaling a significant transformation: the dreamer becomes a lover and the garden of pleasure becomes a garden of love. Consequently, in Jean's continuation, the spatial disruption of Amant's oneiric heterotopia and expansion of the dreamer's subjectivity is, in effect, a narrative disruption and expansion of Guillaume's story.

### 1.3. *Hypnerotomachia Poliphili*: An oneiric katabasis

Apart from the controversial issues of the identities of the author and of the illustrator(s) of the *Hypnerotomachia* and the search for the literary and artistic sources of the work, a largely discussed subject in Hypnerotomachian scholarship is space and, particularly, the garden landscapes and architectural complexes that appear in Book I.<sup>343</sup> Evidently, this is due to the great wealth of spatial information offered in the book. As Poliphilo progresses in his oneiric heterotopia, he encounters extraordinary structures of sophisticated workmanship for which he provides us with extensive and meticulously detailed descriptions. In many cases, these

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<sup>343</sup> An indicative bibliography: Overall analyses: Polizzi, *Emblematique et géométrie*; R. Stewering, *Architektur und Natur*; T.E. Winton, *A Skeleton Key to Poliphilo's Dream: the Architecture of the Imagination in the Hypnerotomachia Poliphili* (Ph.D. University of Cambridge, 2002); Lefavre, *Leon Battista Alberti's Hypnerotomachia Poliphili*; A. Pérez-Gómez, *Built upon Love: Architectural Longing after Ethics and Aesthetics* (Cambridge, MA, 2006). Particular spaces and/or structures: D. Schmidt, *Untersuchungen zu den Architektur-Ekphrasen in der Hypnerotomachia Poliphili. Die Beschreibung des Venus-Tempels* (Frankfurt-am-Main, 1978); M. Furno, 'L'orthographe de la Porta Triumphante dans l' *Hypnerotomachia Poliphili* de Francesco Colonna: un manifeste d'architecture moderne?', *Melanges de l'Ecole Française de Rome. Italie et Méditerranée* 106 (1994); eadem, *Une "Fantaisie" sur l'Antique: Le gout pour l'épigraphie funéraire dans l'Hypnerotomachia Poliphili de Francesco Colonna* (Genève, 2003); R. Stewering, 'Architectural Representations in the "Hypnerotomachia Poliphili" (Aldus Manutius, 1499)', *The Journal of the Society of Architectural Historians* 59:1 (2000), pp.6-25; Lees-Jeffries, *England's Helicon*. An important contribution to the field are the two special thematic issues of the *Word & Image* journal: J. D. Hunt and M. Leslie (eds.), *Word & Image 14: Garden and Architecture Dreamscapes in the Hypnerotomachia Poliphili* (1998); P. Crowley and J. D. Hunt (eds.), *Word & Image 31.2: Hypnerotomachia Poliphili Revisited* (2015).

structures or parts of them are visually available to the reader via the woodcuts that accompany the text.

The strong presence of architecture in the form of textual descriptions and visual material, the emphasis on the qualities of a good architect, along with the antiquarian attitude of Poliphilo towards the more ‘archaeological’ spaces of the dream – especially the pyramid complex and the Polyandrion – have at times misled some scholars to view the *Hypnerotomachia* as an architectural treatise, building on the works of Vitruvius and of Leon Battista Alberti, or as an antiquarian romance, the fictional equivalent of the *commentaria* of Cyriaco d’Ancona.<sup>344</sup> However, such approaches tend to overlook one important aspect of the use of space in this prose romance, namely, that all of its landscapes, whether natural or artificial, are fully integrated and play an instrumental role in the development of the plot. Thus, without denying the fact that the author of the *Hypnerotomachia* does engage in a creative dialogue with his sources and with the humanist concerns of the time, implicitly making his own statements about art, architecture, language and the classical heritage, one needs to be careful not to overstress the antiquarianism and encyclopaedism of the work at the expense of the overall ‘meaning’ of the story.

The analysis of the Hypnerotomachian dream spaces offered in this subsection aims at providing the overall spatial structure of the dream – including the spaces in Polia’s story (Book II) which, as far as I know, have not yet been properly examined – in the context of the ritual processes that permeate the narrative (initiation, courting, union) and in comparison to the two previous literary works. In doing so, it will become evident that, through a process of accumulation of source material and cultural syncretism, the author of the *Hypnerotomachia* has created a unique oneiric heterotopia, whose spatial organization reflects the narrative structure of the text as well as Poliphilo’s psychological development. Moreover, through the spatial analysis of the work, it will be possible to re-address the issue of continuity from Book I to Book II that has been examined in Chapter 1, re-emphasizing the importance of the Cytherean island and of the garden of Adonis in this respect.

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<sup>344</sup> Indicatively, I mention these two studies: M. Huper, *The Architectural Monuments of the Hypnerotomachia Poliphili* (PhD University of Iowa, 1956); T. Griggs, ‘Promoting the Past: the *Hypnerotomachia Poliphili* as Antiquarian Enterprise’, *Word & Image* 14: *Garden and Architecture Dreamscapes*.

Before moving on to the exploration of the Hypnerotomachian spaces, perhaps it would be useful to provide a brief commentary on the two spatial diagrams included in the appendix (Appendix III.A: HP1 and HP2). To the extent of my knowledge, there have only been seven previous attempts to visualize individual spaces or the general ‘geographical’ arrangement of the *Hypnerotomachia* either through schematic representations or through virtual reconstructions. All of these focused solely on Book I. An example of a visualization of the Hypnerotomachian spaces from the early modern period are several paintings by Eustache Le Sueur (1617-1655) that bring episodes from Poliphilo’s journey to life and, consequently, placing these episodes into their spatial context.<sup>345</sup>

In 1987, Gilles Polizzi proposed a schematic topography that reconciles the linearity of the quest of Poliphilus, that is, of the narrative, to the more complex and fluid ‘geography’ of the dream.<sup>346</sup> He divided the dream – or at least Book I – in five regions, noting the points of transition and the spatial elements that function as boundaries: Region I – plain, dark forest, river (bounded by mountains); Region II – plain, wood, valley of the Pyramid (bounded by mountains and connected to the next region via subterranean passage); Region III – plain, river and bridge, wood, baths, palace of Queen Eleuterylida, river and bridge, the three portals in the realm of Queen Telosia (bounded by rivers and mountains); Region IV – plain, trellis, ‘verger des bienheureux’ (four triumphs), garden of the triumph of Vertumnus and Pomona, wood, temple of Venus Physioza, trellis, Polyandrion (bounded by mountains and the sea); Region V – the Cytherean Island, which he divides into three parts (wood, circular canal and bridge, amphitheatre and fountain of Venus). In another two schemas, Polizzi demonstrated the

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<sup>345</sup> A catalogue of Eustache Le Sueur’s works can be found in E. A. Cruz, *Hypnerotomachia Poliphili – Rediscovering Antiquity through the Dreams of Poliphilus* (Canada, 2006), pp. 208 (fn. 1). It should be noted that Eustache Le Sueur is not the only artist who was inspired by the *Hypnerotomachia*. There are several artists who have been influenced by the themes and the woodcuts of the book, such as Titian, Garofalo, Bellini, Watteau and others. However, their art works relating to the *Hypnerotomachia* do not attempt to faithfully reproduce the spatial context of the scenes that they depict. There are also instances of sculptors and architects, such as Bramante and Bernini, who have been inspired by the Hypnerotomachian spatial objects in their sculptures and architectural designs – a noteworthy example is Bernini’s Minerva Obelisk that was inspired by the obelisk-bearing elephant in the ruined city at the beginning of the *Hypnerotomachia*. On the influence of the *Hypnerotomachia* on visual arts in the early modern period and further bibliography, see: E. Priki, ‘Elucidating and Enigmatizing’, pp. 71-79; and, the more recent article on Hypnerotomachia’s influence on sixteenth-century Italian artists: C. J. Nygren, ‘The Hypnerotomachia Poliphili and Italian art circa 1500: Mantegna, Antico, and Correggio’, *Word & Image* 31.2: *Hypnerotomachia Poliphili Revisited* (2015).

<sup>346</sup> Polizzi, *Emblematique et géométrie*, Chapter II (especially see schemas on pages 88, 98, 105, 110, 119).

symmetry of the spatial arrangement of the dream and the conjunction between space and narrative, suggesting that the quest is accomplished through an interchange between *loci terribili* (regions I, II, the realm of Queen Telosia in region III and Polyandriion in region IV), which are characterized by chaos, fear, darkness and wandering movement, and *loci amoeni* (regions III, IV and V), which are characterized by order, pleasure, light and guided progression.

In 1998, Ada Segre proposed a reconsideration of the topography of the Cytherean Island, providing us with a revised ground plan based on the woodcut in folio t8r (Fig. 7) and with two possible modifications for the knot design in folio u4r, while Joscelyn Godwin, in his 1999 English translation of the *Hypnerotomachia* has included a detailed diagram of the island based on Poliphilo's description.<sup>347</sup> The Cytherean Island has also been the focus for a 2002 study by Silvia Fogliati and Davide Dutto, who have attempted a virtual reconstruction of the entire island.<sup>348</sup> More recently, Ian White has proposed a quantitative reconstruction of the Temple of Venus Physioza based on clues provided in the text that hints at the structure's mathematical design.<sup>349</sup>

Finally, Esteban Alejandro Cruz has undertaken a long-term project for the visualization of all the artificial landscapes in Book I of the *Hypnerotomachia* using the digital media.<sup>350</sup> Through a careful study of the textual descriptions of these architectural spaces – their measurements, style and design – and by using the existing images in the woodcuts as hints, Cruz has provided us with detailed ground and section plans as well as with digital reconstructions for the

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<sup>347</sup> A. Segre, 'Untangling the knot: garden design in Francesco Colonna's *Hypnerotomachia Poliphili*', *Word & Image 14: Gardens and Architectural Dreamscapes*, pp. 82-108; HP Godwin, p. 475: Appendix 4.

<sup>348</sup> S. Fogliati and D. Dutto, *Il Giardino di Poliphilo: Ricostruzione virtuale dalla Hypnerotomachia Poliphili di Francesco Colonna stampata a Venezia nel 1499 da Aldo Manuzio* (Milan, 2002). Unfortunately, I have been unable to procure a copy of this book as it is not available in any of the libraries that I had access to or online.

<sup>349</sup> I. White, 'Mathematical design in Poliphilo's imaginary building, the Temple of Venus', *Word & Image 31.2: Hypnerotomachia Poliphili Revisited* (2015).

<sup>350</sup> The project, entitled Formas Imaginisque Poliphili (F.I.P.) is ongoing and is currently hosted on this website: <http://hp1499.com/>. For project-related publications, see: Cruz, *Hypnerotomachia Poliphili – Re-discovering Antiquity*; idem, *Hypnerotomachia Poliphili: An Architectural Vision from the First Renaissance. Artist Reconstructions of Monuments and Landscapes described by Poliphilus during his Journey through Antiquity*, 2 vols. (2012). I would like to thank Mr. Esteban Alejandro Cruz for kindly providing me with an electronic copy of his two-volumed book.

pyramid complex, the palace and gardens of Queen Eleuterylida, the temple of Venus Physioza, the ancient port, and the Polyandrion.

As my approach here aims at a consideration of the spaces within their narrative context, I have based the first diagram on the topography proposed by Polizzi but with some modifications, while for the indexing of the individual spaces and structures (Appendix III.B.3) and for the analysis that follows I have also consulted the studies by Segre and Cruz. The first diagram in the appendix (HP1) is a visual summation of Poliphilo's spatial progress marking especially the mode of territorial passage in each transition as well as the first and second narrative layers of the dream, indicated by the curved blue line. This diagram also includes the spatial 'anomaly' and dislocation of the garden of Adonis that is related to the narrative shift with the transition to Book II. The reversed image of Treviso is used to refer to Polia's narration, while, at the same time, it demonstrates that the dreamt Treviso does not correspond to the actual Treviso but rather constitutes its imaginary rendition. The vertical arrangement of this schematic representation is a conscious choice reflecting the idea that Poliphilo's dream is a form of *katabasis*, namely, a type of journey to the underworld. The second diagram (HP2) provides a schematic representation of Book II, showing Polia's spatial progression in relation to Poliphilo's transcendental experience and placing it within the narrative frame of Poliphilo's dream.

Based on diagrams HP1 and HP2 and taking into consideration the points of transition from one space to the next, I would propose to divide Poliphilo's oneiric heterotopia into nine regions, six pertaining to Book I – instead of the five proposed by Polizzi – and three pertaining to Book II:

- Region IA – plain, dark forest, river (spatial transition: shifting landscapes)
- Region IB – deserted, wild region with the ancient oak (spatial transition: dream-within-a-dream)
- Region IC - valley and grove of palm trees, pyramid complex (spatial transition: portal, subterranean labyrinth)
- Region ID – Queen Eleuterylida's realm, Queen Telosia's realm (spatial transition: portal)

- Region IE – realm of Materamoris (spatial transition: sea voyage)
- Region IF – the Cytherean Island (narrative transition: the garden of Adonis)
- Region IIA – imaginary Treviso, particularly Polia’s residence, Temple of Diana and Temple of Venus
- Region IIB – dark forest where Polia is supernaturally transported in her vision
- Region IIC – the heavens where Poliphilo’s soul awaits his body’s resuscitation.

Contrary to the first six regions and region IIB, where architecture and the landscape in general become vehicles for metaphorical meaning and serve a crucial edificatory function, the buildings in region IIA, which are not described, and the immaterial space in region IIC serve mostly as the containers of the action and acquire ritual significance through the movements of the characters in and out of them.

Regions IA to IF are related to Poliphilo’s progression and, particularly, to his initiation into the mysteries of love, although the same initiatory process could be read in different ways: as a journey of self-discovery, as a pathway to cosmological or philosophical knowledge, as the attainment of the ideal balance between art and nature, or even as spiritual enlightenment. The enigmatizing quality of the book and its multivalent textual and visual imagery allow for a multiplicity of meaning, which, consequently, creates the possibility for a variety of interpretations. The reading proposed in this thesis focuses on the poetics of love and desire and, therefore, space will mainly be considered within this framework. Moreover, given that through his dream, Poliphilo is reunited with a beloved person, who is actually dead, space will also be examined in relation to the theme of death and commemoration, while considering the progression in the dream space as an oneiric *katabasis*. Regions IIA to IIC are related to Polia’s initiation, or rather conversion, into the ‘religion of love’. The interchange of the ‘actual’ spaces with the spaces of the imagination – Polia’s dreams and visions and Poliphilo’s transcendental experience – as well as the violence initially directed against Polia, because of her insubordinate attitude towards love present a lot of parallels with the initiatory processes of both Livistros and Rodamne.

Reflecting his conflicted psychological state, Poliphilo's oneiric heterotopia is dominated by contradiction and paradox as he is torn between hope and despair, curiosity and fear, awe and terror, sexual urges and idealized desire, life and death. These opposing forces are particularly intense in the first part of the dream as well as in the episode of the Polyandrion. Poliphilo's psychological conflict resolution is represented by the interchange of *loci amoeni* and *loci terribili* that gradually develops to conclude with the ideal space of the Cytherean Island. Overall, pleasurable spaces are characterized by light, controlled nature and marvelous architecture. On the contrary, terror is caused by fear of the unknown or unexpected threats and it intensifies in spaces characterized by darkness, silence and wild, uncontrolled nature.

The story begins in the actual space of a bedroom in a house of Treviso, where Poliphilo lies on his couch, exhausted because of a sleepless night, until finally, just before dawn, he falls asleep for just a little bit. In those few moments of sleep he experiences all of the events contained in the imaginary world of the dream. Similar to Livistros, Poliphilo initially finds himself in a spacious plain, a peaceful uninhabited meadow whose description alludes to a painted landscape (a2v):

Ad me parve de essere in una spatiosa planitie, la quale tutta virente, et di multiplici fiori variamente **dipincta**, molto adornata se repraesentava. Et cum benigne aure ivi era uno certo silentio. Né ancora alle promptissime orecchie de audire, strepito né alcuna formata voce perveniva. Ma cum gratiosi radii del Sole passava el temperato tempo.

It seemed to me that I was in a broad plain, which being all green and variously **painted** with many flowers, it appeared much adorned. Despite a gentle breeze, there was a certain silence: the keenest ear could hear no noise, nor the sound of any voice; but, with gracious rays of the sun, passed by, temperate, the time.<sup>351</sup>

Poliphilo wanders in the newly discovered dreamscape with 'fearful wonderment' (a3r *timida admiratione*). His hesitation is counterbalanced by a, rather deceptive, sense of safety; the landscape can deceive him because he has no knowledge of it. His 'ignorant course' (a3r *el mio ignorato viaggio*) causes him to lose his way and enter a dark forest – that echoes the Dantean *selva oscura*<sup>352</sup> – which lies opposite the plain. His initial uneasy calmness is substituted by a sudden fear (a3r *Diqué al suspeso core di subito invase uno repente timore*), when he realizes

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<sup>351</sup> HP Godwin, pp. 12-13, with modifications.

<sup>352</sup> Dante, *Inferno*, Canto 1.2, ed. and trans. R. Hollander and J. Hollander, *Dante: The Inferno* (New York, 2000).

that he is trapped in this terrible place with no possibility of return. The finality of Poliphilo's forward movement, that is, the fact that he cannot return to a previous location, is a general characteristic of his spatial progression up to the Cytherean Island.<sup>353</sup>

Poliphilo, then, finds himself in the cool shade and humid air of this dark, shadowed place, whose natural density prevents the sun's rays from penetrating it and reaching its damp soil. The thorn-bushes, sharp thistles and rough berries scratch Poliphilo's face and body as he passes through them, delaying his attempt to escape this perilous woodland. As he searches for an exit, the darkness triggers his imagination in a negative way; his thoughts become more terrifying than the landscape itself. His suspicion that he is in the Hercynian forest, a vast expanse of wooded mountain ranges extending from the Rhine along the Danube and northeast to the Vistula, only serves to augment his terror, since this ancient forest was traditionally considered a threatening place and associated with mythical creatures.<sup>354</sup> Moreover, the choice

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<sup>353</sup> This is also underlined by Polizzi, *Emblematique et géométrie*, p. 81, who points out that this does not apply to the interior of a space or to a group of spatial elements in the same space, i.e. the palace of Queen Eleuterylida and the pyramid complex.

<sup>354</sup> Some examples from Latin authors are Julius Caesar (*Commentarii de Bello Gallico*, 6.25, ed. T. R. Holmes (Oxford, 1916); Trans. H. J. Edwards, *C. The Gallic War*, LOEB Classical Library 72 (Cambridge, MA, 1917): *Huius Hercyniae silvae, quae supra demonstrata est, latitudo novem dierum iter expedito patet: non enim aliter finiri potest, neque mensuras itinerum noverunt. Oritur ab Helvetiorum et Nemetum et Rauracorum finibus rectaque fluminis Danubi regione pertinet ad fines Dacorum et Anartium; hinc se flectit sinistrorsus diversis ab flumine regionibus multarumque gentium fines propter magnitudinem adtingit; 4 neque quisquam est huius Germaniae, qui se aut adisse ad initium eius silvae dicat, cum dierum iter LX processerit, aut, quo ex loco oriatur, acceperit: multaque in ea genera ferarum nasci constat, quae reliquis in locis visa non sint; ex quibus quae maxime differant ab ceteris et memoriae prodenda videantur haec sunt.* / 'The breadth of this Hercynian forest, above mentioned, is as much as a nine days' journey for an unencumbered person; for in no other fashion can it be determined, nor have they means to measure journeys. It begins in the borders of the Helvetii, the Nemetes, and the Rauraci, and, following the direct line of the river Danube, it extends to the borders of the Daci and the Anartes; thence it turns leftwards, through districts apart from the river, and by reason of its size touches the borders of many nations. There is no man in the Germany we know who can say that he has reached the edge of that forest, though he may have gone forward a sixty days' journey, or who has learnt in what place it begins. It is known that many kinds of wild beasts not seen in any other places breed therein, of which the following are those that differ most from the rest of the animal world and appear worthy of record.') and Pliny the Elder (*Naturalis Historia*, xvi.2, ed. K.F.T. Mayhoff, Teubner (Leipzig, 1906): *In eadem septentrionali plaga Hercyniae silvae roborum vastitas intacta aevs et congenita mundo prope immortalis sorte miracula excedit.* / Trans. H. Rackham, *Pliny. Natural History, Volume IV: Books 12-16*, Loeb Classical Library 370 (Cambridge, MA, 1945): 'In the same northern region is the vast expanse of the Hercynian oak forest, untouched by the ages and coeval with the world, which surpasses all marvels by its almost immortal destiny' and *Naturalis Historia*, x.67: *In Hercynio Germaniae saltu invisitata genera alitum accepimus, quarum plumae ignium modo conluceant noctibus.* / Trans. H. Rackham, *Pliny. Natural History, Volume III: Books 8-11*, Loeb Classical Library 353 (Cambridge, MA,



of this particular forest, which, from the perspective of classical authors, formed the northern boundary of Europe in antiquity, could be intentional in hinting that Poliphilo's dark forest is also a boundary between the actual world that he knows and the otherworld that he is about to discover.

Apart from the reference to the Hercynian forest, Poliphilo evokes three other mythological figures that exemplify his experience of this *locus terribilis*: Charidemo, Echo, and Ariadne. Regarding Charidemo, the only source that I have been able to locate related to this persona is in a much later Cretan work, *Erotokritos* by Vincenzo Cornaro, where the poet offers us a background story for one of his characters, Χαρίδημος, who, after having a nightmare under a tree in the forest dreaming of a lion attacking him, kills his wife, mistakenly thinking that she is an animal.<sup>355</sup> The mythological source for this episode in *Erotokritos* has been identified as the myth of Cephalus and Procris, which can be found in Ovid's *Metamorphoses*, a source that the author of the *Hypnerotomachia* used extensively.<sup>356</sup> Even though, in Poliphilo's dream, Charidemo is used as an example of a man who has been mauled by a boar, evoking instead the myth of Adonis, the indirect association with Cephalus is not without substance. After some more wandering in the dark forest, Poliphilo's terrifying thoughts intensify causing him loud sighs that are drowned in the echoing forest (a4r):

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1940): 'We have been told of strange kinds of birds in the Hercynian Forest of Germany whose feathers shine like fires at nighttime').

<sup>355</sup> Charidemos' dream in Kornaros has not been studied extensively. For a recent analysis and overview of the existing bibliography, see: N. P. Kakkoufa, 'Dangerous Dreams and Dubious Visions in Kornaros' *Erotokritos*', forthcoming in the proceedings of the conference organised in honour of Prof. David Holton 'From Kornaros to Kazantzakis: Language, Culture, Society and History in Crete', Selwyn College, 30 June – 1 July 2014. I would like to thank Dr. Nikolas P. Kakkoufa, who has provided me with a copy of his article prior to publication.

<sup>356</sup> Ovid *Met.* 7.661-865. It is also possible that this Ovidian myth reached the author of the *Hypnerotomachia* indirectly, perhaps through Boccaccio (the myth appears in *Filocolo*, *Comedia delle Nymfhe Fiorentine*, *Amorosa Visione*, *De Mulieribus Claris*, and in *De Genealogiis Deorum Gentilium Libri*) or even through Niccolo da Correggio's play *Fabula di Cefalo* (1487). For the reception of the myth in the Renaissance: I. Lavin, 'Cephalus and Procris, Transformation of an Ovidian Myth', *Journal of the Warburg Institute* 17 (1954), pp. 260-286. Lavin has also suggested a connection between Correggio's *Cefalo* and Polia's story, with the latter presenting the opposite situation than what happens in *Cefalo* (pp. 277-278). Also, the sources and artworks transmitting the myth of Cephalus and Procris can be found at: <http://www.iconos.it/le-metamorfosi-di-ovidio/libro-vii/cefalo-e-procri/immagini/>. For the use of the myth in Boccaccio and other Italian writers in comparison to Kornaros' Charidemos, see: A. Zimbone, 'Κέφαλος e Χαρίδημος. Il mito di Cefalo e il Principe di Creta (Erotocr. II, 581-768)', *Θησαυρίσματα* 26 (1996), pp. 178-195. Zimbone, however, does not comment on Charidemos' dream experience.

Non sapendo hoggi mai che me fare, solamente ad **terribili pensieri** ligata et intenta tegniva la mente mia. Et cusì alla fine, alle mie sospirante voce Sola **Echo** della voce aemula novissima offerivase risponsiva. Disperdando gli risonanti sospiri, cum il cicicare **dell'amante rauco della roscida Aurora**, et cum gli striduli Grylli.

My mind, having no idea of what to do, was bound and obsessed by **terrifying thoughts**. **Echo** alone offered a mocking reply to my plaintive voice, drowning my loud sighs among the chirpy creaking of dewy **Aurora's hoarse lover** and the shrilling of the stridulant crickets.<sup>357</sup>

While 'Aurora's hoarse lover' seems to be a reference to the myth of Tithonus, who was turned into a cicada, it could be, in addition, a subtle reference to Cephalus, with whom goddess Aurora also fell in love and stole away from his wife, Procris. Being indifferent to her amorous advances, Cephalus was returned to his wife with an enigmatic warning of an impending tragedy. Some time later,<sup>358</sup> Cephalus started to go hunting every day. While resting in the shade of a tree, he would sometimes speak aloud and entreat the sweet breeze to comfort him – thus the adjective 'noisy'. Mistakenly thinking that he was cheating on her, Procris stalked him resulting in her accidental death, when Cephalus mistook her for a wild animal and killed her with his javelin. Therefore, we could say that, here, we have an example of mythological syncretism, combining the myth of Adonis and of Cephalus in the persona of Charidemo.<sup>359</sup> Given the emphasis on the description of the dawn (*Aurora*) in the beginning of the book and the fact that Poliphilo falls asleep at exactly that time of the day, we could suggest that Poliphilo, like Cephalus, is stolen away by Aurora, the dawn, and taken to a dream world, where divinities reside. Unlike Cephalus whose beloved was left behind, Poliphilo's beloved awaits him further down in this imaginary world.

In the passage cited above, there is also a passing reference to Echo, a mythological figure deriving from another Ovidian story, that of Narcissus.<sup>360</sup> Echo's 'mocking reply' to Poliphilo's sighs of fear and despair, the feeling that he is being stalked and the subsequent discovery of a

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<sup>357</sup> Trans. *HP* Godwin, p. 15 with some alterations.

<sup>358</sup> In the meantime, Cephalus had returned to Procris in disguise to test her love for him. Having passed his test, Procris reacts negatively to the revealing of her husband's true identity and joins the temple of Diana. Interestingly, Polia also joins the temple of Diana and, even though she does so to thank the goddess for her recovery from the plague, the temple is used as an obstacle to the couple's relationship.

<sup>359</sup> That the name Charidemo appears in both the *Hypnerotomachia* and *Erotokritos*, evoking the same Ovidian myth, could perhaps be an indication of a common source that is now lost.

<sup>360</sup> Ovid. *Met.* 3.339-510.

spring and a stream, where he kneels to get some water – though unsuccessfully – could be seen as parallel to Amant's wandering in the garden and to the episode at the fountain of Narcissus in the *Roman de la Rose*. Contrary to Amant, Poliphilo does not (yet) look at his own reflection, though his thirst could be paralleled to Amant's burning desire to look into the fountain.

Finally, the reference to Ariadne (*Pietosa Ariadne cretea*) serves two functions. On the one hand, it constitutes a prayer asking for supernatural intervention to help Poliphilo escape the forest and, on the other hand, the analogy between the dark forest and the Daedalean labyrinth (a4r *discolo labyrintho*) anticipates the subterranean labyrinth under the pyramid, where Poliphilo will later have a similar terrifying experience.

Even though his supplication to Ariadne proves unsuccessful, Poliphilo's subsequent prayer to Jupiter delivers him from the sylvan darkness. The transition from darkness to light and Poliphilo's gradual adjustment to it suggests a kind of birth (a4v):

che sencia mora fora dell'angusto, aspero, et imbricoso nemore inadvertente me ritrovai. Et quasi ad novo dì, da l'humida nocte fora pervenuto. Gli ochii obumbrati, per alquanto non pativano l'amabile luce.

I suddenly and unexpectedly found myself outside that tangled, close and perilous wood, as if coming out of the damp night into a new day. My eyes were clouded over and for a while could not bear the welcome brightness.

Once out of the forest, Poliphilo finds a spring from which arises a clear stream of water that forms a winding channel running through the forest – Poliphilo admits to have encountered it several times during his wandering in the forest – joining with other streams. The intermingling streams give a sense of unease to Poliphilo, which increases when he considers the farther river banks, which are darker and more impenetrable than the nearer ones. The feeling of uneasiness is enhanced by the noises that the forest and the waters produce, such as the whistling of falling trees, the breaking of branches and the loud cracking of timber. At the same time, he is relieved to have found a source of water to quench his thirst. However, his physical satisfaction is postponed as he is interrupted by an irresistible, Siren-like song (a5r):

Acadette che non cusì praesto le expectate et appetibile aque claustrale, nella caveata mano ad la bucca aperta era per approximarle, che in quello instante audivi **uno Dorio**

**cantare**, che non mi suado, che Thamiras Thratio el trovasse, per le mie caverniculate orecchie penetrante, et ad lo inquieto core tanto suave dolce et concino traiectato. Cum voce non terrestre, cum tanta armonia, cum tanta incredibile sonoritate cum tanta insueta proportione. Umè quanto mai si potrebbe immaginare.

But just as I was raising my hands with the delicious and longed-for water to my open mouth, in that instant I heard **a dorian singing**, which I do not believe that Thamyras the Thracian could have contrived it, penetrating the little caverns of my ears. It filled my disquieted heart with such sweetness and harmony that I thought it could not be an earthly voice: it had such harmony, such incredible sonority and such unusual rhythm as I could never have imagined.<sup>361</sup>

The description of the music as harmonious, pleasant and sweet prefigures the harmonious, proportionate and beautiful buildings and gardens that Poliphilo will later encounter as well as the perfect body of Polia. Similar to the birdsong in the *Roman de la Rose*, this music functions as a herald for the dreamer's initiatory journey during his dream-within-a-dream. Poliphilo accepts the call, even though the hypnotizing effect of the music does not leave him with much of a choice; he then follows this unearthly music, which lures him to a new, wild and unknown region. The vagueness of Poliphilo's movement from one region to the other and the resulting superimposition of region IB on region IA suggest that this spatial transition is accomplished through a constantly shifting landscape:

Alla quale quando essere venuto ragionevolmente arbitrava, in altra parte la udiva, ove et quando a quello loco properante era giunto, altronde apparea essere affermata. Et cusì **como gli lochi mutava**, similmente più suave et delectevole voce mutava cum coelesti concenti. [...]Mirabondo dell'accidente caso, stupido della melliflua voce, et molto più per ritrovarme in regione incognita et inculta, ma assai amoeno paese. Oltra de questo, **forte me doleva, che el liquente fonte laboriosamente trovato, et cum tanto solerte inquisito fusse sublato et perduto da gli ochii mei.**

But whenever I thought that I was coming close to it, I would hear it somewhere else; and as soon as I reached that place, it would seem to have moved again. **As the locations changed**, so did the voice, its celestial concords becoming ever more sweet and delightful. [...] I was astonished by what had happened to me, stupefied by the mellifluous voice, and even more so by finding myself in an unknown and wild region that was still quite pleasant; but beyond that, **I was distressed to find that the flowing**

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<sup>361</sup> Trans. *HP* Godwin, p. 17 with some alterations.

**spring I had sought and found with such trouble and difficulty had disappeared and vanished from my sight.**<sup>362</sup>

The hypnotizing property of the music astonishes Poliphilo and leaves him with ‘baffling contradictions’ in his mind (a5v *l’animo intricato de ambiguitate*). Unable to comprehend the mystery, he falls asleep under an oak tree. Through his dream-within-a-dream, he is transported in a more agreeable region (a6v *in uno piu delectabile sito*) with small hills and rich vegetation, near the centre of which there is a sandy beach and a delightful grove of palm-trees. This desert setting and its geographical associations – North Africa, particularly Libya and Egypt – is the complete opposite of the Hercynian-like forest and the flowing rivers that receive ‘torrents of melted snow that fell from the icy Alps’ (a4v *impetuosi et undisoni torrenti dalle risolte neve dagli alpestri et rigidi monti lapse cadendo, gli quali non tropo lontano distare apariano*). As he strolls alone in this palm-tree grove, Poliphilo encounters a hungry wolf which momentarily frightens him before fleeing away. It is at this point that Poliphilo notices the pyramid for the first time (a7r-v):

Ecco che uno affamato et carnivoro lupo alla parte dextra, cum la bucca piena mi apparve.

Per l’aspetto del quale, gli capigli mei immediate se ariciorono, et diciò volendo cridare non hebbi voce. Il quale desubito fugite. Et io in me allhora alquanto ritornato, levando gli ochii inverso quella parte, ove gli nemorosi colli appariano coniugarsi. Io vedo in longo recesso una incredibile altecia in figura de una torre, overo de altissima specula, appresso et una grande fabrica ancora imperfectamente apparendo, pur opera et structura antiquaria. Ove verso questo aedificamento mirava li gratiosi monticuli della convalle sempre più levarse. Gli quali cum el praelibato aedificio coniuncti vedea. El quale era tra uno et l’altro monte conclusura, et faceva uno valliclusio. La quale cosa de intuito accortamente existimando dignissima, ad quella sencia indugio el già sollicitato viaggio avido ridriciai. Et quanto più che a quella poscia approximandome andava, tanto più discopriva opera ingente et magnifica, et di mirarla multiplicantise el disio. Imperoché non più apparea sublime specula, ma per aventura uno excelso Obelisco, sopra una vasta congerie di petre fundato.

...when lo! – a hungry and carnivorous wolf appeared on my right side, with its mouth full!

At the sight of it, all my hairs stood on end, and when I tried to shout, my voice failed me. But it suddenly fled, and after a while I recovered myself. Lifting my eyes to the place where the wooded hills seemed to meet, I saw far off an incredibly tall structure in the form of a tower or a high watch-tower, next to a great building that was not yet

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<sup>362</sup> *HP* Godwin, p. 18, with minor modifications.

fully visible, but seemed to be a work of antiquity. I could see the pleasant hills surrounding the valley rising ever higher as they neared this edifice and seeming to join it, so that it was connected with the hills on either side and made with them an enclosed valley. I reckoned that it would be well worth examining, and so without delay I set my hastening steps in that direction. The more closely I approached it, the more it appeared to be a huge and magnificent object, and the greater was my desire to admire it; for now it did not look like a high watch-tower, but rather a tall obelisk resting on a vast mass of stone.<sup>363</sup>

Interestingly, the woodcut depicting this scene (Fig. 1) brings together the two spaces of this region by combining the grove of palm-trees and the wolf with some ruins that anticipate the ruined city. In my opinion, this inconsistency with the text is significant, showing a conscious effort to associate these two elements, perhaps to anticipate Poliphilo's contradictory state of emotions – pleasure and terror – while exploring the ruined city.

For the interpretation of the symbolic meaning of the wolf, it would be useful to consider it in conjunction with Dante's *Inferno*, where the poet also encounters a wolf along with two other beasts (lion and leopard) at the beginning of his visionary journey (*Inferno*, Canto 1.49-51):

Ed una lupa, che di tutte brame  
sembiava carca ne la sua magrezza,  
e molte genti fé già viver grame

And then a she-wolf, all hide and bones,  
seemed charged with all the appetites  
that have made many live in wretchedness.

Dante's beast is a she-wolf who serves as the guardian of the upper level of the land of the dead, of paradise, and she is often associated with the sins of incontinence, such as lust, gluttony and avarice, which are represented in the upper level of Hell.<sup>364</sup> Given that the landscape is a manifestation of the dreamer's psychological condition, the wolf in the *Hypnerotomachia* could then be seen as a symbol of Poliphilo's sexual appetite which is translated into an appetite for spatial exploration. Moreover, because of the wolf's association with the ruined city, an important stage in Poliphilo's oneiric *katabasis*, I would argue that the

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<sup>363</sup> HP Godwin, pp. 21-22, with some alterations. Godwin erroneously translates 'dextra' as left, perhaps to match the text to the image, where the wolf is on the left side of Poliphilo. However, this minor 'inconsistency' between text and image is eradicated if we read the text from the point of view of the reader/viewer beholding the woodcut in question. In this case, the wolf is depicted on the right of the figure of Poliphilo.

<sup>364</sup> J. Rudd, *Critical Companion to Dante: A Literary Reference to his Life and Work* (New York, 2008), pp. 27-40.

wolf also functions as a type of guardian to the land of the dead, to the oneiric paradise that is located beyond the portal of the pyramid. Instead of hindering the dreamer's progression, like in the case of Dante, the Hypnerotomachian wolf redirects Poliphilo's gaze and, subsequently, his movement, from the palm-grove to the ruined city.

The ruined city is beautiful and marvelous on the one hand, deserted and inhospitable on the other. Its every component has a double effect on Poliphilo of awe and bafflement, sometimes even horror, causing him to proceed in his exploratory stroll with a guarded curiosity. This contradiction is epitomized in the bas-relief of a nymph with two torches, which, placed in the middle of the portal of the pyramid, functions as a symbol of balance between extreme opposites (c6v):

Nella mediana divisione dille memorate due, assideva una Nympha dil suo anaglypho eccellente di auricalcho, cum due facole, una extincta tenendo alla grave terra rivoltata, et una accensa verso il Sole. L'ardente nella dextera, et l'altra nella sinistra mano.

In between them was an excellent bas-relief of a nymph, made from bronze. She held two torches: one extinguished and pointing toward the ground, and the other lit, held up to the sun. The burning one was in her right hand, the other in her left.

The negative effect of the ruined city on the dreamer is caused either by an inability to interpret the meaning of the sights, or by a spontaneous reaction to the monstrous appearance of some of the decorations, which are so exquisitely made that they look as if they are about to come alive. An indicative example is the following passage from the description of Medusa's monstrous head (b2r):<sup>365</sup>

Et d'intorno la **monstrifera testa**, cum promptissimi vertigini confusamente invilupantise. Diqué el volto et gli squammei serpi rixanti, **erano sì diffinitamente de lavoratura mentiti, che non poco horrore et spavento m'incusseron.**

... a confusion of intricate whirls around the **monstrous head**. The face and scaly serpents brawling around it were **sculpted with such skill that they caused no small horror and fear.**<sup>366</sup>

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<sup>365</sup> It is worthy of note that Medusa's head above the portal of the pyramid could be parallelized with the Gorgons at the gates of Dis in Dante's *Inferno*.

<sup>366</sup> *HP* Godwin, p. 27 with a few modifications.

The positive effect of the ruined city derives from the pleasure of experiencing the space. Pleasure is a combination of wonderment, admiration at the landscape and sexual excitement. The latter is evident in the language of the architectural descriptions. For example, Poliphilo refers to the pyramid complex as *venusto composito* (b3v): *venustas*, a Latin word for beauty deriving from the goddess Venus, implies the eroticism of architecture.<sup>367</sup> We might further interpret the pyramid as a symbol for female genitalia (mons Veneris), while, if we take into account the woodcut of the pyramid, the surrounding mountains framing the triangle of the pyramid might be seen as the curves of a woman's hips. At the same time, the obelisk on top of the pyramid may be seen as a phallic symbol, perhaps connoting Poliphilo's sexual arousal. Interestingly, this voluptuous composition arouses Poliphilo's emotions causing him to sigh (b4r *di subito excitato caldamente singultando sospirava*) and to remember his desire for Polia (b4r *commemorantimi della mia Diva et exmensuratamente peroptata Polia*).

The splendour of this ancient city, now in ruins, is made evident by the huge proportions of its monuments, their elaborate design that points to excellent craftsmanship and advanced technology and by the preciousness of the materials used in their construction. The praise of the creators of this architectural complex for their ingenuity constitutes a poetological reference to the author of the *Hypnerotomachia* and his monumental literary creation.<sup>368</sup> An example of such an authorial self-referential comment is the following passage from the description of the obelisk on top of the pyramid (b1r):

Et ultra molto più la immensitate dill'opera, et lo eccesso dilla subtilecchia dil opulente et acutissimo ingiegnio, et dilla magna cura, et exquisita diligentia dil Architecto. Cum quale temerario dunque invento di arte? Cum quale virtute et humane forcie, et ordine, et incredibile impensa, cum coelestae aemulatione tanto nell'aire tale pondo suggesto riportare?

Above all there was the immensity of the undertaking, and the exceeding subtlety, the extravagant and acute ingenuity, the great care and exquisite diligence of the architect. What bold invention of art, what power and human energy, what organisation and

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<sup>367</sup> See also: A. Pérez-Gómez, *Built upon Love*, p.16: 'Vitruvius also states that the architect must seek *venustas*, the erotic beauty that is embodied in Venus/Aphrodite'.

<sup>368</sup> There are many examples of such poetological comments in the *Hypnerotomachia*, the examination of which would require a separate study. This is equivalent to what happens in *Livistros and Rodamne*, see Chapter 1, section 2.1.1. For byzantine romances, this issue has been addressed by Agapitos 2004, 'Genre, Structure, Poetics'.



incredible expense were needed to hoist this weight so high into the air, to rival the heavens?

The entire pyramid complex in the ruined city is described in exhaustive detail with a long *ekphrasis* that begins with the exterior and interior of the great pyramid and then follows Poliphilo's gaze and movement within the piazza next to the pyramid, which includes the statue of a horse (*uno cavallo*), a male colossus (*uno iacente colosso*) and an elephant bearing an obelisk (*uno elephanto*), before it finally concludes with a thorough exploration of the great portal (*porta triumphante*) of the pyramid.

The pyramid is a composite structure, an example of architectural syncretism, combining Libyan craftsmanship (an inscription attributes it to a Libyan architect), Egyptian elements (pyramidal shape, obelisk with hieroglyphs) and classical architecture (colonnade with Corinthian capitals, frieze decorated with the gigantomachy, triumphal arch) to create something completely new and innovative. Lorenzo Pericolo terms this tendency, which can be seen not only in the *Hypnerotomachia* but also in other literary and artistic works of the Renaissance such as Bramante's *Prevedari engraving*, as a 'hybridization of antique and modern elements' and as 'figures of fiction' adhering to Foucault's notion of *heterotopia*.<sup>369</sup> In comparing the *Hypnerotomachia* with the works of Bramante and Cima da Conegliano, Pericolo aptly suggests that 'this synthesis, instead of concluding a historical dialectic between a canonical past and a self-conscious present, opens up innumerable, unpredictable, and blissfully divergent possibilities of invention'.<sup>370</sup> This inventiveness is indeed a basic characteristic, to a greater or lesser extent, of all the spaces and structures in the *Hypnerotomachia*.

The complexity of the pyramid is not only related to its design but also to its meaning. First of all, it seems to be associated with more than one divinity. Even though a trilingual inscription on the obelisk topping the structure dedicates it to the sovereign Sun (b2v *al summo Sole quello dedicato*), an epigram on the zophorus decorating its portal celebrates the gods

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<sup>369</sup> L. Pericolo, 'Heterotopia in the Renaissance: Modern Hybrids as Antiques in Bramante, Cima da Conegliano, and the *Hypnerotomachia Poliphili*', *Getty Research Journal* 1 (2009), pp. 1-2.

<sup>370</sup> Pericolo, 'Heterotopia', p. 11.

Ἀφροδίτη/Venere, Ἔρως/Amor, Δήμητρα/Ceres and Διόνυσος/Bacchus,<sup>371</sup> while the pyramid's crowning piece is a wind automaton of Occasio, which can be interpreted as a figure of Time, Fortuna, Opportunity or even of Isis-Fortuna. Secondly, there is the question of the pyramid's function as a building. Given its association with the various divinities mentioned above, its design as well as its function as a boundary and threshold to an oneiric underworld, where the dreaming Poliphilo will be able to reunite with his dead beloved, the pyramid could be viewed as both a temple and a tomb.

As regards to the piazza monuments, all of which are accompanied with multilingual or hieroglyphic inscriptions,<sup>372</sup> they serve a triple function: a) they are emblematic, challenging Poliphilo to interpret their significance by deciphering their inscriptions and comprehending the verbal message in relation to the visual stimuli, b) they are edifying, offering useful advice, which Poliphilo will only fully understand later, and c) they articulate Poliphilo's psychological distress because of his separation from Polia.

The bronze statue of the winged horse, facing the great portal as if it is about to go through it, is a symbol of unhappiness and failure. Its head gives an impression of inability to keep still and its forehead is inscribed with the Greek word: ΓΕΝΕΑ (generation). The horse has its wings spread wide as if in motion, while many children are trying to ride on his back unsuccessfully. Poliphilo's comment, cited below, may suggest that these children represent either the failed attempts of other tortured lovers to enter the dream world beyond and to find their loved ones or the men who, having failed in life and in love, are now brought to the realm of the gods of love for edification and disciplining (b5r):

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<sup>371</sup> The Greek versions of these names are on the inscription that is provided in the book, intersecting the main body of the text, while their Latin versions are given by Poliphilo in the text.

<sup>372</sup> There are two types of hieroglyphic inscriptions: those with symbols resembling Egyptian hieroglyphs and the so-called 'Renaissance hieroglyphs', which are devices created during the Renaissance inspired by the idea of Egyptian hieroglyphs to conceal meaning in an image. For more detailed analyses of the *Hypnerotomachia's* hieroglyphs but also for the wider fascination with hieroglyphs in the Renaissance, see: Giehlow, *The Humanist Interpretation of Hieroglyphs*, pp. 94-149; B.A. Curran, *Ancient Egypt and Egyptian Antiquities in Italian Renaissance Art and Culture* (PhD Princeton University, 1997); idem, 'The Hypnerotomachia Poliphili and Renaissance Egyptology', *Word & Image 14: Gardens and Architectural Dreamscapes*, pp. 156-185; P. G. Leal, *The Invention of Hieroglyphs: A Theory for the Transmission of Hieroglyphs in Early Modern Europe*, 2 vols. (PhD University of Glasgow, 2014).

Non si cognoscea finalmente, chi di tale aequitatura celete alcuno sessore ancora fusse contento, quanto arbitrare poteva. Per la quale cosa le statue appareano dolorose, et affaticate sencia lamento, il quale non si sentiva per essere prive, perché il significo solamente non gli potè l'aura vitale ispirare, tanto ottimamente imitavano la veritate dilla natura. [...] Dava ad intendere, quelli adolescenti cusì malamente di introdurre nella reserata porta.

In the end, one could not tell who, if any, was still seated on the mount content with such a racer's equitational equability, so far as I could judge, for the figures seemed sad and weary. If one heard no lament, it was only because they were not alive, for the imitation of nature was so perfect that they lacked only the breath of life. [...] It gave to understand how rudely the boys were introduced into the unclosed gate.<sup>373</sup>

The rectangular base of the statue is decorated with two Latin inscriptions encircled by marble wreaths on its narrow sides and with historiated bas-reliefs on its long sides, also bearing Latin inscriptions. The first set of inscriptions is not included or explained in the text, but it can be seen in the woodcut on folio b5r. One of them defines the statue as the 'Horse of Misfortune' (*EQUUS INFOELICITATIS*), while the other is rather cryptic – *.D. AMBIG .D. D* – and its meaning remains a mystery for both Poliphilo and the readers.<sup>374</sup> Concerning the bas-reliefs on the base, one of them depicts a group of two-faced dancers, seven male and seven female, in a round formation, holding each other in such a way so that the male dancers never connect with the female dancers. The other shows a group of men and women gathering flowers in a natural landscape. Each scene is inscribed with a word, which together form the phrase: 'Time Loss' (*TEMPUS AMISSIO*). Together these scenes and their inscriptions give a sense of futility and disconnection.

The male colossus draws Poliphilo's attention by the groaning sound that the wind produces passing through its body. The interior of this gigantic statue is accessible through his mouth and all of its organs are designated with trilingual inscriptions in Chaldaean, Greek and Latin. By exploring it, Poliphilo is offered a lesson in human anatomy, but, on another level, this is also a self-reflective experience, since the male colossus is a spatial manifestation of Poliphilo himself. Consequently, when he reaches the heart, Poliphilo's emotions are intensified (b6v):

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<sup>373</sup> Trans. *HP* Godwin, p. 33 with modifications.

<sup>374</sup> Pozzi (*HP P&C*, vol. 2, p. 65) expands the abbreviated inscription as: *DEO AMBIGUO DEDICATUM* 'Dedicated to the Ambiguous God', but points out the enigmatic character of the inscription. This ambiguity, which fits well with the liminality of Poliphilo's oneiric heterotopia, could point to the god of love, Cupid, and the bittersweetness of love that the god embodies.

Et quando al core applicai, vidi legendo come d'amore si genera li sospiritti, et dove amore gravemente offende. Et quivi tutto commoto, dal profundo dil mio core subtraxi uno mugente suspiro, Polia invocando. In tanto che tuta la erea machina risonare cum non poco horrore sentiti.

And when I came to heart, I could read about how sighs are generated from love, and could see the place where love gravely hurts it. All this moved me deeply, so that I uttered a loud sigh from the bottom of my own heart, invoking Polia – and instantly heard the whole machine resonating, to my considerable fright.

Coming out of the colossal human body, he notices the forehead of its female counterpart (*una fronte di testa foeminea*), barely visible as it was buried under the ruins. Evidently, this female colossus is a spatial manifestation of Polia, who, even in this form, is still unattainable and remains unexplored. The fact that it is buried may be seen as a subtle reference to Polia's dead body.

The obelisk-bearing elephant is the most enigmatic element in the pyramid complex. The elephant itself carries an ornamental pectoral with a Latin inscription (b7r *Cerebrum est in capite* – 'the brain is in the head') and a saddle adorned with a bilingual inscription in Arabic and Greek, shown in the woodcut (ΠΙΟΝΟΣ ΚΑΙ ΕΥΦΥΙΑ – 'Labour and Intelligence').<sup>375</sup> The obelisk seems to pierce through the elephant's body and it bears a hieroglyphic inscription, which is not transcribed or explained.<sup>376</sup> Around the base of the statue there is another hieroglyphic inscription – using invented Renaissance hieroglyphs – which Poliphilo transcribes, after some contemplation, revealing a message about the relationship between God and the human soul and how the latter can be made subject to the former so as to receive divine protection. An opening on top of the base leads to a room underneath the statue that resembles a funerary shrine for a male and a female divinity. There are two tombs topped by two naked crowned statues holding shields with inscriptions in Hebrew, Greek and Latin that offer advice to the dreamer-explorer. However, Poliphilo is unable at this stage to comprehend their significance (b8v):

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<sup>375</sup> The phrase is later explained to Poliphilo by Logistica, while in the realm of Queen Eleuterylida. Logistica translates it as *Fatica et Industria* (Labour and Industry).

<sup>376</sup> For a detailed discussion of this inscription and its possible historical and archaeological sources, see B.A. Curran, 'The Hypnerotomachia Poliphili and Renaissance Egyptology', pp. 172-174.

Di tanta novitate digna di relato mirabondo, et degli aenigmati praelegendoli saepicule, dil tutto io restai ignaro, et dilla interpretatione et sophismo significato molto ambiguo.

This novelty was worthy of a marvellous tale, but I was left in utter ignorance about it and its riddles, which I re-read several times, and in much doubt about their interpretation and deceptive significance.

His inability to understand these marvels is due to his uninitiated status and also due to the fact that their interpretation requires foreknowledge of the outcome of the dream. The significance of the inscriptions directs us to the conclusion of the dream and the goal of the initiation. The inscriptions are:<sup>377</sup>

Male

ΓΥΜΝΟΣ ΗΝ, ΕΙ ΜΗ ΑΝ ΘΗΡΙΟΝ ΕΜΕ ΚΑΛΥΨΕΝ.  
ΖΗΤΕΙ, ΕΥΡΗΣΗ ΔΕ. ΕΑΣΟΝ ΜΕ.  
NUDUS ESSEM, BESTIA NI ME TEXISSET.  
QUAERE, ET INVENIES. ME SINITO.

Female

ΟΣΤΙΣ ΕΙ, ΛΑΒΕ ΕΚ ΤΟΥΔΕ ΤΟΥ ΘΗΣΑΥΡΟΥ, ΟΣΟΝ ΑΝ ΑΡΕΣΚΟΙ.  
ΠΑΡΑΙΝΩ ΔΕ ΩΣ ΛΑΒΗΣ ΤΗΝ ΚΕΦΑΛΗΝ. ΜΗ ΑΠΤΟΥ ΣΩΜΑΤΟΣ.  
QUISQUIS ES, QUANTUNCUNQUE LIBUERIT HUIUS THESAURI  
SUME. AT MONEO. AUFER CAPUT. CORPUS NE TANGITO.

Understanding these inscriptions in relation to the entirety of the dream, I would like to propose the following interpretations. Regarding the first inscription, on a literal level its first line refers to the elephant as the beast covering the funereal statues, in which case the second line is not comprehensible. However, if we read it on a metaphorical level and understand the beast (θηρίον, *bestia*) as a reference to the death and burial of Polia, the three verbs that follow send a message to Poliphilo for his quest into the oneiric underworld: search for Polia, find her, and then be prepared to leave her behind – death is irreversible. Given that we interpret the treasure as a metaphor for the dream, the second inscription is a cautionary advice pointing to the meaningful rewards of Poliphilo's dream experience, namely, his intellectual and spiritual development as opposed to physical pleasure and sexual gratification.<sup>378</sup>

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<sup>377</sup> I only provide the Greek and Latin versions, as I am not familiar with the Hebrew language and script.

<sup>378</sup> For the second inscription, see also: Carver, *The Protean Ass*, pp. 203-205.

For Poliphilo, the most captivating marvel in the ruined city is the triumphal portal, where he rushes with great desire after his exploration of the piazza monuments to contemplate its proportions and its decorations. This is the only full functioning element in the space since Poliphilo highlights that it is an ‘undamaged portal’ (a8r *uno integro portale*) and it serves as the only threshold to be found in this enclosed valley: ‘no one could exit, return, or enter except by this open portal’ (a8r *che niuno valeva d’indi uscire, overo indrieto ritornare, o intrare per questa patula porta*).

The bas-reliefs with which the portal is decorated depict mythological scenes relating, particularly, to Aphrodite and her son, Eros. One of these scenes shows a boy-child (Eros or Bacchus?) being delivered to a man (Hermes) for instruction, demonstrating Poliphilo’s need for education in the art of love. However, without the proper guidance such an education is incomplete; Poliphilo contemplates the scenes but remains, at this point, ignorant to their mythological significance.

The instructive value of the decorations and the association of the childhood of Eros with a triumphal structure constitute a parallel between this portal and the triumphal arch (τροπική) in *Livistros*.<sup>379</sup> Interestingly, in both cases, the crossing of the triumphal threshold is followed by a discovery of two architectural elements, one being a water structure (fountain in *Livistros*, bath in the *Hypnerotomachia*), and the entry into a throne room (the Amorous Tribunal in *Livistros* and the palace and throne room of Queen Eleutherylida in the *Hypnerotomachia*), where the dreamer has an audience with the ruler of the realm and is called to make a choice relating to his status as a lover that will later result in his meeting with his beloved.

As with the other structures in this space, the portal has a double effect on the dreamer. Poliphilo is fascinated by it, but, at the same time, he hesitates to enter it because it leads in

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<sup>379</sup> The similar use of triumphal imagery in the two works could perhaps be associated with memories of the imperial past (of Constantinople for the author of the *Livistros and Rodamne* writing in Nicaea and of Rome for the author of the *Hypnerotomachia*) or even with the contact with visual remains of that past (triumphal arches, fountains, palaces) in the spatial surroundings of the authors. On triumphs and triumphal structures in Constantinople and Rome, see: M. McCormick, *Eternal Victory: Triumphal Rulership in Late Antiquity, Byzantium, and the Early Medieval West* (Cambridge, 1986); M. Beard, *The Roman Triumph* (London, 2007); T. F. Madden, ‘Triumph Re-imagined: The Golden Gate and Popular Memory in Byzantine and Ottoman Constantinople’, in R. Gertwagen and E. Jeffreys (eds.), *Shipping, Trade and Crusade in the Medieval Mediterranean. Studies in Honour of John Pryor* (Surrey, 2012).

darkness. In my opinion, the fact that the forces of simultaneous attraction and repulsion are intensified here relates to the portal's function as a threshold from one region to another. Thus, Poliphilo's reluctance to pass through the portal, even though he is curious as to what this venture might offer him, may be seen as a neophyte's difficulty of passing from one stage of his initiation to another. The only way to move forward in this stage is by force and this is what the dragon's surprise attack achieves. The dragon's appearance is already prefigured in the two serpentine Scylle adorning the pediment of the portal. This assumption is based on the fact that these monsters are the only decorative elements shown in the woodcut of the, otherwise plain, image of the portal (Fig. 8), which directly precedes the woodcut of the dragon's attack.

Poliphilo's movement from the calm and silent plain to the ruined city can be seen as a gradual development of the contradiction between pleasure and terror, which reaches its climax in his encounter with the dragon. The hostile forces that haunt Poliphilo from the immense dark forest to the narrow dark labyrinth seem to be transformations of the same thing: the externalization of Poliphilo's emotional fears.<sup>380</sup> Moreover, we can also discern here a gradual narrowing of space as the hero moves forward in this first part of his journey.

The sounds of the dragon's arrival remind Poliphilo of the dark forest, while the timing of the dragon's appearance brings to mind the Lover's entrapment in the *Roman de la Rose*. Poliphilo has just looked into a mirror-like black surface. His self-reflection causes him sudden fright (*d2v da repentino timore invaso*), while he gets unexpected pleasure by looking at all the beautiful scenes reflected in that same surface (*d2v da uno inopinato piacere fui retemperato*). The captivating power of the marvellous sights entraps him within the threshold of the portal: the dragon advances from the ruins and Poliphilo can only escape by plunging into the darkness ahead. In order to rediscover light and escape the terrible labyrinth he has to remember his desire of Polia and set on a quest to find her. Praying to the omnipotent gods, he is finally able to see a source of light, which leads him to a holy altar (*il sancto & sacrato Aphrodisio*), where he sees, though not very clearly due to the dim lighting, some dark statues (*le nigrate statue*). This sacred subterranean space ascribes a chthonic quality to the goddess of love, thus, hinting at her association with nature and fertility. Through such an association,

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<sup>380</sup> See also: Fierz-David, *The Dream of Poliphilo*, p. 64: 'Everything is the same, yet not the same. The varying forms of the figures do not signify a difference of essence, but a difference of experience.'

Poliphilo appears to be in the womb of Mother Nature, about to be reborn by coming out of the labyrinth. Overcoming his fears and regaining his courage through prayer, Poliphilo acquires new determination for his quest. Leaving the holy altar behind, Poliphilo continues his wandering, searching for an exit, until finally he sees a source of light coming through a narrow path. Following that light, he reaches an opening and, thus, enters the realm of Queen Eleuterylida, praying once more for direction in his journey (d6r):

Ma prima la divina luce invocata, et gli prosperi Genii, che ad questo mio ingresso guidando se praestasseron praesenti, et alla mia erratica Proselytia Comiti, et dil suo sancto ducato largitori.

But first I prayed to the divine light and the good genii to direct me on my arrival here, to be present as my companions while I wandered as a stranger, and to bestow their holy guidance upon me.

As he comes out of the opening, which is another portal mirroring the one he had entered, with the difference that this is barely visible among the vegetation, Poliphilo underlines that this threshold is only meant for exiting, not for returning.

Moving from the wintry landscape of the dark forest to the summery deserted landscape of the ruined city, Poliphilo now finds himself in a spring, bucolic landscape, which contrary to the previous regions is ordered, inhabited and unambiguously pleasant. This region provides the space for the main formative stage of Poliphilo's initiation, which will prepare him for his reunion with Polia. Through the acquisition of knowledge deriving mainly from his interaction with and interpretation of the landscape, he will begin to harness his uncontrollable desires and sexual urges and, through a spatial progress evoking the passage from childhood to manhood, he will be in a position to choose his future path and shape his dream experience.

As Poliphilo emerges through the portal and enters the forested mountains surrounding the realm of Queen Eleuterylida he essentially undergoes a second birth. His gradual movement from the mountain to the meadow beyond through the forest of chestnuts, that he identifies as the dwelling place of Pan or Silvanus, marks his gradual acculturation to this new space; it is a progress from darkness to pleasant shade to light. The reference to Pan alludes to an Arcadian landscape, that is, an idyllic, pastoral space in harmony with nature.<sup>381</sup> Immediately afterwards,

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<sup>381</sup> On Pan and Arcadia and their classical origins, see: P. Borgeaud, *Recherches sur le dieu Pan* (Rome, 1979).



he finds an aged bridge that facilitates the crossing of a river that constitutes the official boundary to the realm of Queen Eleuterylida. From this point onwards, nature is entirely controlled by artifice and order. As regards the river itself, Tracey Eve Winton points out that the association of the black-coloured plants on its banks, the river's icy waters and the presence of the plant *Cymbalaria*, which is endowed with the symbolism of a psychopomp, creates 'a scenographic allusion to the river Styx'.<sup>382</sup> If we accept this interpretation, then there are two continued processes in space, overlapping: Poliphilo's initiation and his oneiric *katabasis*.

In the middle of each parapet of the bridge there are inscriptions with Renaissance hieroglyphs, transcribed by Poliphilo, which offer advice, admonishing the dreamer to have patience and to 'always hasten slowly', a classical adage advising that activities, such as this initiatory journey, are better performed with a proper balance of urgency and diligence. This last message symbolized by a circle and a dolphin wrapped around an anchor – an emblem which has also been used as a printer's mark for the Aldine press – will be repeated again with a different device on the bridge at the symmetrically opposite side of Eleuterylida's realm. There, Logistica, one of Poliphilo's guides will underline the importance of this message for the dream travellers.

After crossing the bridge, Poliphilo discovers an octagonal building with a fountain dedicated to ΠΑΝΤΩΝ ΤΟΚΑΔΙ (Mother of All Things), a figure that merges Mother Nature with the goddess of love. The fountain irrigates the surrounding gardens with water that issues forth from the breasts of a sleeping nymph statue. Our dreamer hastens there to quench his thirst. By drinking the water running from the nymph's breasts, Poliphilo evokes the image of a baby suckling at its mother's breast. Therefore, after being symbolically reborn, he is now nourished by the Mother of All Things. Another important detail of the fountain's sculptural decoration is the aroused satyr who lifts a curtain revealing the sleeping nymph – a frequent iconographical theme in fifteenth- and sixteenth-century Italian art<sup>383</sup> – an image that prefigures Poliphilo's tearing of the curtain of Venus at the Cytherean Island.

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<sup>382</sup> T.E. Winton, 'Hortus Spiritualis: The Garden of the Senses' (essay based on Chapter 9 of her thesis (Winton, *A Skeleton Key*), published on Academia.edu), p. 8.

<sup>383</sup> On the sleeping nymph motif and its history, see: E. B. MacDougall, 'The Sleeping Nymph: Origins of a Humanist Fountain Type', *The Art Bulletin* 57(3) (1975); V. Leroux, 'L'Érotisme de la belle endormie', *Seizième Siècle* 7 (2011).

As Poliphilo stands in suspense and wonder, contemplating the newlyfound marvels, he hears a great noise produced by a wind automaton on top of an octagonal bath building. Mistakenly thinking it might be the dragon still chasing him he eagerly moves forward and eventually encounters a company of five nymphs, who personify the five senses (e2r):

Ma da poscia di questo non istete longa mora, che io odo cantando venire una comitiva (alla voce di tenere et di florente aetate) di damigelle legiadre (come arbitrava) et belle [...]. La incredibile suavitate dilla modulata voce, dalle temperate et rorifere aure convecte per il loco dilectoso diffundevase, et cum il dulcissimo sono di lyra consorte riportate.

It was not long after this that I heard a company approaching which I guessed, from its tender young voices, to consist of comely and beautiful maidens [...]. The incredible sweetness of their harmonized song wafted to me on the temperate and dewy breezes and spread throughout the pleasant region, blending with the suave accompaniment of the lyre.

The fact that Poliphilo first notices the presence of the five maidens by their alluring singing voices links this particular moment with the first musical stimulus in the dream – the unearthly music that led the dreamer from the dark forest to the place of his second sleep – while it also constitutes a parallel to the Siren-like birdsong in the *Roman de la Rose*. In addition, it exemplifies the gradual activation of Poliphilo's own senses: he first perceives the nymphs through hearing, then spies them hidden behind branches, and eventually, when he encounters them, he extends his hand to Apeha (Touch) to be guided to the next building, where he will be offered things to smell and to taste. Singing and playing the lyre, the nymphs are headed to the nearby bath but stop as soon as they notice Poliphilo (e2v):

Elle dunque di me animadvertendo alhora, il Nymphéo grado affermando steteron, vacabonde dal suo dolce canto, repentinamente invase da questa novitate di me in quello loco adventicio.

As soon as they noticed me, the nymphal step ceased and they stopped their song, suddenly interrupted by finding such a novelty as myself venturing into this place.

This is an important moment in the dream and it is emphasized by the insertion of a woodcut right before the above-quoted passage (Fig. 9), even though the actual scene depicted in the woodcut points to Apeha's words that appear in the text four pages later: 'Give me your hand:

now you are safe and welcome' (e4r *Dami la mano. Hora si tu sospite et il bene venuto.*).<sup>384</sup> It is the first time Poliphilo meets inhabitants of the dream world and the first time that they meet him. Through this social interaction, during which Poliphilo is being observed, he is given an opportunity for self-reflection. Given that these nymphs could be considered as allegorical manifestations of his own senses, it is as if he looks into a mirror and the mirror looks back, inquisitively. Interestingly, in the woodcut Orassia (Sight) is not depicted looking into the mirror she is holding – as it often happens with depictions of Oiseuse in illuminated manuscripts of the *Rose* – but rather she is holding a round mirror in front of her chest with the reflective surface of her mirror looking in the direction of Poliphilo.

When the nymphs ask him to identify himself, Poliphilo, speaking for the first time in his dream, hesitantly defines himself as an unhappy lover who has no knowledge of this space. Sympathizing with him, the nymphs invite him to the bath, thus marking the transition from a solitary ramble to a guided processional movement that will continue throughout the dream, with the exception of the episode at the Polyandrion. Apart from providing Poliphilo with information on this new region, which is characterized by perpetual leisure, much like the garden of Deduit in the *Roman de la Rose*, the nymphs are responsible for his sensual and sexual awakening.

In the octagonal bath of the five nymphs, Poliphilo receives his first bath, at which point he names himself to the nymphs, he is deceived by a water joke – a *gioco d'acqua* – and finally he anoints himself with an ointment that has an aphrodisiac effect on him. All these events in the bath-building, along with the architectural shape of the building – the octagonal shape was often used for baptisteries, especially in the early Christian period – allude to the rite of baptism.<sup>385</sup> The dreamer is reborn as a lover and the discussion on his name defines him as the

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<sup>384</sup> In the woodcut, a large tree separates a timid Poliphilo on the left side of the image from the five nymphs on the right side. We can identify each of the Senses through their attributes and gestures: Aphea extending her hand to Poliphilo and slightly bending as a welcoming gesture is followed by Osfressia (background) holding what seems to be a cloth – Carl Nordenfalk ('The Five Senses in Late Medieval and Renaissance Art', *Journal of the Warburg and Courtauld Institutes* 48 (1985), pp. 1-22) argues that it is a '(presumably) fragrant bathing-towel' (p. 15) – and Achoe (foreground) holding a stringed instrument, who are followed by Orassia (background) holding a mirror and Geussia (foreground) carrying a drinking vessel (although, this could also be a vessel intended for bath water or bath oils).

<sup>385</sup> Some examples of such octagonal baptisteries in Italy are the Battisterio Lateranense in Rome (5<sup>th</sup> century), the Battistero Neoniano and the Battistero degli Ariani in Ravenna (5<sup>th</sup> century), the Battistero di San Giovanni in

lover of Polia. As Lees-Jeffries argues, the erotic implications of this baptismal rite are due to the fact that this ‘is a sacrament of Venus, as Poliphilus is initiated into the realm of both free will and sensual pleasure’.<sup>386</sup> The effect of the trickster fountain automaton of Γελιοαστός and the aphrodisiac effect of the ointment also signal Poliphilo’s sexual awakening. The association between peeing fountains, laughter and male sexuality has already been expertly analyzed by Patricia Simons, who also compares Γελιοαστός to the fountain of the sleeping nymph arguing that the different ways of emitting their fluids are related to their gendered sexualities: the water flowing from the nymph’s breasts corresponds to milk and alludes to nourishment, while the water spurting from the boy’s genitalia corresponds to semen or urine and constitutes a symbol of masculinity.<sup>387</sup> Simons’ conclusion regarding the meaning of images of masculine urination in the Renaissance is particularly useful for the interpretation of this stage of Poliphilo’s initiation: ‘Lack of adult self-control then moves from characterizing the idyllic, carefree state of boyhood to personifying masculine bravado, potency, and sexuality’.<sup>388</sup>

The application of the ointment is the second trick that the nymphs play on Poliphilo, who suspects the ruse when his companions start singing a song evoking Apuleius’ *Metamorphoses* (late 2nd century), also known as the *Golden Ass* (*Asinus Aureus*) (e7v):<sup>389</sup>

[...] dolcemente incominciarono di cantilare in phrygio tono rithmiticamente, una faceta metamorphosi. Conciosia cosa che volendose uno innamorato cum unzione in avicula tramutarse, il bussolo fallite, et transformosi in rude asino.

[...] they began to sing sweetly in the Phrygian mode, rhythmically, about a facetious metamorphosis. A lover wanted to turn himself into a bird with magic ointment, but used the wrong jar and was transformed into a common ass.<sup>390</sup>

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Florence (early Christian baptistery that was rebuilt in the 11<sup>th</sup> and 12<sup>th</sup> century) and the Battistero di Parma (12<sup>th</sup>-13<sup>th</sup> century). On baptisteries, see also: G. W. Bowersock, P. Brown and O. Grabar (eds.), *Late Antiquity: A Guide to the Postclassical World* (Cambridge, MA and London, 1999), pp. 332-334; O. Brandt, ‘The Lateran Baptistery and the Diffusion of Octagonal Baptisteries from Rome to Constantinople’, in *Atti del Congresso Internazionale di Archeologia Cristiana* 14 (2006); R. M. Jensen, *Living Water: Images, Symbols, and Settings of Early Christian Baptism* (Leiden, 2011), pp. 178-229.

<sup>386</sup> Lees-Jeffries, *England’s Helicon*, p. 59.

<sup>387</sup> For a more detailed analysis, see: P. Simons, ‘Manliness and the Visual Semiotics of Bodily Fluids in Early Modern Culture,’ *Journal of Medieval and Early Modern Studies* 39:2 (2009), pp. 331-373.

<sup>388</sup> Simons, ‘Manliness’, p. 361.

<sup>389</sup> The interconnections between Apuleius and the *Hypnerotomachia* in general have been discussed by: Carver, *The Protean Ass*, pp. 183-235; for this particular episode, see: pp. 194-199. See also: P. Dronke, introd. to facs. ed., *Francesco Colonna: Hypnerotomachia Poliphili (Venetiis, Aldo Manuzio, 1499)* (Zaragoza, 1981), p. 35.

<sup>390</sup> *HP* Godwin, p. 86 with minor alterations.

Instead of soothing his tired limbs, the magical ointment causes him an uncontrollable sexual arousal that makes him lustful of the beautiful nymphs accompanying him (e7v):

Et tanto incitamento omni hora incrementare sentendo, salace et pruriente me cruciava.  
Et tanto più oltra mensura di venerea libidine pronò flagrava, quanto che sì opportuni et accommodate obiecti violentissimi se offerivano, incremento di una quasi perniciosissima peste et di inexpertà urigine percito.

I felt this desire continuously increasing torturing me with prurience and lust, and was all the more venereally inflamed because I was offered such opportune and suitable victims. It was like the spreading of a pernicious plague, inciting me to desires I had never felt before.

His sexual urges towards the nymphs result in a cheerful chasing game in the nearby natural landscape, which concludes with the following remark that could perhaps be interpreted either as a sexual orgy or as an act of masturbation (e8r *et io aequalmente, prosternate le virtute, et tutto in proluvio de libidine ruente per nimietate del nervico rigore impatiente [...] pienamente satisfatto del mio cusì facto agitamento* / ‘and I too spurned virtue and threw myself into a flood of desire, impatient from the extensive tension of the bowstring [...] fully satisfied my agitation’). The company later goes to the banks of a nearby stream, where Geussia procures an herbal remedy for Poliphilo, which extinguishes his excessive desire. Refreshed, Poliphilo is now ready to visit the palace of Queen Eleuterylida with the guidance of his companions and to be incorporated into her court, a female society consisting exclusively of nymphs.

The entry to the palatial complex is gradual as Poliphilo has to cross a series of thresholds before finally reaching Queen Eleuterylida’s throne room. The first threshold is the archway of the hedged enclosure that forms a cloister in front of the palace. In the middle of this cloister is the fountain of the three Graces, which, as Lees-Jeffries convincingly argues, has a liminal function, heralding the artificiality and luxury to be found in the palatial complex.<sup>391</sup> Beginning with the main portal, the next three thresholds in the central corridor of the interior of the symmetrical palace are curtain divisions, embroidered with unusual designs. Joining hands with Poliphilo, the five nymphs show him the customary manner of entry (f3r *Poliphile questo è l’ordine servabile, per el quale intrare si conviene alla veneranda praesentia, et sublime maiestate della Regina nostra* / ‘Poliphilo, this is the customary manner of entry into the

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<sup>391</sup> Lees-Jeffries, *England’s Helicon*, pp. 61-62.

venerable presence and sublime majesty of our Queen’), according to which he may only enter if he is admitted by the portresses of each curtain (Cinosia, Indalomena, and Mnemosyna). Each portress greets Poliphilo politely and invites him to enter, while the last one also reassures him that the Queen will offer him useful advice on his quest for Polia. Passing through the last curtain, he finds a splendidly decorated portico that leads directly to the square throne room, where several events take place – audience with the Queen, banquet, and a chess game – which constitute rituals of instruction and social inclusion.

According to the textual description of the square throne room, each wall is decorated with artificial vegetation and cosmological cycles: (a) the seven planets on the wall opposite the room’s entrance, with the Sun (*Sol*) in the middle where the Queen’s throne is located, (b) seven triumphs of the subjects ruled by the planets on the left wall, (c) the seven harmonies of the planets and the soul’s journey in seven degrees on the right wall, and (d) six images of the operations of the planetary virtues on each side of the room’s entrance. The two woodcuts depicting the throne room are inconsistent with one another. The first in folio f5v (Fig. 10), which depicts the wall opposite the entrance, follows the textual description placing the Sun right above the throne. Moreover, it shows Mercury and Venus on the left side of the throne and Mars and Jupiter on the right side. The second woodcut in folio f6v (Fig. 11), which depicts a narrative scene – Poliphilo’s presentation to the enthroned Queen – placing the viewer on the left side looking towards the right side of the room, diverges from the text, since instead of the harmonies of the planets, it shows, once again, planet Venus. While this inconsistency may be viewed simply as a mistake, another interpretation that is supported by the narrative context would be that it is a conscious discrepancy aiming to emphasize the erotic undertones of this episode and to assert that Poliphilo has entered a female society governed by Venus.

After his audience with the Queen, Poliphilo is invited to her banquet which entails an imaginative and luxurious eight-course meal with the accompaniment of music, concluding with a ninth serving of nectar and an unusual dance or ballet on the checkered floor that resembles a type of chess game. This experience constitutes Poliphilo’s first meal since his ‘baptism’ and, as such, it could be given a Eucharistic meaning.<sup>392</sup> It is also an education for

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<sup>392</sup> See also: Lees-Jeffries, *England’s Helicon*, p. 53.

his senses as he tastes the food, smells perfumes, touches objects, hears music and sees spectacles. As regards the chess ballet, it serves as an allegory for the development of Poliphilo's reasoning capacities, since chess is a game that 'exalts reason over chance'.<sup>393</sup> This game, then, is preparatory for his education in the gardens of the palatial complex and for his subsequent choice of a path.

At the end of these festivities, Queen Eleuterylida assigns two nymphs, Logistica and Thelemia, to Poliphilo commanding them to guide him to the realm of Queen Telosia, where he will be able to continue his quest for Polia. His guides are responsible for educating him through an exploration of the palatial gardens so that he can make the right choice. Thus, this next stage of Poliphilo's progression, on the one hand, signals his transition to maturity, and on the other hand, it directly links the two realms of this region: the gardens of Queen Eleuterylida and the three portals in the realm of Queen Telosia.

The most remarkable characteristic of the four palatial gardens is their artificiality; imitating nature, they are made entirely of non-natural materials, specifically, glass, gold, silk, pearls and marble.<sup>394</sup> The gardens are symmetrically placed on the left and right side of the palace. On the left wing of the palatial complex, there is a garden of glass and a circular labyrinth of water canals divided into seven concentric circuits, each associated with a tower. The first tower is inscribed with the Greek words: ΔΟΞΑ ΚΟΣΜΙΚΗ ΩΣ ΠΟΜΦΟΛΥΣ (h3r, 'Wordly glory is like a bubble'), while the central tower presided over by a judge is inscribed with the words: ΘΕΩΝ ΛΥΚΟΣ ΔΥΣΑΛΓΗΤΟΣ (h3v, 'The wolf of the gods is hard-hearted').<sup>395</sup> On the right wing, there is a garden of silk with a rotunda pavilion made almost entirely of gold and jasper as well as a circular garden surrounded by golden statues of nymphs, in the centre of which there is a three-sided obelisk monument dedicated to the divine trinity. This obelisk bears three letters that form the name Ο ΩΝ as well as several other inscriptions and hieroglyphic symbols that define this divine being according to the Christian dogma of the Holy Trinity.

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<sup>393</sup> F. Weinberg, 'Chess as a Literary Idea in Colonna's "Hypnerotomachia" and in Rabelais' "Cinquiemesme Livre"', *Romanic Review* 70:4 (1979), p. 321, where a detailed analysis of the chess game and its symbolism is provided as well.

<sup>394</sup> As Rosemarie H. Bletter puts it: 'nature has been transmuted into what mystics regarded as higher forms of matter' (R. H. Bletter, 'The Interpretation of the Glass Dream-Expressionist Architecture and the History of the Crystal Metaphor', *The Journal of the Society of Architectural Historians* 40:1 (1981), p. 27).

<sup>395</sup> Trans. by Lees-Jeffries, *England's Helicon*, p. 63.

As Polizzi rightly argues, each wing of the palatial complex corresponds to one of the two side portals in the realm of Queen Telosia.<sup>396</sup> The labyrinth allegorizing the difficult path to worldly glory on the left wing corresponds to the portal of ΚΟΣΜΟΔΟΞΙΑ or GLORIA MUNDI, while the obelisk allegorizing the divine trinity corresponds to the portal of ΘΕΟΔΟΞΙΑ or GLORIA DEI. While the text maintains the analogy between left wing and left portal, right wing and right portal, the woodcut of the three portals reverses them (Fig. 12). If the two side-portals are indeed represented by the left and right wings of the palace, then the equivalent of the middle portal, that of ΕΡΩΤΟΤΡΟΦΟΣ or MATERAMORIS, must also be sought in the palatial complex. Given the central placement of the throne room in the palatial complex and its strong association with Venus (see discussion above on the visual representation of the room), I would argue that this room represents the middle portal.

Having admired and explored the gardens with the help of his two guides, Poliphilo is now ready to make an informed choice and so, he is led to the realm of Queen Telosia to select his path. The transition from the realm of Eleuterylida to that of Telosia is accomplished by the crossing of a river via a stone bridge, which bears two hieroglyphic inscriptions in relief, one of them repeating the message of a balanced progression and the other hinting at what would be the best choice of path: ‘Blessed are those who hold to the mean’ (h7v *MEDIUM TENUERE BEATI*). Contrary to the previous realm, the abode of Queen Telosia is a wild and dark place blocked by mountains. Queen Telosia herself does not appear in her true form to the travelers passing through her realm, but rather disguises herself. As Queen Eleuterylida explains (h1v-h2r):

Ma la Regina Telosia mane in nubilante loco di latebra, et il suo domicilio ha gli aspiramenti obstrusi, perché quella cernere per niuna licentia consente, quanta et quale sia **la bellecia sua** ad gli homini, **perché non lice, né permesso è ad gli ochii corporali diva formositate debbi apparere**, et per cusì facta ragione caeco persta lo effecto del successo suo. Ma cum mira observantia se transforma versipelle et multiforme, non desiderata volendo propalarse. Et quando le veterrime porte ti serano reserate, in ciascuna dinanti agli ochii tui future sa ppraesentarà, **et tamen non la cognoscerai, se non alquanto la moderatrice prudentia aenigmatiche, et cum recto et sincero iudicio la vide, et più praesto la considera**, perché di habito et di aspectu ambiguo se tramuta.

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<sup>396</sup> Polizzi, *Emblematic et géométrie*, pp. 87-91 and fig. 11.



But Queen Telosia lives in a darksome, cloudy place, and her dwelling has its exits blocked because she will never permit herself to be seen by men, **beautiful as she is. For it is not allowed for divine beauty to appear to bodily eyes**, and for this reason one can never see her approaching; but in her desire not to be manifest, she has the remarkable habit of transforming herself into many shapes. When the ancient doors are opened to you, she will appear before your eyes in each one of them, **yet you will not know her unless modest prudence, together with sincere and right judgment, allow you to glimpse her**, because she transmutes herself with ambiguous dress and looks.

Considering this description of Queen Telosia – a divine beauty not meant for mortal eyes, unless they earn it – in conjunction with the epiphany of Venus at the end of Book I, we could assume that Telosia in disguise is an early manifestation of the goddess of love. Furthermore, I would argue that, by consequence, Poliphilo's choice of the middle portal and his subsequent ritual progression in the realm of Materamoris and in the Cytherean Island may be viewed as an example of his 'sincere and right judgment' and modest behaviour needed to glimpse the real form of Telosia, namely, Venus, who marks the attainment of his goal and the end (τέλος) of his oneiric journey.

Poliphilo's choice of the middle portal was a result of his own positive disposition towards pleasure, since he chooses it mainly because of the beauty of the landscape and of the women that it discloses. Contrary to the other two options, one presenting a lonely and desolate place and the other a rough place, the realm of Materamoris is a voluptuous place (*ilv uno loco voluptuoso*) presented by a noble lady called Philtronia, who captivates Poliphilo's attention at first sight. By entering this portal, Poliphilo causes Logistica's anger, who breaking her lyre runs away, while Thelemia bids him farewell with a kiss. Thelemia's kiss and the seductive behaviour of the nymphs that welcome him in this new space, activate his sexual desire (*i3r Per le quale cose l'alma mia essendose, di nova cupiditate totalmente infiammata*).

Poliphilo is suddenly left alone and, noticing a pergola decked with fragrant flowers he goes into it with thoughts of Polia in his mind. At the other end of the pergola, he perceives a group of young musicians and stops to admire them from afar. An elegant nymph leaves the group and comes to greet him with a lit torch in her hand; she is Polia, though Poliphilo will not recognize her until the rituals at the Temple of Venus Physizoa. Interestingly, Polia first appears in the middle of Book I, thus placed in a central position in the narrative, adhering to

the symmetrical aesthetic that characterizes the *Hypnerotomachia*.<sup>397</sup> In this first meeting, he becomes enamored with her as if they never met before. He describes her in a long *ekphrasis physiognomike*, while she approaches him taking his hand and joining him in his journey. At times, his description of Polia employs landscape metaphors and vocabulary related to gardens, for example: concerning her bosom – ‘It was more pleasing to my eyes than cooling streams to the exhausted and hunted deer...’ (i4v *Agli ochii mei più grato che al fesso et profugato cervo gli freschi rivi...*); concerning her cheeks – ‘they were the colour of fresh roses, gathered at dawn’ (i5r *Spiravano colore de fresche rose, alla surgente Aurora collecte*); concerning her face – ‘Beneath her straight nose, a sweet little valley led to her small demurely formed mouth’ (i5v *Sotto similmente al disteso Naso una lepidissima vallecula alla picciola bucca di cortese formula confine seguiva*); concerning her eyes – ‘her two bright, darting eyes, like morning stars shining in the cloudless sky’ (i5v *cum dui chiarissimi poscia et sagittanti ochii, come stelle matutine nel depurato coelo perlucide*). Seduced by her appearance and manner, Poliphilo is sexually aroused.<sup>398</sup> The sight of Polia excites him and he likens himself to a starving man (i6r):

quale homo da fame exacerbato et tra multiplici et varii eduli fremente, de tutti cupido di niuno integramente rimane dil ardente appetito contento, ma de Bulimia infecto.

I vacillated like a starving man faced with an abundance of various foods, desiring them all but not fully satisfied with any of them, and thus left a prey to his hunger.

The pergola functions as another threshold that will bring him a step closer to fulfilling his desire. Interestingly, the woodcut depicting this moment shows Poliphilo waiting for the approaching Polia before passing through the pergola (Fig. 13). In this way, the pergola is what momentarily separates them and what will eventually unite them (the next woodcut (Fig. 14) shows the couple holding hands at the edge of the pergola). Thus, erotic desire is triangulated in two ways: first, Thelemia and the nymphs act as agents of desire using sensual stimuli to

<sup>397</sup> On the centrality of Polia in this instance, see: V. Kirkham, ‘Hypno what? A dreamer’s vision and the reader’s nightmare’, *Word & Image* 31.2, p. 109. However, Polia does not enter the narrative at chapter 12 of Book II (total of 24 chapters), as Kirkham claims, but at chapter 11 (i3v), first appearing in the woodcut, which is followed by the deictic phrase: *Et ecco una come insigne et festiva Nympha* (‘And behold! a noble and festive nymph’).

<sup>398</sup> Trippe (‘Image, Text, and Vernacular Poetics’, pp. 1242-1243, 1247), compellingly argues that the interplay between text and image in this episode suggests that Poliphilo has an erection (note the position of his right hand in the woodcut in folio i7r (Fig. 14)), which is also symbolized by Polia’s torch.

prepare Poliphilo for his meeting with Polia, and second, the pergola provides a spatial triangulation as the threshold that separates and unites the couple.

Though Poliphilo finds Polia, his journey is not yet over and his desire is not yet fulfilled. He is only halfway in his quest. With this first meeting, he acquires a companion and a guide for the rest of his journey. Together they will move through the realm of Materamoris witnessing a series of rituals – triumphal processions and sacrificial rites – in order to go to the Temple of Venus Physizoa and then to an ancient port, where they will meet the god of love as a winged cupid, who will escort them to the Cytherean Island. The purpose of this stage of the initiatory journey is twofold: Poliphilo’s education in love, as well as the recognition of his guide as his beloved Polia.

The four triumphal processions that take place in the natural landscape of this region celebrate the power of love over gods, mortals and the whole of nature by visually recounting myths of Jupiter’s transformations during his erotic adventures with Europa, Leda, Danae and Semele.<sup>399</sup> The sculptural decorations of the chariots offer references to other Ovidian myths of erotic pursuit and transformation. Polia explains these triumphal mysteries and then leads Poliphilo onwards to more beautiful places, where he sees countless nymphs and satyrs celebrating the triumph of Vertumnus, the god of seasons, change and gardens, and Pomona, a wood-nymph, the pairing of whom evokes another Ovidian myth of transformation and seduction. Farther on, the couple witnesses the rites at the sacrificial altar of Priapus, which celebrate sexuality, fertility and country life. All these rituals and their explanations by Polia have an instructive value for Poliphilo, but they also offer him extreme pleasure.

Continuing their stroll, they eventually reach the Temple of Venus Physizoa. The sacred rituals performed in the temple, which will be examined at length in Chapter 3, result in a symbolic union of the couple and the rekindling of their love when Poliphilo extinguishes Polia’s torch in the water of the central well, but, most importantly, the rituals also constitute a type of rebirth and baptism of Polia, who is thereafter recognized as ‘Polia’. From this point onwards,

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<sup>399</sup> The triumphal processions of the Hypnerotomachia (five in the realm of Materamoris and one at the Cytherean Island) have been examined in relation to Petrarch’s *I Trionfi* (c. 1350-1360) and other literary and artistic examples of such processions by: A. Oettinger, *The Hypnerotomachia Poliphili: Image and Text in a Renaissance Romance* (PhD, University of Virginia, 2000), pp. 102-127. They have also been examined in relation to Apuleius’ *Golden Ass* by: Carver, *The Protean Ass*, pp. 215-218.

Poliphilo and Polia progress in the oneiric heterotopia not as the dreamer and his guide but as a couple seeking the blessing of the gods of love.

An important point to be made regarding this building from a spatial perspective is that the woodcut depicting its design (Fig. 34) provides us with a composite image of the temple merging the circular ground-plan, section and interior perspective view. Kathryn Blair Moore terms this representation a ‘mind’s eye view’ as it constitutes ‘a reconstruction of the architect’s mental conception’.<sup>400</sup> Being the first woodcut in the book to depict a composite image of a building, it demonstrates Poliphilo’s changing perceptions of the dream space. Specifically, there seems to be a progression from a visual perception of space, where Poliphilo gradually understands the entirety of a space by observing its parts – pyramid complex, Queen Eleuterylida’s realm – to a mental perception of space, where Poliphilo has full knowledge of the whole space before even exploring it – the Cytherean Island. The temple of Venus Physizoa is a transitional point as it is perceived both visually through an observation of its parts and mentally by an understanding of its complete design.<sup>401</sup>

Following the rituals at the temple of Venus Physizoa, the couple resumes their stroll in the nearby shore, where there is an ancient ruined port and a temple-cemetery called Polyandrion, whose former glory and ritual function is explained to Poliphilo by Polia. Their arrival at the shore marks the end of Poliphilo’s education (p3v):

Cum questo tale ordine la mia magniloqua Polia facondamente havendo, et cum blandicelle parole tanta observantia digna di laudatissima commendation integramente exponendo narrato, et me compendiosamente instituto al spatioso et harenulato litore di piacevoli plemmyruli irruenti relixo, ove era il destructo et deserto tempio pervenissimo.

My magniloquent Polia told me about all these admirable observances with such charming words, that I felt thoroughly educated. Meanwhile we had reached the broad and sandy shore, beaten by the gentle ebb and flow, where the ruined and deserted temple stood.

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<sup>400</sup> K.B. Moore, ‘Ficino’s Idea of architecture: the “mind’s-eye view” in Quattrocento architectural drawings’, *Renaissance Studies* 24:3 (2009), p. 341. The representation of this building is also discussed by Stewering, ‘Architectural Representations’.

<sup>401</sup> This progression is evident in the woodcuts as well. Up to the temple of Venus Physizoa, the woodcuts depict buildings from a single perspective view, while the temple itself is depicted as a composite image and, finally, the Cytherean Island is mapped out in a diagrammatic form.

In a moment of pause on the grassy plain by the shore, where the couple sits awaiting the god of love, Poliphilo's sexual desire towards Polia increases immensely but, more importantly, it merges with his perception of the landscape.<sup>402</sup> The rounded hills surrounding them are juxtaposed to Polia's rounded breasts, which are also referred to as 'rounded apples' (*rotondi pomuli*), evoking mythological and biblical associations with temptation; the system of rivers flowing from the hills down into the sea is juxtaposed to the blood streams running in Polia's veins.<sup>403</sup> Moreover, the 'delicious little valley' (p4v *una deliciosa vallecula*) between her breasts which Poliphilo considers as the 'delicate tomb' of his soul (p4v *la delicate sepultura di l'alma mia*), anticipates the cemetery of lost loves, Polyandron. By contemplating Polia's beauty, Poliphilo is seized by an 'insatiable appetite' (p4v *inexplebile appetito*) and starts imagining, in a metaphorical way, that he satisfies his sexual desires (p4v):

Imaginantime di persentire la extrema suavitate dilla saporosa et piciola bucca, spiraculo di odorante aura, et moscoso spirito, et freschissimo anhelito, et intrare fingendo nel thesoro latitante di Venere, et ivi mercuriato furare gli preciosissimi giogielli dilla parente natura.

I imagined myself tasting the extreme delight of that savorous little mouth, breathing its fragrant airs, its musky spirits and its untainted breath, and pretending to penetrate into the hidden treasury of Venus, there to steal, like Mercury, the precious jewels of Mother Nature.

The metaphor he employs seems to refer back to the treasure metaphor found on the inscription of the female statue underneath the elephant obelisk, discussed above, that cautioned Poliphilo against physical satisfaction. Polia becomes a balancing factor and, perceiving her lover's agitation, sends him to explore the Polyandron cemetery, where Poliphilo will learn to harness his sexual urges. In her detailed analysis of the Polyandron episode, Martine Furno convincingly argues that Poliphilo's exploration of the cemetery has a memorial and a didactic

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<sup>402</sup> See especially the following sentence, which could refer to either the landscape or Polia (p4r): *in questa coeleste effigie cum tanto dilecto gli ochii hianti occupati fixamente teniva, et ad sì bella et rara factura, et diva imagine cum tuti gli sensi despico deditissimo* / 'I held my eyes fixed firmly and with such delight on that celestial effigy, concentrating all my senses upon so fair and rare a creation and so divine an image'. This scene (folios p4r-v) has also been analyzed at length by R. Stewering, 'The relationship between world, landscape and Polia in the *Hypnerotomachia Poliphili*', *Word & Image 14: Gardens and Architectural Dreamscapes*, pp. 2-10.

<sup>403</sup> Lees-Jeffries (*England's Helicon*, p. 67) argues that the juxtaposition of Polia's blood circulation and the water sources in this landscape is a 'subtle example of the way in which Polia is constructed as a fountain in the romance'.

function, being a lesson on how to properly love Polia, transforming his brutal and primal desire directed towards the body of Polia into a more peaceful and idealized desire.<sup>404</sup>

Like the other ruined space in the *Hypnerotomachia*, namely, the pyramid complex, the Polyandron is a place of contradiction, as Poliphilo feels contentment from the pleasure of exploring antique artefacts as well as sorrow from learning the stories of doomed lovers, a feeling that reflects his own grief of losing Polia in the actual world. His ramble through the ruins ends when he finds a mosaic depicting the rape of Proserpina. Fearing that a similar fate might befall Polia, he rushes back. The choice of Proserpina is very appropriate in this respect, since her ‘rape’ by Hades points to Polia’s untimely death.<sup>405</sup> At this point, Poliphilo reevaluates his priorities condemning his curiosity for the past that distracted him from his beloved Polia, whose ephemeral ‘resurrection’ in the dream makes her all the more precious. In other words, he realizes that he should not be lingering in the past but enjoy his oneiric present (r4v):

O importuna indagine, et effrena curiositate dille cose praeterite, et di saxi fresi disquirente, ad che son divoluto? Si per la mia mala isciagura la mia bellissima Polia da me fusse rapta, et per incuria di tanta cosa praesente, oltra tuti gli thesori dil mondo gratissima, mi fusse abacta.

Oh, how importunate is my research and unbridled curiosity about things of the past, my quest for these broken stones that I have been pondering, if by so doing my fairest Polia should have been snatched from me, and I should have lost through my carelessness a thing more precious than anything here, or than all the treasures in the world.

Poliphilo hurriedly returns to the shore,<sup>406</sup> half-dead from the exhaustion of running through the rough and difficult ground of the ruined cemetery (r5):

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<sup>404</sup> M. Furno, *Une “Fantaisie” sur l’Antique*, pp. 15-16 and 63. Furno also points out that the exploration of the Polyandron is framed by two different descriptions of Polia (one at the end of chapter 18 and one at the end of chapter 19) which correspond to these two types of desire.

<sup>405</sup> Carver (*The Protean Ass*, p. 222) connects the reference to Proserpina and the Polyandron episode in general to the associated terms *Tempus* and *Amissio* that the dreamer encounters on the inscribed sculptures of the ruined city, arguing that Proserpina represents two timescales, the historical and the human, evoking the destructive yet alluring power of Time over the human landscape and serving as a reminder that Time is the agent of Loss.

<sup>406</sup> As Polyandron, the ancient port and the shore form a continuous space within this region, return is possible.

per il loco salebroso di petre et di spini coarctato, et per quelle prolapsione di marmori, et informe strue di rudimenti et fracticii inconcinna scrupulosa... per vie asprete, et innumeri offendiculi

through the rough place crammed with rocks and thorns, through the fallen marbles and the formless heaps of broken fragments, awkward pointed stones... through rough paths and countless obstacles

As Polia welcomes him in her embrace, he ‘revives’ from her caresses and kisses, a scene that anticipates Poliphilo’s revival in Book II. Together, they welcome the god of love, Cupid (*il divino Cupidine*), who has come to take them on a sea voyage to the Cytherean Island. The cruise in the sea is full of merriment and pleasure from the sweet songs of the rowing nymphs and the triumphal processions of sea creatures. We could say that the triumphal nature of the sea voyage celebrates not only the all-encompassing power of the god of love but also the completion of Poliphilo’s initiation and education in love, who will now receive his reward at the amphitheatre of Venus through a ritual which symbolizes his sexual union with Polia (tearing of the curtain YMHN) and which concludes with a divine epiphany.<sup>407</sup>

From a spatial point of view, the sea separates the Cytherean Island from the rest of Poliphilo’s oneiric heterotopia and provides this realm with a clearly defined boundary. The concentric, circular Cytherean Island of in the dream of Poliphilo is the abode of the gods and, especially, of the goddess of love. Cytherea is another name by which Aphrodite/Venus has been known since antiquity referring to one of her main cult sites, the Greek island of Cythera, where she was worshipped as the celestial Aphrodite, who was considered the protector of pure and spiritual love.<sup>408</sup> This association is significant, since Poliphilo, through his initiation, learns to control and harness his sexual desires demonstrating a development from sexual instinct to an ideal and spiritual kind of love.<sup>409</sup> It is important to note that the only visual manifestation of the Cytherean goddess in the woodcuts relating to the island, is not associated with her epiphany at the central amphitheatre of the island, but rather, is found in the garden of Adonis,

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<sup>407</sup> The ritual will be discussed in Chapter 3.

<sup>408</sup> It is rather obscure whether the goddess took this epithet because of her cult in this island of Cythera or the island was named Cythera because of its association with the goddess. Interestingly, there is also a place in Cyprus called Kythrea, where statues of the goddess have been found. On the identification of the island in the *Hypnerotomachia*, see also Segre, ‘Untangling the knot’, pp. 82-83 and fn. 6.

<sup>409</sup> Bletter (‘Interpretation of the Glass Dream-Expressionist Architecture’, pp. 27-28) comes to a similar conclusion when discussing the crystal metaphor of the amphitheatre of Venus.

where the latter's tomb is topped with a statue of a seated Aphrodite/Venus holding and nourishing her son (Figs. 15-16). Instead of evoking a pagan mythological past, this image associates the goddess and the infant Cupid with the Virgin and the infant Christ, since this representation brings to mind paintings of the 'Madonna della pergola', a popular theme during the fourteenth and fifteenth centuries.<sup>410</sup>

John Dixon Hunt in his discussion of the experience of gardens in the *Hypnerotomachia* has pointed out four important aspects of the Cytherean island, namely, that it is mapped with a clearly laid out topography, that it is inclusive containing, on a microcosmic scale, the totality of nature, that text and image cooperate to create a coherent whole, and that artifice and nature coexist in a balanced way.<sup>411</sup> Based on these remarks, I would add that the island is contained and it contains, or rather, it is enclosed by the sea and it encloses the universe,<sup>412</sup> the totality of nature, and, as we shall see below, the dream of Poliphilo. Moreover, the diagrammatic form of the island's visualization highlights its utopian function by embodying the ideal in symbolic form, thus, pointing to the unattainability of such a space in actual life.<sup>413</sup>

The fact that Poliphilo provides us with a complete topographical analysis before even setting foot on the island along with the choice of its visual representation – a diagrammatic plan – both demonstrating the dreamer's foreknowledge and understanding of this space, suggest that this island is not a new and unknown space like the previous regions. By looking more closely at its spatial arrangement, it becomes evident that the familiarity of Poliphilo with the island is due to its function as an encapsulation of the entire dream. Hunt's characterization of the island as a 'theatre of memory' is very appropriate in this respect.<sup>414</sup> The topography of the Cytherean Island recapitulates Poliphilo's spatial progress, but also anticipates Polia's story.<sup>415</sup> To be

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<sup>410</sup> N. Nonaka, *The Illusionistic Pergola in Italian Renaissance Architecture: Painting and Garden Culture in Early Modern Rome, 1500-1620* (PhD University of Texas at Austin, 2012), pp. 72-78.

<sup>411</sup> J.D. Hunt, 'Experiencing gardens in the *Hypnerotomachia Poliphili*', *Word & Image 14: Gardens and Architectural Dreamscapes*, pp. 117-118.

<sup>412</sup> It would be worthwhile to compare the woodcut of the Cytherean Island in folio t8r with medieval and renaissance geographical maps or cosmological maps that depict the world or the universe as round.

<sup>413</sup> On the function and meaning of diagrams see: A. Vidler, 'Diagrams of Utopia', *Daidalos 74* (2000), pp. 6-13 (particularly for the *Hypnerotomachia* see p. 7). Also see: Segre, 'Untangling the knot', p. 83.

<sup>414</sup> Hunt, 'Experiencing gardens', p. 117.

<sup>415</sup> Similar ideas have been suggested by Polizzi and Lees-Jeffries in their respective studies. Polizzi argues that the island, in a way, summarizes the quest of Poliphilo, while also discussing the relationship between the garden of Adonis and Book II ('Le Poliphile ou l'Idée du jardin', pp. 76, 78-79). Lees-Jeffries, who discusses fountains



more precise, a correspondence can be formed between each part of the island and the regions of the dream: the outer semitertio (*bosco*) could be seen as an ameliorated version of the dark forest; the river separating the outer and middle semitertio corresponds to the river next to the dark forest but also to the first river of the realm of Queen Eleuterylida; the three rows of meadows (*prati*) of the middle semitertio point to the gardens of the realm of Queen Eleuterylida as well as to the gardens in the realm of Materamoris; the river separating the middle and inner semitertio corresponds to the second river of the realm of Queen Eleuterylida but also to the sea; the inner semitertio corresponds to the realm of Materamoris with the amphitheatre of Venus being the equivalent of the Temple of Venus Physioza, but it could also be seen as a micrography of the Cytherean Island;<sup>416</sup> the garden of Adonis corresponds to the Polyandrion; finally, the triumphal procession towards the centre of the island reflects the triumphal processions witnessed in the realm of Materamoris and the sea triumphs during the sea voyage.

As regards to the island's correlation with Book II, there are both narrative and spatial links between the Cytherean Island, particularly the garden of Adonis, and Polia's story, which is intimately connected, as was discussed in Chapter 1, with the commemoration ritual of Adonis. Polia's story, as an encased narrative, is framed, and thus contained, by the garden of Adonis, since this is the locus of her narration: the story is told around the fountain of Adonis. In particular, Polia's encased narrative is visually – and spatially – enclosed by the woodcut in folio z9v (Fig. 16), which concludes the visual sequence of Book I and announces Book II.<sup>417</sup> Apart from the narrative association, the decorations of the fountain of Adonis shown in the two woodcuts in folios z7r and z8r anticipate several woodcuts in Book II (folios A8r, B1r,

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as the defining elements for the structural coherence of the book, argues that the fountain of Adonis functions as a mirror, reflecting both halves of the narrative ('Sacred and profane love', 5; *England's Helicon*, pp. 83). Also, without presenting such an argument, Segre's detailed spatial analysis of the island, makes it clear that such an interpretation is justified ('Untangling the knot', pp. 82-96).

<sup>416</sup> The transparency of the crystal roofed fountain with the obsidian floor that has a reflective quality making Poliphilo to think that he is falling, point to a 'metaphorical sea'. This is explored by Bletter ('Interpretation of the Glass Dream-Expressionist Architecture', p. 27-28), who also points out the parallels of this scene with the story of Solomon and Sheba.

<sup>417</sup> A similar image of an enclosed garden with a pergola and a fountain along with a group of young people playing music and telling stories around the fountain can be found in the titlepage of Boccaccio's *Decamerone* (1492) by De Gregori, which also associates the garden setting with story-telling and encased narratives. For more information on Italian Renaissance pergolas in art and literature and their significance, see: Nonnaka, *The Illusionistic Pergola*, pp. 59-61 and figs. 3.3 and 3.12.

C5v, C6r) and, therefore, prefigure Polia's story. In the first woodcut depicting the fountain of Adonis (folio z7r), which shows one side of the tomb decorations accompanied by the inscription 'ΑΔΟΝΙΑ', there are two figures on the right of this inscription, one holding a stick and chasing the other (Fig. 17); this is visually linked to the woodcut in folio C6r (Fig. 18), where the High Priestess of Diana and her assistant chase the couple away from the temple by wielding rods and oak branches, as well as to the woodcut in folio C7v, where Diana is being chased away from Polia's heart by the gods of love, reversing the act of the couple's banishment from Diana's temple (Fig. 19). Moreover, the decorations on the opposite side of the tomb, shown in woodcut z8r (Fig. 15) could be linked to the three woodcuts showing the dead body of Poliphilo and, especially with the woodcut in folio C5v (Fig. 20), depicting the converted Polia lamenting over his body.

The conclusion of Poliphilo's spatial progress at the garden of Adonis following the ritual at the amphitheatre of Venus coincides with the beginning of Polia's story, where her initiation and associated spatial progress is narrated (see Appendix III.A, HP2). As was pointed out in Chapter 1, the Treviso of Polia's story does not correspond to a historical image of the city but it constitutes an imaginary one, which is characterized by anachronisms – pagan gods worshipped and temples functioning in fifteenth century Italy – and the conflation of anachronistic and contemporary, pagan and Christian elements: the temple of Diana is the equivalent of a nunnery, while the temple of Aphrodite points to the choice of a secular life and the experience of the divine through marital love.

In this dreamt version of the city of Treviso, Polia/Lucretia descends from an ancient noble family and, until the plague, she lives in her own home. When Poliphilo first sees her, she is standing at a window or balcony of her palace (A3v *alla fenestra, overamente al podio del palacio mio*). Having fallen in love with her, Poliphilo passes in front of her palace every day and looks up at the high and empty windows (A3v *A l'alte et vacue fenestre*) to get another glimpse of her. After surviving the plague, Polia/Lucretia joins the virgins at the temple (*sancto tempio*) of Diana and dedicates herself to the service of the goddess, worshipping her by praying at the altar (*le Dianale Are*). This altar, located in the sacred basilica (*Sancta Basilica*), is the only indication for the architecture of this building and the main element depicted in the associated woodcuts. It is in front of this altar that Poliphilo faints, forcing

Polia/Lucretia to drag him to a corner of the temple and then flee towards her residential palace.

However, her way home is interrupted by a vision that transports her to a dark forest and then back to the site where she was before. This episode is the first stage of her initiation, corresponding to the similar episode at the beginning of Poliphilo's dream. However, in this case, the danger of devourment from wild beasts is more palpable as Polia witnesses such an event. The punitive character of her vision serves as a warning for what happens to women who are disobedient to the power of love. After her terrifying visionary experience she is transported back to the road and rushes to the safety of her home (B4v *optata et segura mansion*) to rest.

Polia's next dream occurs while she is sleeping in her closed and locked bedroom (B5r *occluso et obsepto il thalamo*) in the company of her nurse. She has a nightmare, where she sees two vile executioners of grotesque and terrifying appearance violating her bedroom and attacking her. The language used to express the executioners' grotesque appearance, the violence of their attack and its effect on Polia strongly allude to sexual violence. Particularly, the violation of the locked bedroom, the private space of Polia, can be associated with the imminent threat of her own physical violation. It is in this same bedroom (also referred to as *cubiculum*) that she later has a vision through her window of divine chariots chasing one another and it is also the bedroom where, as we learn at a later stage, she had read Poliphilo's letters before the plague.

With the exception of the first vision, Polia's dreams and visions do not transport her to an imaginary dream space, but rather they momentarily alter the reality of her actual bedroom, creating an illusion: the spatial illusion in her nightmare with the two executioners only lasts until she wakes up, while the vision of the divine chariots leaves an actual spatial trace after its conclusion, since Polia/Lucretia finds the floor of her room laden with roses.

The final space associated with Polia in her story is the temple of Venus (C7v *alle venerande Are, della divina madre*), where she and Poliphilo go to get a blessing for their union from the High Priestess of Venus, after Polia's conversion to the gods of love. The only architectural detail that we have of this temple and its altar are provided by the woodcuts, not by the text. This space has a narrative significance, however, as it encloses the encased narrative of the

revived Poliphilo, who presents his point of view of the same story as well as his transcendental experience in the heavens. As it was argued in Chapter 1, Poliphilo's transcendental experience has a cause-and-effect relationship to Polia/Lucretia's visionary experiences; in spatial terms, the immaterial/imaginary/divine space affects the subjective perception of the material/actual/human space, causing Polia's change of heart.

Given that Polia's initiation corresponds with her movement from one temple to another, it becomes obvious that her initiation takes the form of a religious conversion. Following her movements from one space to the other, Polia/Lucretia's conversion to the 'religion' of love has the following structure: separation from the temple of Diana – liminal stage during which she receives all her visions and dreams and which coincides with Poliphilo's transcendental experience (separation of his soul from his dead body – middle state of his soul in the heavens – incorporation of his soul to his body and revival) – return to the temple of Diana, union with Poliphilo and expulsion from the temple of Diana – incorporation of the couple to the temple of Venus.

In conclusion, the spatial analysis of the *Hypnerotomachia* has attempted to show the complexity and multivocality of Poliphilo's oneiric heterotopia, whose interpretation requires an interdisciplinary approach to the study of space that takes into consideration not only architectural and landscape design but also narrative function and symbolism. Moreover, the diverse source material accumulated and used by the author of the *Hypnerotomachia* in the creation of this oneiric heterotopia should not be seen as an encyclopaedic endeavour, but rather as the basis for a creative syncretism that produces a novel and coherent space.

The major themes on which the examination of the Hypnerotomachian spaces has focused are, on the one hand, love and desire relating to the processes of initiation and, on the other hand, death and commemoration. Consequently, Poliphilo's progression in the dream is interpreted both as an initiation and as a *katabasis*, two simultaneous processes that are signalled in spatial terms through the clearly designated and accentuated territorial passage of the dreamer from one region to the other, through symbolic imagery representing rebirth and the passage from childhood to adulthood (nourishment, first words, baptism, first (Eucharistic) meal, education, choice of path) and through a repetition, textually and visually, of the idea of transformation.

The analysis has also demonstrated the psychological ramifications of dream space. Poliphilo, like Livistros and Amant, experiences contradictory feelings of attraction and repulsion towards the emotionally and ritually charged spaces of his dream, namely, regions IA to IC and Polyandrion in region IE. In addition, from the beginning of the dream until Poliphilo's arrival at the realm of Queen Eleuterylida, the gradual narrowing of space mirrors his growing anxiety at a crucial stage of his initiation process.

A further point to be made concerns the goddess of love, who in the course of the dream acquires many forms (statues in labyrinth, sleeping nymph, Telosia, Cytherean Venus), which, according to their spatial context, are associated with several different qualities: in the dark labyrinth, the goddess acquires a chthonic quality; in the realm of Queen Eleuterylida, she is equated with Nature and her nourishing qualities; as Queen Telosia, she becomes equivalent to Poliphilo's dream quest; as the Cytherean Venus, she evokes the Virgin Mary.

This section has also re-addressed the issue of continuity from Book I to Book II, stressing the importance of the garden of Adonis in this respect. Book II is anticipated in the textual and visual material provided in Book I, while it also repeats several elements from Book I, such as the dark forest, the abode of the gods, the triumph of love, but in a different narrative context, which reflects Polia's experience of space.

## **2. Conclusions**

The spatial analysis offered in this chapter reveals that there are several structural parallels between the initiatory processes in the three literary works under examination. First, the dreamers follow a similar spatial progress from outside to inside, from open and wide to closed and narrow spaces, from uncontrolled to controlled nature as they advance from ignorance to knowledge, from non-lovers – or, in the case of Poliphilo, lovers lacking their loved one – to lovers – or lovers reunited. Second, thresholds, as well as fountains, function as defining and structuring elements of the dream space, of the narrative and of the initiation process. Third, all

dream narratives discussed here are reported dreams, that is, they are narrated retrospectively at a later stage; the implications of this device have been discussed in the introduction of this chapter and in the individual analyses for each text. Finally, the dreams and visions of women in the *Tale of Livistros and Rodamne* and in the *Hypnerotomachia Poliphili* (Rodamne and Polia respectively) and their relationship with the dream lords, the gods of love, differ significantly from those of their male counterparts, making us question whether we can really define these processes as initiations or, rather, as conquests or conversions. Additionally, the oneiric heterotopias discussed here present great similarities in their essential characteristics, while parallels can also be found in the wider literary context of medieval and renaissance dream narratives, whose extensive study, however, is beyond the scope of this thesis. Apart from thresholds and fountains, the most prominent spatial structures include various hydraulic devices, gardens as well as various buildings, such as palaces, castles and temples, where significant ritual actions are performed.

A recurring theme related to the spatial aesthetics of the dreams is the juxtaposition of art and nature, especially in garden settings, stressing man's struggle to tame and control nature and, in extent, himself or even the erotic Other.<sup>418</sup> The contrast between wild and structured, natural and artificial landscapes and the progressive movement from one to the other, that is, from chaos to order, becomes a metaphor for the mastering of one's own feelings and attitudes towards love. The dreamers must learn to submit to the all-powerful natural feeling of love, but, at the same time, they must also learn to control their sexual impulses, thus reaching an ideal balance. The reading of dream spaces as metaphors not only for the psyche, but also for the body, opens up interpretive possibilities for the use of space in these dreams.

Given that the concept of the 'passage', whether territorial or metaphorical, is the key element in a rite of passage, such as the initiation process, the various types of thresholds that the

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<sup>418</sup> On gardens as a kind of 'third nature' (*terza natura*) combining nature with artifice, see indicatively: L. Puppi, 'Nature and Artifice in the Sixteenth-Century Italian Garden', in M. Mosser and G. Teyssot (eds), *The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day* (Cambridge, MA, 1991), pp. 47–58; J. D. Hunt, 'The idea of the garden and the three natures', in J. Wilke (ed), *Zum Naturbegriff der Gegenwart*, 2 vols, (Stuttgart-Bad Cannstatt, 1994), pp. 305-325; A. S. Weiss, *Unnatural Horizons: Paradox and Contradiction in Landscape architecture* (New York, 1998), especially pp. 9-42. On the interrelationship between art and nature in Byzantine gardens, see indicatively: I. Nilsson, 'Nature controlled by artistry: The poetics of the literary garden in Byzantium', in Bodin and Hedlund, *Byzantine Gardens*, pp. 14-29.

dreamers encounter and have to pass through hold the greatest significance in their dream journeys. Thresholds signal the transitions from one stage of the dreamers' initiatory quest to the next and the passage from one dream space to the other, facilitating their gradual progression toward the ultimate sacred spaces of the gods of love and the highly desired space of erotic union. Often, the passing of a threshold is accompanied by a series of ritual gestures, which are accentuated as the dreamers approach the apex of their initiations. At the same time, most of these liminal points carry multiple meanings and may perform multiple functions, e.g. they may be decorative, they may be enigmatic provoking the dreamers to interpret them, or, they may serve as a challenge to them. Moreover, if we view the dream space as a psychological landscape, the objects and buildings within the dream – including portals and gates – reflect the dreamer's psychological condition. Thus, the encounter with these thresholds – particularly in the beginning of the dreams – often causes tension and generates a contradictory attitude towards them of pleasure and terror, eagerness and hesitation. The application of the term 'pleasure' in this context is threefold: it may appear as amusement, admiration, or erotic excitement; in all cases it is connected with the forces of attraction. On the other hand, terror is connected with the forces of repulsion: fear, shock or imminent threats cause the dreamer to withdraw from the source of the terrorizing element, to attempt escape, or even to face the danger with hesitation or dread.

These contradictory feelings, however, are not limited to encounters with thresholds, but they seem to be a recurrent theme in the interaction of the dreamers with the dream spaces at key points of their initiations. Whether articulated in an interchange between hospitable and inhospitable landscapes, an antithesis between light and dark or between the marvelous and the monstrous, I would argue that the core of the 'paradoxical relationship' between dreamers and dreamscapes lies in the antithetical pair of simultaneous attraction and repulsion relating to the dreamers' experience of the bittersweet feeling of love. Moreover, I would suggest that the dreamers' contradictory feelings in their encounters with the dream spaces relate to the nature of the dream as a liminal realm. The basic ideas that permeate the liminal process, the liminal realm and the liminal persona – the neophytes – are ambiguity and paradox. As we have seen in Chapter 1, a dream can also be seen as a liminal realm and thus, it can better accommodate paradoxes: the coexistence of extreme opposites.

By comparing the three works, we can discern some common elements and patterns relating to a lover's psychological paradox, which takes 'physical' shape in the oneiric heterotopias,<sup>419</sup> where a sense of bewilderment and threat in the face of the unfamiliar, the unknown or even the monstrous, intertwines with a sense of pleasure and awe deriving from exploring and describing marvelous landscapes. In the cases of *Livistros* and *Poliphilus*, there is a direct correlation of their waking experiences prior to the dream and their dream experience: an event which occurs to them while they are awake causes them a *psychomachia*, which then materialises as a *physiomachia* either through 'enemy' attacks or through a contradictory experience of space (pleasure and terror). In the *Roman de la Rose*, on the other hand, no similar process is to be found. The Lover, while dreaming, experiences a psychological and a physical conflict almost simultaneously when he looks into the perilous mirror of the fountain of Narcissus. The paradoxical relationship with the dream space is particularly strong in the initial stages of the characters' initiation. At this point, they are unable to fully comprehend and reluctant to submit to the new and unknown force of erotic desire, though at the same time they are fascinated by the prospect. Thus, when the mystery of love, the *sacrum* of the liminal situation, is communicated to them, it is perceived as hostile or monstrous.<sup>420</sup>

To be able to progress in their initiations, the dreamers need to receive some form of instruction: verbal, visual or both. However, for the instruction to be meaningful, it is imperative for them to submit to the all-powerful force of love. Thus, the interchange between feelings of pleasure and terror and the simultaneous reactions of attraction and repulsion gradually reach a climax just before the dreamers submit to the power of love, demonstrating their difficulty to embrace their new status as initiates in love. This gradual development of the paradox coincides with a narrowing of space in the cases of *Livistros and Rodamne* and *Hypnerotomachia Poliphili* and a narrowing down of the spatial perspective in the case of the *Roman de la Rose*.<sup>421</sup>

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<sup>419</sup> Using psychoanalytical terms, we could say that the latent content of their subconscious, which, in this case, refers to their waking experiences, is recombined in fantastical forms to create the manifest content of the dream.

<sup>420</sup> Victor Turner asserts that disproportional or grotesque representations stimulate initiates in a vivid and rapid manner to reflect about 'their society, their cosmos, and the powers that generate and sustain them.' Turner, 'Betwixt', p. 105.

<sup>421</sup> Also in the *Rose*, penetration by Amour's arrows results in closure (imprisonment), see: Lewis, 'Images of Opening', pp. 215-243, specifically p. 227.



Overall, dreams in these three texts are predominantly the realms of erotic desire. Desire lurks in the depths of the hero's psyche striving to overpower his mind. Dreams intrude his mind to facilitate this process by disciplining and educating him. He retaliates. The conflicting forces of attraction and repulsion towards the dreamscape result from his effort to resist the irresistible, to prevent the inevitable. The dreamer, powerless, succumbs to the ultimate mystery of bittersweet love.

I would like to conclude this exploration of the oneiric heterotopias of the three literary works with a consideration of the main aspects of dream space. The spatial analysis of the dreams narratives under examination has demonstrated that dream space, because of its distinctive qualities – liminal, subjective, syncretistic and imaginative – serves several different functions, which could be grouped in the following three interrelated categories:

- a. Metaphorical / Allegorical space: Dream space becomes a vehicle for the expression of non-spatial concepts. The ekphrastic descriptions of spatial features eroticize the dream space which, in effect, is able to represent the abstract concept of erotic desire. Moreover, employing the BODY IS A BUILDING metaphor, certain spatial elements are equated either with the lover, the beloved, or both.<sup>422</sup> For example, gardens and castles can serve as images of the beloved (e.g. Rodamne and her garden, the rose – and Bel Accueil – and the castle of Jalousie, Polia and the realm of Materamoris), while the male dreamers encounter spatial elements mirroring themselves (e.g. Livistros and the fountain man, Amant, the mirror-fountain and the rose, Poliphilo and the male Colossus). In addition, the interaction with space and, particularly, with architectural elements in the form of ritual gestures may function as a sexual allegory as, for example, in the cases of the penetration of the Castle of Jalousie in Jean's continuation of the *Rose* and of the tearing of the YMHN curtain in the *Hypnerotomachia*.<sup>423</sup> Finally, the development and transformations of the dream space serve as metaphors for the initiatory journey and for the development of the narrative.

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<sup>422</sup> See Cowling, *Building the Text*.

<sup>423</sup> The entering of Silvercastle by Livistros and the possible sexual connotation of the fountain in Rodamne's garden are not offered here as examples, since they occur in the actual spaces of the romance.

- b. Psychological space: Complementary to the metaphorical value of dream space is its psychological aspect, which could be summarized in the following formulation: THE DREAMER'S MIND IS THE DREAM SPACE.<sup>424</sup> The dreamscapes function as metaphors for the dreamers' psychological state and development or, in other words, the dreamers' psychological conditions are projected onto the dreamscapes. Therefore, the dream space materializes all the emotional tensions and psychological conflicts inherent in the dreamers.
- c. Ritual space: Dream spaces provide the main frame for the initiatory journeys of the dreamers, which take the form of a spatial progress towards the gods of love and towards the object of desire that is achieved through a series of threshold crossings, ritual gestures and instructive sessions. The instructive qualities of dream space are combined with the assertion of the unequivocal power of the god(s) of love through manifestations of the divine in triumphal arches, triumphal processions and imperial and/or divine ceremonies – this aspect is particularly evident in *Livistros and Rodamne* and in the *Hypnerotomachia*.

Having considered the use and functions of space in the three literary works under examination, thus, providing the setting for the dreams of initiation, in the next chapter I will focus on the rituals associated with the initiation processes, as well as on the *dramatis personae* of these dreams examining their interrelationships, their actions and their individual functions and symbolisms.

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<sup>424</sup> This formulation follows the schema for poetic metaphors by Lakoff and Turner, *More than Cool Reason*, pp. 49-56, 60-65.

### Chapter 3: The Stage of Desire

Carl G. Jung, in his study on dreams, proposed that ‘the whole dream-work is essentially subjective, and a dream is a theatre in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, the critic’.<sup>425</sup> Could Jung’s idea of the *dream as a theatre* be applied to literary dreams? Such a conception could indeed be useful as it highlights the performative aspect of dream narratives and, especially, of the rituals that they contain. However, we need to keep in mind that, in the case of fictional dream narratives, dreams are consciously and carefully designed by authors who, in this respect, function both as the scriptwriters and the directors of their *oneiric plays* constructing, in the process, the ‘subjectivity’ of the fictional dreamers as well as of any other fictional character.<sup>426</sup> In consequence, the dreamers’ psychology becomes accessible to us through an examination of the texts. As to the multiple roles that Jung assigns to dreamers in his above-quoted argument, these may be expressed in a text by the use of first-person narrators who comment on their psychological condition and on their dream experiences, by the use of *ekphraseis* containing metaphors that link the dreamers to the dreamscapes and by the creation of allegorical characters whose subjectivity, at times, merges with or expresses aspects of the dreamers themselves.

Additionally, Jung perceived in the dream a structure similar to a drama: a) the *exposition*, where the setting is set – place, protagonists, initial situation; b) the *development* of the plot, where a degree of tension is developed as to what will follow; c) the *culmination* or *peripeteia*, where something decisive happens; and d) the *lysis*, where there is a final situation, a solution or result to the dream-work.<sup>427</sup> However, it seems inappropriate to reduce fictional dream

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<sup>425</sup> Jung, *Dreams*, 52.

<sup>426</sup> Cf. J. A. Burrow’s comment, when discussing medieval gestures (J.A. Burrow, *Gestures and Looks in Medieval Narrative* (Cambridge, 2004), p.3): ‘Unlike real people, persons in texts have no inaccessible insides, nor can they harbour intentions beyond what their author states or implies’.

<sup>427</sup> Jung, *Dreams*, 80-81.

narratives to the quadripartite dramatic structure of dreams that Jung proposes, on the one hand, because dream narratives can have a complex internal, spatial and narrative, structure containing multiple spaces and various storylines, and, on the other hand, because they usually form part of wider narratives and, in effect, they also need to be considered within the general plot structure of those narratives. Therefore, from a structural point of view, the dream narratives examined in this thesis are not considered in terms of Jung's dramatic structure but rather in terms of textual narrative structure and always in conjunction with van Gennep's tripartite structure of the rites of passage as analyzed in the introduction to Chapter 1. Nevertheless, Jung's four structural elements (exposition – development – culmination – lysis) could be helpful when considering the individual dream spaces of each dream narrative and the corresponding events that take place in each space. In every case, the dreamer presents the space in which he or she is found, the people he or she encounters and the situation he or she is in (exposition), the plot develops through a series of actions of and interactions between the inhabitants of that space (development) which gradually reach a climax, a defining moment (culmination) before producing a result (lysis), e.g. the dreamer's movement to a new dream space or the ending of the dream. This schema could also be applied to the performance of rituals taking place within each dream space.

In juxtaposing the dream narratives under examination with theatre – in its Jungian sense – the following correspondences may be considered. Firstly, each oneiric heterotopia discussed in Chapter 2 corresponds to a stage, a *stage of desire*, where the dreamers become initiated lovers and start pursuing their objects of desire. Secondly, the sequence of dream spaces and the thresholds that divide them point to the sequence of the episodes or acts of the oneiric play. Thirdly, the inhabitants of the dream along with the dreamer correspond to the *dramatis personae*, the characters of the oneiric play, while the dialogues and gestures that they perform correspond to the script. Finally, the inscriptions guiding the dreamers forward are analogous to stage directions.

The primary aim of this chapter is to examine the various rituals associated with the initiation processes that the protagonists of the three texts undergo and which are performed either within or in direct relation to the dream narratives. However, to be able to analyse these ritual performances as a whole, it is important to examine their constituent elements, their *mise-en-*

*scene*, separately. Given that the structure and spatial features of each dream narrative have already been discussed at length in the previous two chapters, thus setting the scene for these rituals, what remains to be examined are the characters participating in them. Thus, the first part of this chapter will focus on the protagonist couples and on the intermediary characters, whose actions or mere presence has an immediate effect on the protagonists and their progress. I will examine their representation, function, and, wherever applicable, their symbolism as well as the set of relations between the different characters. The second part of the chapter will, then, address the issue of rituals, which will be considered in terms of their performative aspect, their form and structure, their function within the initiation process, and their historical context.

### 1. The Characters<sup>428</sup>

Before moving on to examine the main and secondary characters that operate within the dream narratives in the three texts, it is important to outline the main methodological tools employed for this analysis but, also, to discuss the limitations and issues that arise from their application. To begin with, this section is mainly concerned with each character's role in the initiation processes and in the couples' union. The term *role* is here invested with multiple meanings: it refers to a character's narrative role and function as well as to a character's role as a participant of a ritual, which further implies a third meaning, that of a role performed by an actor. Moreover, given that many of the secondary characters discussed in this section are allegorical, personifying abstract ideas, or mythological, they should also be considered in terms of their cultural context and the literary traditions to which they belong as well as in regards to their specific meaning in the texts, with special emphasis on their relationship to the main characters – for example, as projections of the dreamer's thoughts or psychological condition. Therefore, in order to understand the multiple aspects of each character, I follow a threefold method of

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<sup>428</sup> For a complete list of the characters – main and secondary – along with translations and etymological explanations of their names, see Appendix IV.

interpretation, examining the characters on three different levels: (a) the narrative level, (b) the psychological/allegorical level and (c) the ritual or performative level.

On the narrative level, the analysis tries to answer two basic questions: one concerning the *narrative situation* related to each character,<sup>429</sup> namely, when and where a character appears and the actions that he or she takes or is subjected to, and the other concerning the character's *narrative function*, which, in its Proppian sense, 'is understood as an act of a character, defined from the point of view of its significance for the course of action'.<sup>430</sup> However, given the limitations of Vladimir Propp's model, especially its specificity and inflexibility regarding the sequence of functions in a story as well as its marginalization of character attributes as 'merely variable quantities',<sup>431</sup> the narrative terms *function* and *sequence* will be used in their Bremondian sense. Claude Bremond elaborated on and transformed Propp's model, expanding the definition of the function (*fonction*) to take into account not just the action – which Bremond called process (*processus*) – but also the relationship between a person-subject (*personnage-sujet*) and a process, so that a story's structure is not simply based on the sequence of actions but rather on the agency of roles (*agencement de rôles*).<sup>432</sup> Furthermore, Bremond proposed a structural system based on an elementary sequence of three interdependent stages of a process, each having two alternatives: eventuality (*virtualité*) > action (*passage à l'acte*) or its absence > result – success (*achèvement*) or failure (*inachèvement*). Each process is effected by and affecting various *roles*, which can be grouped in two principal categories: *agents*, those who act or who intend to act, and *patients*, those who are affected by an action. This elementary schema may then be expanded through a combination of different processes and roles, creating a series of *narrative possibilities*. Thus, Bremond created a more flexible model than Propp, which can be applied to a wider range of texts. I find that his approach is particularly useful in the present analysis for the understanding

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<sup>429</sup> For the term 'narrative situation', which 'consists of time, space and action', see Agapitos, *Narrative Structure*, p. 226. See also: G. Hoffman, *Raum, Situation, erzählte Wirklichkeit. Poetologische und historische Studien zum englischen und amerikanischen Roman* (Stuttgart, 1978), pp. 1-3.

<sup>430</sup> V. Propp, *Morphology of the Folktale* (1928), trans. L. Scott (Austin, 2009), p. 21.

<sup>431</sup> The limitations of Propp's model have been addressed by various theorists, for example: D. Jonnes, *The Matrix of Narrative: Family Systems and the Semiotics of Story* (Berlin, 1990), pp. 143-156, esp. 154; D. Herman, *Story Logic: Problems and Possibilities of Narrative* (Lincoln, Neb, 2002), pp. 93-95; C. Bremond, *Logique du récit* (Paris, 1973), pp. 11-47, 131-136.

<sup>432</sup> Bremond, *Logique*, p. 133.

of each character's narrative role and function and, more importantly, of the main characters' level of agency or passivity in their initiation processes.

Regarding the psychological level, there are several parameters to be considered. The first concerns how the main characters perceive and experience a situation, a ritual or the initiation process in its entirety and how their subjective perception and experience are articulated in the text and in the visual aids, whenever these are present. Since the previous chapter has already addressed the issue of dream space as a psychological space onto which the dreamers project their inner thoughts and emotions, this chapter will focus on how the main characters – the couple – perceive other characters with whom they interact, but also how they perceive each other. Moreover, it will explore the extent to which secondary characters in the dreams can be interpreted as projections of the dreamers' thoughts and emotions or as aspects of the dreaming self. Another parameter concerning those secondary characters that embody abstract ideas, morals or myths, is the overlapping between psychology and allegory: apart from being interpreted as a manifestation of the dreamer's mind, a character could, at the same time, carry an allegorical meaning. This issue becomes more complicated in the cases where such characters are not only the building blocks of an overarching allegory or personifications as the embodiment of an idea, but instead have independent personalities that develop in the course of the story – as is the case of Polia.

Finally, the ritual or performative level refers, on the one hand, to the general role of each character, main or secondary, as a participant of the initiation process and, on the other, to a character's particular involvement in the various ritual performances that take place within this process. While these ritual performances are the subject-matter of the second half of this chapter, the consideration of each character's participation in them and in the overarching initiation process, either as neophyte, initiator, intermediary or *sacrum/sacerrimum* provides us with a useful tool for categorizing these characters into types, for interpreting their inter-relationships and for examining the correspondences between the three texts as regards to the participants of the initiation process.

### 1.1. Initiation and Agency: the Lover, the Beloved and the God(s) of Love

As a rite of passage, initiation is associated with a certain crisis aiming to resolve it – in the present case, the crisis relates to the awakening of desire and the encounter with the erotic Other. Even though an initiation process eventually requires the conscious and willing participation of a neophyte in order to be completed, the neophyte may not necessarily be the original perpetrator of the process or of the crisis that leads to it. Figuring out the neophytes' level of responsibility in the development of a crisis and their level of agency in the instigation of an initiation process is important because it contributes to the consideration of gender-related issues concerning male and female initiations and to how these differ from text to text. Since this theme has somewhat been addressed in the previous chapters from the point of view of the relationship between male and female dreams and from the perspective of space, in this subsection I will explore the issue of agency mainly from a narratological perspective and, in particular, by applying Bremond's narrative logic.

Let us begin with some general observations. In two of the texts, the *Tale of Livistros and Rodamne* and the *Hypnerotomachia Poliphili*, both the male and the female protagonists undergo an initiation process and, in both cases, the female initiation processes take place after the male initiation processes have been completed, following a narrative pause: Livistros pauses his narration to Klitovon after the conclusion of his third dream and resumes it a day later, while in the *Hypnerotomachia*, the conclusion of Poliphilo's dream journey at the garden of Adonis coincides with the transition from Book I to Book II and the change of narrator from Poliphilo to Polia. Even in Book II of the *Hypnerotomachia*, which relates a story that supposedly antedates Poliphilo's dream (see discussion in Chapter 1, subsection 2.3.2), set in a pseudo-historical world, Polia's initiation, or rather conversion to love, begins only after the already-initiated Poliphilo starts pursuing her. The precedence of male over female initiations in terms of sequence, which has also been discussed in Chapter 1, is indicative of the causative relationship between each pair of processes, which will now be explored in terms of agency.

As for the *Roman de la Rose*, where the female counterpart is a natural object, a rose, there seems to be only a male initiation process, that of Amant. However, the close association of the Rose with another male character, Bel Accueil, whose goodwill and permission to approach the Rose are of crucial importance to Amant, complicates the relationship's dynamics. Therefore,



it is worthwhile to consider whether any degree of agency can be ascribed to the Rose through Bel Accueil's actions relating to his relationship with Amant. A further complication is the question of the existence of a female subjectivity outside Amant's dream. To be more specific, even if female desire – or at least the desire of an erotic Other – is somehow expressed within the dream narrative, without an external reference to a beloved this desire could be interpreted as self-referential with the rose being an aspect of the dreaming self. There is, however, a subtle reference to a desired Other in the prologue encapsulated in the pronoun 'cele', to whom the romance is dedicated and who is identified as the Rose (*RR* 40-44):

Or doint dieus qu'an gre le reçoive  
**Cele** pour cui je l'ai empris.  
C'est **cele** qui tant a de pris  
Et tant est digne d'estre amee  
**Qu'ele doit estre rose clamee.**

God grant that she for whom I have undertaken it may receive it with pleasure. She it is who is so precious and so worthy of being loved that she ought to be called Rose.

Even so, unlike Rodamne and Polia, the beloved woman as a subject – and not as an object, which is what the rose is – still remains elusive, while male desire seems to fuse with female desire and sexual orientation retains an indeterminacy, which generates a hermaphroditic discourse.<sup>433</sup>

Finally, a common element in all three texts is the prominence of the god of love (Eros, Amour, Cupid)<sup>434</sup> as the divine agent, who is perceived as the external cause of the dreams and

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<sup>433</sup> On the elusiveness of the beloved woman hidden behind the Rose, see also: D. Rollo, *Kiss My Relics: Hermaphroditic Fictions of the Middle Ages* (Chicago, 2011), pp. 145-167, who also expands on the issue of hermaphroditic poetics, defining Bel Accueil as a 'representational hermaphrodite' (p. 157); S. Huot, 'Bodily Peril: Sexuality and the Subversion of Order in Jean de Meun's *Roman de la Rose*,' *The Modern Language Review* 95 (2000), pp. 41-61, esp. 61; S. Kay, 'The Birth of Venus in the *Roman de la Rose*,' *Exemplaria* 9 (1997), pp. 7-37, esp. 27.

<sup>434</sup> The figures of Eros/Cupid and Aphrodite/Venus have been the focus of many studies, such as: B. S. Thornton, *Eros: The Myth of Ancient Greek Sexuality* (Boulder, CO, and Oxford, 1997); C. Calame, *The Poetics of Eros in Ancient Greece* (Princeton, N.J., 1999); Carson, *Eros the Bittersweet*; S. Bartsch and T. Bartscherer (eds.), *Erotikon: Essays on Eros, Ancient and Modern* (Chicago, 2005); B. Breitenberger, *Aphrodite and Eros: The Development of Erotic Mythology in Early Greek Poetry and Cult* (New York and London, 2007). On Eros in literature, see indicatively: F. Lassere, *La Figure d'Éros dans la poésie grecque* (Geneva, 1946); M. Cummings, *Metaphor and Emotion: Eros in the Greek Novel* (PhD, University of Edinburgh, 2009); M. P. F. Pinheiro, M. B. Skinner and F. I. Zeitlin (eds.), *Narrating Desire: Eros, Sex, and Gender in the Ancient Novel* (Berlin and Boston, 2012); D. Konstan, *Sexual Symmetry: Love in the Ancient Novel and Related Genres* (Princeton, NJ, 2014); Cupane, 'La Figura di Eros'; Magdalino, 'Eros the King'; I. Nilsson (ed.), *Plotting with Eros: Essays on the*

of the initiation process and who performs multiple roles: instructor, guide, mediator, obstructor (to non-lovers), informer, and, most importantly, initiator. Venus, the divine mother and goddess of love, also appears in two of the texts, the *Roman de la Rose* and the *Hypnerotomachia*. In the *Rose*, she is responsible for female desire and her presence is associated with the Rose and Bel Accueil. In the *Hypnerotomachia*, though she appears as herself only twice – once in each Book and always at a climactic moment – her influence is attested throughout the work through her numerous abstract manifestations, which will be discussed in more depth in subsection 1.2.3 of this chapter. Even though these divine entities are clearly involved in the initiation processes and in each couples' relationship, their agency is somewhat lessened, because of their dual capacity as independent characters and as representations of the protagonists' feelings of love and desire towards each other. This superimposition is evident, for example, in the letters exchanged between Livistros and Rodamne (see also subsection 2.3 in this chapter), where Eros the god is at times fused with the image of the beloved or with the lover's feelings.

In order to examine the agency of roles in regards to the initiation processes, I have attempted to code each narrative in Tables 1, 2, 3a, and 3b, following Bremond's model.<sup>435</sup> The first six columns of each table constitute the coded material, while the extra column (Notes) summarizes the textual content that corresponds to each process. Specifically, 'syntax' explains how processes are linked to each other, using the following terms: simultaneity (simul), succession (post), causality (effect), obstruction (obstr.), negative or positive means (obstacle or medium), actualisation (actu.), completion (compl.), result (term.), interruption (inter.) content of an information process (content). The other five columns define the type of each process (Process), e.g. amelioration, degradation, information and so on, their stage of development (Phase), namely, eventuality (ev.), action (act.) or result (eff. or ~~eff.~~ for a negative outcome), the volition of the agents (Volition), voluntary or involuntary actions, and the characters functioning as the agents (Agent) and patients (Patient) in each process.

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*Poetics of Love and the Erotics of Reading* (Copenhagen, 2009); C. Christoforatu, 'Figuring Eros in Byzantine Fiction: Iconographic Transformation and Political Evolution', *Medieval Encounters* 17 (2011); Agapitos, 'Rituals of Empire'; P. Gifford, *Love, Desire and Transcendence in French Literature: Deciphering Eros* (Aldershot, England, 2005); I. P. Couliano, *Éros et magie à la Renaissance, 1484* (Paris, 1984); J. Kingsley-Smith, *Cupid in Early Modern Literature and Culture* (Cambridge, 2010).

<sup>435</sup> Bremond, *Logique*, pp. 309-321.

In *Livistros and Rodamne* (Table 1), Livistros, by his indifference towards love (*L&R* 120-124, note especially the adjective ἐρωτοακατάκριτος: *uncondemned by Eros*), unknowingly provokes Eros, the all-powerful ruler of all things, who later condemns the young king as a rebel and summons him to his imperial court to be judged. From this point of view, Livistros is a patient about to be subjected to the actions of Emperor Eros, the divine agent. However, prior to his first dream, Livistros also becomes an involuntary agent to his own initiation by means of the following sequence of actions: a degradation (he destroys the relationship of two turtledoves by killing one of them) leading to a process of information (Livistros' inquiries and the Relative's instructive speech), which generates a crisis in Livistros' mind (197-198 καὶ ἀπλῶς καὶ μὴ βουλόμενος εἰς μέριμναν ἐσέβην | καὶ ἐσκόπηζεν ἡ καρδία μου μὴ πλέξω εἰς τὰς ὀδύνας / 'and even though I did not wish so, I began worrying, while my heart was preoccupied not to entangle itself in sorrow'), who, involuntarily, is no longer carefree or wholly ignorant towards love, but rather in an ideal state of mind to receive his first dream and to be initiated.

As I have argued elsewhere (see Chapter 1, subsection 2.1.1), the causes of the dream could be perceived as both internal (Livistros' psychological conflict) and external (Eros' intervention). A similar ambivalence characterizes the perception of the initiation process. Specifically, there seem to be two causative agents instigating the events of the dream: the obvious one is Eros, as an external voluntary agent of both the dream and the initiation, and the implied one is Livistros himself, whose curiosity and conflicted psychological state involuntarily put him in a position to undergo a psychological and emotional development toward maturity. The characterization of the initiation process in the first dream as Amelioration<sub>1</sub> / Pseudo-degradation aims to demonstrate the differentiation between Livistros' initial negative impression of the process and its eventual positive outcome. In other words, to the uninitiated Livistros, love appears as a painful state to be avoided, therefore, his initially enforced initiation is seen as a degradation, but only until he completes his 'education' in the court of Amorous Dominion. Consequently, he willingly submits to Eros and embraces the bittersweetness of love as a desirable state of being. Similarly, Eros, embodying the paradoxical nature of love, is perceived by Livistros as both a degrader and an ameliorator, as it is evident from the combined feelings of awe and terror that he experiences throughout the dream but, especially, when he encounters Eros, and which persist even after he wakes up.

Coding the initiation processes in the <i>Tale of Livistros &amp; Rodanne</i>						Notes
Syntax	Process	Phase	Volition	Agent	Patient	
	Demerit	act.		(Eros)	Livistros	Initial State: Livistros leads a carefree life, unscathed by Eros, who, as we later learn, considers Livistros a rebel.
simul	Degradation <sub>1</sub>	act.	Voluntary	Livistros	(Turtledoves)	Livistros goes on a hunt and kills a turtledove.
compl. degradation <sub>1</sub>	Degradation <sub>2</sub>	eff.	Involuntary	Livistros	(Turtledoves)	Because of this, the turtledove's mate commits suicide.
effect degradation <sub>2</sub>	Dissimulation	act.	Involuntary	(Turtledove?)	Livistros	Livistros is puzzled by the turtledove's curious behaviour and inquires his Relative about it.
obstr. Dissimulation	Advice	act.	Voluntary	Relative	Livistros	The Relative takes advantage of Livistros' interest to instruct him on matters of love.
content	Revelation	eff.	Voluntary	Relative	Livistros	
effect revelation	Amelioration <sub>1</sub> / Pseudo-degradation	ev.	Voluntary (Eros)/ Involuntary (Liv. Mind)	(Eros/Livistros' subconscious?)	Livistros	Livistros deeply troubled falls asleep and has a dream.
post	Amelioration <sub>2</sub>	act.	Voluntary	Livistros	Livistros	Livistros enjoys the meadow.
obstacle	Degradation	act.	Voluntary	Cupid Guards	Livistros	Livistros wandering interrupter by cupid guards who arrest him as rebel and lead him to the court of Amorous Dominion.
term.	Amelioration <sub>2</sub>	eff.	Voluntary	Livistros	Livistros	Cupid Guard instructs Livistros and encourages Livistros to acquire the merit of Desire and Love.
effect	Amelioration <sub>1</sub> / Pseudo-degradation	act.	Voluntary	Cupid Guards/ Livistros	Livistros	Livistros is led, guided, instructed in the court of Amorous Dominion.
medium <sub>1</sub>	Advice	ev.	Voluntary	Cupid Guard	Livistros	Cupid Guard advises Livistros to acquire the goodwill of Desire and Love.
medium <sub>2</sub>	Persuasion	act.	Voluntary	Livistros	Desire/Love	Livistros persuades Desire and Love to mediate in his favor to Eros.
effect persuasion	Merit	act.	Voluntary	Desire/Love	Livistros	Desire and Love intervene successfully in favor of Livistros to emperor Eros.
effect merit	Amelioration <sub>1</sub> / Pseudo-degradation	eff.	Voluntary	Eros	Livistros	Livistros is admitted to the Amorous Tribunal and received by emperor Eros. Livistros petitions for forgiveness and mercy from emperor Eros and states his willingness to submit to him. Eros accepts his plea and directs him to the Room of Amorous Oaths. Livistros along with Desire and Love go to the Room of Amorous Oaths, where Livistros swears allegiance.
post	Information	act.	Voluntary	The Seer	Livistros	The Seer gives Livistros a prophecy.
post	Information	act.	Voluntary	Livistros	Relative	Livistros wakes up and informs the Relative of his dream.
effect:	Revelation	act.	Voluntary	Relative	Livistros	The Relative provides information about Rodanne, verifying the dream.
post	Amelioration <sub>2</sub>	ev.	Voluntary (Eros)/ Involuntary (Liv. Mind)	(Eros/Livistros' subconscious?)	Livistros	Livistros has a second dream.
actu.	Amelioration <sub>2</sub>	act.	Voluntary	Eros	Livistros	Livistros sees Eros and a maiden in the garden and runs towards them. Eros presents Rodanne to Livistros.
term.	Amelioration <sub>2</sub>	inter.	Voluntary	Eros	Livistros	Livistros wakes up in his attempt to touch/kiss Rodanne's hand).
simul	Degradation	act.	Involuntary	Livistros	Livistros	Livistros in despair.
post	Information	act.	Voluntary	Livistros	Relative	Livistros informs Relative of his dream and of his intention to search for Rodanne.
effect	Advice	act.	Voluntary	Relative	Livistros	The Relative provides counsel.
effect	Amelioration <sub>3</sub>	ev.	Voluntary	Livistros	Livistros	Livistros organised his search party and embarks on a quest to find Rodanne.
actu.	Amelioration <sub>3</sub>	act.	Voluntary	Livistros	Livistros	Livistros and his companions reach Silvercastle. He later moves closer to the castle.
medium	Confirmation	act.	Voluntary	Eros	Livistros	Eros visits Livistros in a dream informing him he has reached his destination and promising him to shoot Rodanne.
simul	Amelioration <sub>4</sub> / Pseudo-degradation	ev.	Voluntary	Eros	Rodanne	Eros visits Rodanne in a dream and shoots her with his arrow.
actu.	Amelioration <sub>4</sub> / Pseudo-degradation	act.	Voluntary	Livistros	Rodanne	Livistros moves closer to the castle.
medium <sub>1</sub>	Advice	act.	Voluntary	Friend	Livistros	The Friend advises Livistros.
medium <sub>2</sub>	Benefit	ev.	Voluntary	Friend	Livistros	The Friend offers to get inside information on Rodanne and her entourage.
effect benefit	Information	ev.	Voluntary	Friend/Vetanos	Livistros/Rodanne	The Friend befriends Vetanos and the two facilitate the communication of the couple, promoting their relationship.
effect	Persuasion	act.	Voluntary	Livistros/Vetanos	Rodanne	Livistros send the first letter to Rodanne. Rodanne initially refuses to reply. Vetanos persuades Rodanne to give in. Letter-exchanges.
term.	Persuasion	eff.	Voluntary	Livistros	Rodanne	Livistros persuades Rodanne to send him a token of her love and to meet with him.
term.	Amelioration <sub>3</sub> / Amelioration <sub>4</sub>	eff.	Voluntary	Rodanne / Livistros	Livistros / Rodanne	The couple meets at the forest near the castle.

Table 1: Coding the initiation processes in the *Tale of Livistros and Rodanne*

Having been initiated as a lover, Livistros receives his second dream positively, perceiving the encounter with the erotic Other, a silent Rodamne, as an amelioration of his present state – a lover lacking a beloved. However, this is only a temporary amelioration, inciting him to go in search of the actual Rodamne, whose subsequent initiation results from Livistros' successful quest to find her. From this point onwards, Eros functions, unambiguously, as the sole, all-knowing, causative agent of the dreams and as a mediating agent in the couple's union, whereas Livistros, the Friend and Vetanos eventually become the agents behind Rodamne's initiation as it develops in the actual world of the romance.

While Livistros in his first dream is given a level of agency, constantly being presented with at least two alternatives, submitting to Eros or facing a miserable fate, Rodamne does not even have a voice before Eros' violent assault in her dream, of which she is a passive recipient. Rodamne is able to express her reaction to the dream only after its completion, by confiding in Vetanos (1425-1427):

‘Βέτανε, φθάσε, κράτησε τὸν δῆμιον τοξότην,  
τὸν σφάκτην τῆς καρδίας μου, τὸν διχοτομητὴν μου.’

‘Vetanos, come, restrain the killer Bowman  
who slaughters my heart and splits it in two!’

And, later, to her father (1437-1439):

... ‘Ἄνθρωπος ληστής κατ’ ἐδικοῦ μου ὀκάτις  
ἤλθεν τοξάριν νὰ κρατῆ καὶ ὀρμεῖν νὰ μὲ τοξεύσῃ,  
καὶ ἀπὸ τοῦ φόβου ἐξύπνησα μυριοφοβερισμένη’.

... ‘A cruel bandit attacked me,  
he came holding a bow and dashing forth to shoot me,  
so, I woke up in terror, greatly frightened’.

Her negative reaction to the divine visitation relates to her reluctance to experience the bittersweetness of love. In other words, she perceives her imposed initiation as a degradation – note especially the characterization of Eros as a ‘ληστής’, a bandit who robbed her of something precious, namely, her heart – when, in reality, it is an amelioration, as it results in her joyous union with Livistros. She repeats her negative views on love during the courting

process and in response to Vetanos' advice, when regretting her new lamentable state as a person in love (1616-1622):

‘Ὡσάν τὸν οὐκ ἐτόξευσεν τὸ τόξον τῆς Ἀγάπης,  
ὡσάν τὸν οὐκ ἐσίμωσεν ὁ κεραυνὸς τοῦ Πόθου·  
ἔζησε χρόνον ἔμνοστον καὶ ἀνώδυνας ἡμέρας.  
Καὶ οὐαὶ τὸν ἐκατόξευσε τὸ τόξον τῆς Ἀγάπης  
καὶ τὸν ἐκατεφλόγισεν ὁ κεραυνὸς τοῦ Πόθου·  
τοὺς χρόνους ὅσους ἔζησεν ἦσαν μὲ τὴν ὀδύνην.’

‘Oh he whom the bow of Love has not pierced,  
oh he whom the thunderbolt of Desire has not struck,  
he would live many a pleasant year and painless days.  
Yet woe on him whom the bow of Love pierced through and through,  
and whom the thunderbolt of Desire scorched to the marrow;  
the years of his remaining life would be in company of grief.’

As we have seen, the cause-and-effect relationship between Livistros' third dream and Rodamne's dream accentuates the fact that her initiation is provoked by male agency, that is, Livistros' desire causes Eros' divine intervention. However, Rodamne herself may also have provoked the divine wrath by her arrogant attitude towards love prior to her dream, a detail that is revealed later when Rodamne expresses the transformative power of her dream in her first letter to Livistros (1801-1808):

Ἐστρίγγιζα εἰς τὸν οὐρανὸν καὶ ἐλάλουν εἰς τὰ νέφη,  
εἰς γῆν κατεμαρτύρουν το καὶ εἰς ἀέραν ἔλεγά το,  
**ποτὲ εἰς τοῦ πόθου τὸν δεσμὸν τράχηλον οὐ συγκλίνω,**  
**καὶ τάχα ἐκατευόδωνα καὶ ὑπερκαμάρωνά το.**  
Καὶ τώρα βλέπω τὸ ἄκλιτον τὸ ἐκράτουν ἐσυγκλίθην  
**καὶ τὸ πολλά μου ἀγέρωχον ἐπαραπέτασά το,**  
ἐδούλωσα τὸ ἐλεύθερον τῆς γνώμης μου εἰς ἐσένα  
καὶ τὸ εἶχα κατευόδωμα ἰδοὺ ἐμετέστρεψά το.

I shouted to the sky and I spoke to the clouds,  
I declared it to the earth and told it to the air,  
never to bend my neck to the bond of desire,  
and I supposedly felt successful and took great pride in this.  
But now I see that my unbending attitude has been bent,  
and I have cast aside my great arrogance,  
I have enslaved the freedom of my opinion to you,  
and what I had as my success, see, I have turned it around.

The dream is only the first step to Rodamne's initiation, or rather, to Livistros' conquest. In order for her to yield to Livistros and embrace her new status as a lover she needs to amend her arrogant attitude (1420, 1688, 1720 κενόδοξον / 1720 ἐπηρμένον / 1738, 1788 ἀγέρωχον / 2178

ἀλαζονικόν) and change her negative judgment of Livistros (2139 ἀδιάκριτον) to a positive one (2206 εὐδιακρισία). Even though the initially painful feeling of love has been forced on her, she nevertheless retains an active role during the courting process that ensues and, to an extent, she controls that process by her resistance to Livistros and her defiance towards love. Livistros and Vetanos undertake the task to persuade her: the first by love letters and love tokens and the latter by counsels. The difficulty of conquering Rodamne's heart makes the reward all the more precious; her resistance is a test for Livistros' perseverance, making his quest worthwhile, but also demonstrates Rodamne's prudent character.<sup>436</sup> Moreover, it strengthens the mutual sentiments of the two lovers and the trust between them, so that they can prevail over Berderichos' advancements and ensure emperor Chrysos' approval for their marriage.

Moving on to the *Roman de la Rose* and, particularly, Guillaume's *Rose*, we should point to the dreamer's predisposition to experience love as opposed to the resistant neophytes of the other two texts (Livistros, Rodamne and Polia) or Poliphilo's miserable initial state. In the *Rose*, the age of the dreamer (twenty) and the time of the year (May) are introduced as the causes of his eventual initiation and amorous adventures in the dream (21-25):

Au vuintieme an de mon aage,  
Ou point qu'amors prent le peage  
Des joenes genz, couchier m'aloie  
Une nuit si com je soloie,  
Et me dormoie mout forment.

In my twentieth year, at the time when Love claims his tribute from young men, I lay down one night, as usual, and fell fast asleep.

Already in the prologue, the word *amors* (love/Love) refers simultaneously to the experience of falling in love and to a largely undefined personified version of that concept, who demands tributes from young lovers and who has commanded the narrator to recount his dream, in which the latter paid his own tribute when he was younger (31-33):

Or vueil cest songe rimoier  
Pour noz cuers fair anguissier,  
Qu'amors le me prie et commande.

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<sup>436</sup> A similar idea is also expressed by Poliphilo in the *Hypnerotomachia* who embraces his emotional suffering for Polia since 'what is won laboriously is more precious than what is easily conquered' (D5r *Et per questo cosa più pretiosa è (et cusì si tene) la quale erummosamente aquistassi, che la adepta acconciamente*).

Now I should like to recount that dream in verse, the better to delight your hearts, for Love begs and commands me to do so.

Coding the initiation processes in the <i>Roman de la Rose</i>						Notes
Syntax	Process	Phase	Volition	Agent	Patient	
	Amelioration <sub>1</sub>	act.	Voluntary	Amant	Amant	Amant goes to sleep and has a dream, where he decides to go to the countryside to enjoy the birdsong, in doing so he discovers a stream. Amant follows the stream until he finds the garden.
post	Amelioration <sub>2</sub>	ev.	Voluntary	Amant	Amant	Wishing to enter the garden, Amant seeks its entrance.
medium	Amelioration <sub>2</sub>	act.	Voluntary	Oiseuse	Amant	Oiseuse opens the little entrance and allows him inside the garden.
simil	Information	act.	Voluntary	Oiseuse	Amant	Oiseuse informs Amant about the garden
effect	Amelioration <sub>2</sub>	eff.	Voluntary	Oiseuse	Amant	After Oiseuse allows him in, Amant enjoys the birdsong and then walks towards Dedit's carol.
post	Amelioration <sub>3</sub>	act.	Voluntary	Cortoisie	Amant	Cortoisie invites Amant to dance with the carolers. Inclusion in courtly society.
effect	Amelioration <sub>3</sub>	eff.	Voluntary	Amant	Amant	
post	Pseudo-Amelioration/ Degradation	act.	Voluntary	Amant	Amant	Amant explores the rest of the garden until he discovers the fountain.
simil	Intimidation	act.	Voluntary	Amour	Amant	Amour stalks Amant.
post	Amelioration <sub>4</sub> / Pseudo-degradation	ev.	Voluntary/ Involuntary	Amant	Amant	Amant looks inside the fountain, sees the rose garden and the rose.
actu.	Amelioration <sub>4</sub> / Pseudo-degradation	act.	Voluntary	Amour	Amant	Amour shoots Amant and demands the latter's submission.
term.	Amelioration <sub>4</sub> / Pseudo-degradation	eff.	Voluntary	Amant	Amant	Amant submits to Amour.
effect	Amelioration <sub>5</sub>	ev.	Voluntary	Amant	Amant	Amant seeks a way to approach the rose through Bel Accueil.
obstacle	Interdiction	act.	Voluntary	Dangiers	Amant/Bel Accueil	Dangiers intervenes and prohibits him the entrance to the rose garden.
medium	Information	ev.	Voluntary	Raison/Ami	Amant	Amant seeks advice from Raison and Ami.
content	Advice	act.	Voluntary	Raison	Amant	Raison advises Amant.
content	Advice	act.	Voluntary	Ami	Amant	Ami advises Amant.
actu.	Amelioration <sub>5</sub>	act.	Voluntary	Amant	Amant	Amant attempts to approach the rose for the second time, appeasing Dangiers, and to persuade Bel Accueil to let him kiss the rose.
medium	Seduction	eff.	Voluntary	Venus	Bel Accueil	Venus intervenes in favor of Amant's goal.
term.	Amelioration <sub>5</sub>	eff.	Voluntary	Amant	Rose	Amant kisses the rose.
effect	Information	act.	Voluntary	Malebouche	Jalousie	Malebouche witnessing the kiss wakes up Jalousie.
effect	Degradation	ev.	Voluntary	Jalousie	Amant	Jalousie turns against Amant.
actu.	Degradation	act.	Voluntary	Jalousie et al.	Amant/Bel Accueil	Jalousie constructs a castle enclosing both the rose and Bel Accueil
term.	Degradation	eff.	Voluntary	Jalousie et al.	Amant/Bel Accueil	Amant is in despair.

Table 2: Coding the initiation processes in the *Roman de la Rose*

Therefore, the dream and the initiation that it contains are enacted as a result of the ideal chronological circumstances (young age, spring season), of the dreamer's positive stance toward pleasure and of the influence of Love, as a notion and as a personification, on the young dreamer. What is absent at this point, in comparison to the other two texts, is a crisis relating to erotic desire – an internal, emotional conflict to be resolved by the initiation process. It should be noted that the dreamer's desire to enter the garden and, then, to join the *carole* is also associated with a crisis, one of social exclusion from a courtly society, which is resolved by means of Oiseuse's and Cortoisie's acts of inclusion toward the dreamer – Oiseuse lets him in the garden through a small door and Cortoisie invites him in the circle of dancers. But the main



crisis is introduced halfway in Guillaume's *Rose*, when the dreamer discovers Narcissus' fountain, and it coincides with the beginning of the initiation process, which is instigated both by Amant's act of looking into the fountain and by Amour's act of shooting Amant with his arrows. Amant's mirror gaze entraps him, introducing the internal crisis of erotic desire, while Amour's simultaneous attack signals the beginning of Amant's initiation in love, which will teach him to harness and develop his desire.

Because of the paradoxical state of the dreamer at this climactic moment – pleasure and pain intermingle – the narrative process related to this event is coded as Amelioration<sub>4</sub> / Pseudo-degradation with Amant as the patient, but also as the involuntary agent by means of his curious gaze, and with Amour as the voluntary agent, stalking and then shooting the dreamer at the opportune moment (see Table 2). Similarly to Eros in *Livistros and Rodamne* and to Cupid in Book II of the *Hypnerotomachia*, Amour is perceived as both a degradator and an ameliorator, representing the bittersweet feeling of love and the longed-for agony in desiring an erotic Other. Moreover, Amour, in his instruction to Amant, expresses an idea also evident in the other two texts, namely, that the trials of love help a lover better appreciate the worth of his beloved (2597-2600):

S'en aime l'en mieus le chaté  
Quant l'en l'a plus chier acheté;  
Et plus en gré sont receü  
Li bien ou l'en a mal eü.

Thus the more we pay for something, the better we appreciate the purchase, and good things painfully acquired are the more gladly received.

Like *Livistros*, Amant eventually submits to Amour consciously and willingly, swearing an oath and promising never to change his allegiance. In return, Amour instructs and comforts the lover, so that, when he later disappears, Amant is hopeful that his desire will be fulfilled through the agency of the god of love (2772-2776):

Si n'avoie en nului fiance  
Fors ou dieus d'amors, de l'avoir,  
Ançois savoie bien de voir  
Que de l'avoir noianz estoit  
S'amors ne s'en entremoit.

I had no confidence that anyone except the God of Love could obtain it for me, and I knew for certain that I had no chance of obtaining it unless Love took a hand.

However, in Guillaume's *Rose*, Amour never re-appears and Amant is then left alone to find a way to approach the Rose. As was noted above, the Rose itself has no subjectivity in the dream, no human characteristics, but we may account for its 'feelings' and 'behaviour' towards the lover by taking a closer look at the allegorical characters associated with it. Amant's Rose and the rose-garden in which it grows has four guardians – Dangiers, Malebouche, Honte and Peur, all of whom answer to a fifth guardian, Jalousie – to ensure the roses' protection and inaccessibility to young lovers. The dreamer/narrator also informs us that, initially, Chastete was the mistress of the roses, but, because of her vulnerability to Venus, Raison send her daughter, Honte, to her aid. All these characters representing a negative behaviour toward love and towards intimacy could be associated with the resistance and defiance of the erotic Other against Amant's advances, but also with the unfavourable or even hostile stance of the erotic Other's familiars or social environment against any intimate relationship. Balancing these negative forces is the presence of Bel Accueil, the son of Cortoisie. Like Oiseuse and like his mother earlier in the dream, Bel Accueil initially functions as a gatekeeper, admitting the lover in the rose-garden, but also as a guardian, albeit a polite one, setting the rules of Amant's conduct in relation to the roses:

Cil m'abandona le passage  
 De la haie mout doucement  
 Et me dist amiablement:  
 'Biaus amis chiers, se il vos plet,  
 Pasez la haie sanz arrest,  
 Pour l'odour dou rosier sentir.  
 Je vous i puis bien garantir:  
 N'i avroiz mal ne vilenie  
 Por quoi vos gardez de folie.  
 Se de riens vos puis easier,  
 Je ne m'en quier faire prier  
 Car pres sui de vostre service,  
 Je le vous di tout sanz faintisse.'

He very politely relinquished the path through the hedge to me and said in a friendly tone: 'My dear and fair friend, please pass through the hedge without delay to smell the scent of roses. I can assure you that you will suffer no evil or discourtesy, provided that you do not behave foolishly. If I can help you in any way, you will not need to beg, for I am ready to serve you. I tell you this in all sincerity.'

As the friendship between Amant and Bel Accueil develops, however, it seems that by crossing that hedge Amant has initiated a courting process with Bel Accueil, aiming to gain permission

to access the Rose. So, while the object of desire is still the Rose, Amant's courting is directed towards Bel Accueil, a male character, trying to persuade him to let him pluck the Rose. The significance of Bel Accueil's male gender is indeed a difficult issue to tackle with,<sup>437</sup> especially given the fact that in Jean's continuation the character is feminized – a transformation that has also confused miniaturists of the work. Due to his sexual ambiguity, Bel Accueil appears both as a representative of the Rose and, eventually, as the female Other who is absent, while retaining the guise of a man. His gradual assimilation as the desired other is evident in his conduct towards the lover and in Amant's despair at losing him – note especially Franchise's comment to Dangiers (3293-3300):

Il trait trop dure penitence  
 Des lors en ça que l'acointence  
 Bel acueil li avez tolu.  
 Certes ne vos a rien valu,  
 Car c'est la riens qu'il plus covoite,  
 Dont il a mout grant dolor faite.  
 Il ere avant asez troblez  
 Mes or est ses anuiz doblez.  
 Or est il bien mort et maubailliz  
 Quant a bel acueil a failli.

He has endured too hard a penance since you robbed him of the friendship of Fair Welcome (this has certainly been for nothing), for that was the thing he most desired and the thing that caused him great suffering. He was distressed enough before, but now his torment is doubled. Now he is in desperate straits, as good as dead, for he lacks Fair Welcome.

Bel Accueil's resistance to Amant's advances – as he points out to Amant, giving away the Rose would bring him shame (2908 *Comment? Me volez vos honnir?*) – is similar to Rodamne's reactions to Livistros' requests in their letter exchanges. Following Dangiers intervention, Bel Accueil flees ceasing any communication with the lover, who seeks help and advice elsewhere. Through divine help, Amant is aided by Franchise and Pitiè in persuading Dangiers to let him back in the rose-garden so that he can rekindle his 'friendship' (3378 *grant amor*, 3379 *grant compaignie*) with Bel Accueil. The need to acquire Bel Accueil's permission ascribes a certain degree of agency in and control of the courting process on behalf of the erotic Other, who is, however, vulnerable to divine persuasion. Despite Bel Accueil's chaste refusal, this second part of the courting process reaches its climax when Amant is eventually granted

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<sup>437</sup> For an overview of the different views on this issue, see Rollo, *Kiss My Relics*, pp. 150-151 (fn. 15).

permission to kiss the rose through the divine intervention of Venus. Venus embodies female desire, since she arrives holding ‘a burning torch in her right hand whose flame has warmed many a lady’ (3422-3424 .i. *baston flamant / En sa main destre, dont la flame / A eschaufee mainte dame*).<sup>438</sup> Her target, however, is not the rose, but rather Bel Accueil, whom she seduces with her words and with the warmth of her torch. Therefore, it is his desire that is kindled, though the act of intimacy, the kiss, is directed towards the Rose. Interestingly, Malebouche, in accusing Amant’s transgressive action, does not refer to his inappropriate behaviour towards the Rose but rather to the inappropriate conduct between Amant and Bel Accueil (3519-3523):

Male bouche des lors en ça  
A encuser m’encommença  
Et dist qu’il i metroit son oeil,  
Qu’entre moi et bel acueil  
Avoit mauvais acointement.

From then on, Evil Tongue began to accuse me, saying that he would wager his eye that there was an improper liaison between me and Fair Welcome.

The subsequent separation of Amant from the Rose and Bel Accueil is a degradation not just for Amant but also for Bel Accueil, who is physically imprisoned in the castle of Jalousie. In Amant’s concluding monologue, because of his despair for the loss of the Rose but, mainly, of Bel Accueil, it becomes obvious that the latter is not only equated to the Rose but he is even given prominence in relation to the Rose, as he is imprisoned in the very centre of the castle, at its most inaccessible point.

Turning now to the *Hypnerotomachia Poliphili*, it is important to keep in mind that there are two separate stories, Poliphilo’s dream in Book I and Polia’s story in Book II, and, consequently, two sets of initiations resolving two different crises. In Book I, Poliphilo is not a non-lover, like Livistros or Amant, but a lover without a beloved; his emotional crisis has been caused by Polia’s death, and the dream is the means to re-discover and re-define himself as a lover and, in a way, to find closure. In this part of the story, Polia participates in Poliphilo’s initiatory journey initially as a guide and companion and eventually as a fellow neophyte upon two occasions at the temple of Venus Physioza and at the Cytherean Island. Book II, on the

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<sup>438</sup> Interestingly, this imagery brings to mind the first appearance of Polia in Book I of the *Hypnerotomachia* as a beautiful nymph holding a burning torch and coming towards Poliphilo.

contrary, is the (would-be) story of Poliphilo and Polia's first meeting, Polia's initiation in love and of the couple's union in an 'actual' world, where Polia is still alive.

The narrative logic of Book I is outlined in Table 3a, where it is evident that there are three narrative processes to which Poliphilo and, later, Polia are subjected to, whose aim is the amelioration of Poliphilo's initial state – a degradation caused by the death of his beloved. Through her death, Polia becomes an involuntary agent of Poliphilo's psychological crisis (Degradation) which Poliphilo's mind aims to resolve via an initiatory dream experience. The first ameliorating process (Amelioration<sub>1</sub>) consists of Poliphilo's symbolic rebirth, education and his discovery of Polia in the guise of a nymph. Being the first and most crucial stage of Poliphilo's initiation, Amelioration<sub>1</sub> is not a straightforward process; there are obstacles causing a temporary degradation (the dark forest), while the ameliorating process requires a series of mediums in order to be accomplished (seduction through music and the senses, intimidation by the wolf and the dragon, acquiring the goodwill of Queen Eleuterylida, and instruction). The other two ameliorating processes (Amelioration<sub>2</sub>, Amelioration<sub>3</sub>) concern the recognition of Polia and the union of the couple. When the dream ends abruptly, however, Poliphilo loses his beloved once again and, as the epitaph implies, this degradation is final.

As the spatial analysis of the *Hypnerotomachia* in Chapter 2 has shown, Poliphilo moves from space to space either involuntarily driven by non-anthropomorphic forces – music, wolf, dragon – or voluntarily but guided by a series of intermediary characters as well as by Polia, who, thus, become agents of Poliphilo's initiation. Even though he is mainly guided through his oneiric heterotopia, Poliphilo exerts a level of control over his choice of path – he chooses the middle portal of Materamoris – and, also, takes the initiative at the amphitheatre of Venus and tears the curtain YMHN asserting his agency in his sexual relationship with Polia. Moreover, a degree of agency could be ascribed to his inner thoughts that have a physical effect on the dream space – his irrational fears negatively affect the pleasantness of space, while his rational thoughts and prayers help him escape the dark forest and the dark labyrinth, though divine agency could also be implied in the cases of invocation to Jupiter and to other gods.

Coding the initiation processes in the <i>Hyperotomachia Poliphili</i> (Book I)						
Syntax	Process	Phase	Volition	Agent	Patient	Notes
—	Degradation	eff.	Involuntary	Polia	Poliphilo	Initial State: Poliphilo is insomniac, suffering from the loss of Polia.
post	Amelioration <sub>1</sub>	ev.	Voluntary	(Poliphilo)	Poliphilo	Poliphilo finally falls asleep and has a dream.
obstacle <sub>1</sub>	Degradation	ev.	Involuntary	Poliphilo	Poliphilo	Poliphilo wanders alone from the plain to the dark forest (asks Jupiter for help).
Degradation-aet- > medium <sub>1</sub> :	Seduction	act.	—	Music	Poliphilo	Alluring music drives Poliphilo to a new space where he falls asleep under a tree.
medium <sub>2</sub>	Intimidation	act.	—	Wolf/Poliphilo	Poliphilo	Poliphilo wakes up in a new space, flees from the wolf and then wanders in the ruined city.
medium <sub>3</sub>	Intimidation	eff.	Voluntary	Dragon	Poliphilo	A dragon chases Poliphilo and he enters the portal, leading him to a dark labyrinth.
effect	Amelioration <sub>1</sub>	act.	Voluntary	Poliphilo	Poliphilo	Escaping the labyrinth, Poliphilo enters the realm of Queen Eleuterylida, drinks from a fountain and meets the 5 senses.
medium <sub>4</sub> :	Information	act.	Voluntary	5 senses	Poliphilo	The five senses ask Poliphilo questions, give him info on this realm and take him to the bath.
medium <sub>5</sub> :	Seduction	act.	Voluntary	5 senses	Poliphilo	The five senses play a sexual trick on Poliphilo.
medium <sub>6</sub> :	Benefit	ev.	Voluntary	5 senses	Poliphilo	The five senses lead Poliphilo to Queen Eleuterylida's palace.
actu.	Benefit	act.	Voluntary	Eleuterylida	Poliphilo	Queen Eleuterylida welcomes Poliphilo and invites him to her feast. She gives him info for Queen Telosia and assigns two nymphs as his guides.
medium	Information	act.	Voluntary	Logistica / Thelemia	Poliphilo	Logistica and Thelemia guide Poliphilo through the palace garden, educating him, then to Telosia's realm.
effect	Benefit	eff.	Voluntary	Poliphilo / Thelemia	Poliphilo	Poliphilo chooses Materamoris portal, enters it and meets a nymph (Polia).
effect	Amelioration <sub>1</sub>	eff.	Voluntary	Polia	Poliphilo	Polia comes to greet him and becomes his guide.
post	Amelioration <sub>2</sub> :	ev.	Voluntary	Polia	Poliphilo	The two traverse the realm until the Temple of Venus Physioza.
actu.	Amelioration <sub>2</sub> :	act.	Voluntary	High Priestess	Polia-Poliphilo	The High Priestess of Venus performs a ritual relating to the couple.
term.	Amelioration <sub>2</sub> :	eff.	Voluntary	High Priestess	Polia-Poliphilo	Poliphilo recognizes Polia.
post	Amelioration <sub>3</sub> :	ev.	Voluntary	Polia	Poliphilo	The couple goes to the shore awaiting Cupid. Polia urges Poliphilo to explore Polyandron.
Amelioration inter.	Degradation	ev.	Voluntary	Poliphilo	Poliphilo	Poliphilo explores Polyandron. The cemetery eventually makes him uneasy and he runs back fearing for Polia's fate.
Degradation-aet- medium	Amelioration <sub>3</sub> :	act.	Voluntary	Cupid and his entourage	Polia-Poliphilo	Cupid arrives and takes the couple to the island of Cytherea. The couple follow the procession to the centre of the island. Several nymphs perform a series of ritual actions relating to the couple.
post	Amelioration <sub>3</sub> :	eff.	Voluntary	Venus	The couple	Epiphany of Venus
post	Information	ev.	Voluntary	Nymphs	Adonis	The couple and the nymphs go to the garden of Adonis, where he nymphs perform the commemoration ritual.
effect	Information	act.	Voluntary	Polia	Nymphs	Polia tells her story.
post	Degradation	act.	Involuntary	Polia	Poliphilo	As the couple embraces, Polia vanishes and Poliphilo wakes up.

Table 3a: Coding the initiation processes in the *Hyperotomachia Poliphili* (Book I)

Regarding Book II (Table 3b), Polia's story presents many parallels with *Livistros and Rodamne* not only in terms of structure (see Chapter 1, subsection 2.3.1), but also in terms of agency. Specifically, female initiations are governed by male (Livistros' quest, Poliphilo's pursuit and complaint) and divine agency (oneiric interventions), women are passive recipients of their dreams without voice or choice, while the language and imagery of their dreams prior to their acceptance of love point to a rather violent experience. At the same time, parallels can be drawn between Polia's and Livistros' initiations as they are both rebels towards the god(s) of love because of their indifference, for which 'crime' they are required to seek forgiveness and to convert. In other words, their initiations coincide with a change from a state of demerit

to a state of merit in regards to the gods of love; for Polia, this is simultaneously a reverse change from a state of merit to a state of demerit towards goddess Diana.

As with the previous initiations – with the exception of Poliphilo’s in Book I – Polia’s initiation is initially perceived as a degradation, though in her case this negative impression is especially prominent because of the punitive character of her first vision and of her nightmare. The latter even alludes to rape. Note especially the following two passages (B5r-v, B6r):

... finalmente (occluso et obsepto il thalamo) ivissemo insieme (i.e. Polia and her nurse) alla nocturna quiescentia. [...] Ecco cum grande et strepente impeto ad me parve [...] di essere dimoti gli pessuli, et rapiti gli obiici, et da perfossori fracte le sere, et violentemente patefacti gli occlusi hostioli, et obserati limini della camera mia.

... the bedroom was closed and locked, and the two of us were finally going to our nightly rest. [...] I seemed to hear a great noise as though bolts were being shot, locks forced, and burglars breaking the iron bars and violently throwing open the doors on the threshold of my bedroom.

Incontinente in me extente le malefice et nervicose bracce, sacrilege et prophane, cum le mane sanguinarie et spurche, et pollute et perlite, per gli mei biondi capelli dihonestando ringibondi decapillandome, incominciorono impiamente trahere, senza alcuna clementia, che unquantulo in essi non era proma.

The strong and vicious arms stretched out toward me in wicked sacrilege. They snarled as their nasty, bloodied hands, beslimed and polluted, disarrayed my blond hair and began to drag me mercilessly, for they had not a drop of pity in them.

In the first passage, the violation of the locked bedroom, the private space of Polia, can be associated with the imminent threat of her own physical violation, while, in the second passage, the ‘sacrilege’ committed by the two executioners points to sexual abuse.

As it was argued in Chapter 1 (2.3.1), both of these violent oneiric experiences as well as Polia’s third vision are caused by Cupid’s act of shooting her effigy in Poliphilo’s transcendental vision. Having freely offered himself to the tyranny of Cupid, Poliphilo had already fallen in love with Polia, after espying her on the balcony of her palace. However, her defiance and indifference cause him such great anguish that he invokes the gods of love to assist him in order to ‘bend and force her’ to his ‘inflamed desires’ by any means possible (D6r *O summi Dii, cusì essa potesse io aptamente redure et violentare agli mei infiammati disii*). Subsequently, upon his apparent death, he is privileged with a heavenly audience with the gods of love, who immediately take action against Polia for the sake of Poliphilo’s love.

Coding the initiation processes in the <i>Hyperotomachia Poliphili</i> (Book II)						
Syntax	Process	Phase	Volition	Agent	Patient	
—	Demerit <sub>1</sub>	act.	—	Cupid	Polia	Initial state: Polia is indifferent to love.
simul	Merit <sub>2</sub>	act.	Voluntary	Polia	Diana	Polia becomes a follower of Diana, because she survived the plague.
simul	Persuasion	ev.	Voluntary	Poliphilo	Polia	Poliphilo is determined to win Polia's love.
actu.	Persuasion	act.	Voluntary	Poliphilo	Polia	Poliphilo tries to persuade Polia to love him.
term.	Persuasion	eff.	Voluntary	Polia	Poliphilo	Polia refuses him. Poliphilo dies. Polia hides him and runs away.
effect	Amelioration / Pseudo-degradation	ev.	Voluntary	Poliphilo	Polia	Poliphilo requests the intervention of the gods of love.
			Voluntary	Venus	Cupid	Venus asks Cupid to look into the matter.
actu.	Amelioration / Pseudo-degradation	act.	Voluntary	Cupid	Poliphilo / Polia	Cupid presents Polia's effigy to Poliphilo and then shoots it in response.
effect			Voluntary	Cupid	Polia	A whirlwind (Cupid-sent) snatches Polia away to a forest where she witnesses the execution of two maidens by Cupid.
			Voluntary	Nurse	Polia	Polia runs home. The Nurse consoles her and sleeps by her side.
			Voluntary	Executioners	Polia	Two executioners attack Polia in a nightmare.
effect	Protection	act.	Voluntary	Nurse	Polia	The Nurse 'rescues' her by waking her up.
medium	Advice	act.	Voluntary	Nurse	Polia	The Nurse advises and instructs Polia and directs her to the High Priestess of Venus.
term.	Amelioration	eff.	Involuntary	Polia	Polia	Polia falls in love upon reflection of the Nurse's advice.
effect	Amelioration <sub>2</sub>	ev.	Voluntary	Polia	Polia-Poliphilo	Polia returns to the temple of Diana and through her caresses resuscitates Poliphilo.
simul	Demerit <sub>2</sub>	act.	Voluntary	High Priestess of Diana	Polia-Poliphilo	The couple is chased away by the High Priestess of Diana and her followers.
post	Amelioration <sub>2</sub>	act.	—	Gods of love	Polia	Polia has a vision in her room.
medium	Demerit <sub>1</sub>	eff.	Voluntary	Polia	High Priestess of Venus (Gods of love)	The couple goes to the temple of Venus, where Polia asks forgiveness from the High Priestess.
medium	Information	act.	Voluntary	Poliphilo	High Priestess of Venus	Poliphilo informs the High Priestess of his version of the story.
term.	Merit <sub>1</sub>	eff.	Voluntary	High Priestess of Venus	Polia-Poliphilo	The High Priestess gives her blessing for the couple's union.
term.	Amelioration <sub>2</sub>	eff.	Voluntary	Polia-Poliphilo	Polia-Poliphilo	The couple kisses.

Table 3b: Coding the initiation processes in the *Hyperotomachia Poliphili* (Book II)

Terrified by the imminent threat of the divine wrath and heeding her nurse's instruction and advice, Polia begins to reconsider her adversity towards love and to perceive her initiation as an amelioration. Even though it is essentially her decision, the description of the 'enamoration' process taking place in Polia's mind mostly presents her as a passive recipient of Amor, i.e. the feeling of love, with Cupid as the causative agent (C3v):

Diqué quelle io territa desiderando al potere mio vitando de fugire, et libera da questo scrupulo evadere, mi vene in mente (ignara da quale cura coeleste ducta) l'amante Poliphilo [...]. Amore dunque artificioso in questo primo moto trovando alquanto aditiculo di ingresso, in seme cum accensi suspiruli, paulatinamente incominciò a penetrare lo interdicto loco. Et cum le sue prime dulcicule facole, nel duro et torpente core quietamente nidulantise, se collocoe. Et già sentendo una piacevola flammula discorrere et dilatarse per le cordiale parte, et fina all'intima basi dil mio inesperto core, et di nutrirsi dal consenso principiantise, uno incentivo et suave desiderio, d'intrare vigorosa, et intrepida sotto alle legge amorose del Solatioso Cupidine. Et più di non volere ad gli amorosi dardi praestarme obstaculo, né extraria.



While in my terror I was wishing with all my power to escape and free myself from this anxiety, there came into my mind, led by I know not what heavenly guidance, the loving Poliphilo. [...] Cunning Amor found in this first motion a little chink by which to enter, and, together with some warm sighs, gradually began to penetrate this forbidden place and to settle down quietly with his first gentle tapers in my hard and indifferent heart. I could already feel a pleasant heat circulating and expanding around my inexperienced heart and even in its innermost regions, which nourished itself on the stirrings of a sweet and thrilling desire, and on my decision to enter firmly and bravely into the amorous laws of Cupid the Comforter and to offer no check or resistance to his amorous darts.

Nevertheless, the enamoration process described in the above passage could also be read as an internal thought process resulting from a series of stimuli – Polia’s dream experience and the Nurse’s advice and instruction; therefore, Polia could also be seen as an involuntary agent in this last stage of her initiation/conversion.

The second amelioration process has to do with the couple’s union at the temple of Venus, Polia’s repentance and the formal restoration of divine favour through the public approval of the gods’ representative, the High Priestess. In characterizing this event as ‘formal’, I wish to differentiate it from Polia’s third vision, which constitutes a private, therefore ‘informal’, event signalling the change from the divine favour of Diana to that of Venus and Cupid.

To conclude, the application of Bremond’s narrative logic on the three texts has reaffirmed some of the arguments made in the two previous chapters but from a different standpoint. Firstly, because of the paradoxical nature of love, the initiatory experience is initially perceived as a degradation, but, upon further instruction (information processes) and reflection, proves to be an amelioration. The only exception is Poliphilo’s initiatory experience in Book I. Secondly, female initiations and female desire are depended on male and divine agency and they are closely connected to the courting processes, which involve acts of persuasion from the lover and his allies and the initial resistance of the female protagonists or at least of their representatives – as in the case of Bel Accueil.

## 1.2. The Role of Intermediaries

While the previous subsection focused on the main characters of the three texts – the neophytes – examining their level of agency in the initiation processes, this subsection is concerned with the secondary characters. Particular emphasis is given to those characters who, on the ritual level, function as the intermediaries in the initiation processes. According to van Gennep, intermediaries act as facilitators: ‘they are intended not only to neutralize an impurity or to attract sorcery to themselves but to serve as actual bridges, chains, or links – in short, to facilitate the changing of condition without violent social disruptions or an abrupt cessation of individual and collective life’.<sup>439</sup> Thus, in the case of an initiation process, the role of the intermediary would be taken up by those characters, who would facilitate the neophyte’s gradual advancement through the stages of his or her initiation. Based on the ways in which they intervene in the couple’s initiations and/or relationship, I have divided these characters in the following categories: instructors, guides, gatekeepers, informers, and mediators.

Another distinction to be made, regarding secondary characters, concerns their positive or negative impact on the initiation process and on the relationship of the couple. While the aforementioned categories of intermediaries relate to characters whose actions have an immediate or eventual positive impact, there are other characters whose actions may forestall or prevent the initiation or courting processes. These characters are examined under the category of obstructors.

A further category that is associated with the ritual level of interpretation is of those characters who have or acquire the status of *sacra* or *sacerrima*. As mentioned in the Introduction, *sacra*, a term used by Jane Harrison in relation to Greek mystery rites, but later incorporated into rite of passage theory by both Arnold van Gennep and Victor Turner, refer to symbolic objects, actions and instructions held sacred within the liminal situation, while *sacerrima* are mostly communicated to the initiates in the ultimate stages of their initiations. Turner’s definition of *sacra* and *sacerrima* does not restrict them to inanimate objects, so that it is possible to assign such functions to some of the characters, and especially the divine entities, appearing in the dream narratives.

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<sup>439</sup> Van Gennep, *Rites de Passage*, p. 48.

It is important to note that the division of the secondary characters into these categories should not be considered rigid and onedimensional, as there are exceptions and divergences. Some characters belong to more than one category (e.g. the god of love), while others cannot be easily categorized either because of their unorthodox *modus operandi* (e.g. the two executioners in Polia's Dream), or because of their static presence in the sense that they do not speak or actively participate in the initiation or courting processes (e.g. Truth and Justice in Livistros' dream, Dedit's carollers and the multitudes of nymphs and satyrs appearing in Poliphilo's dream). Literary texts need not conform to externally imposed patterns and categorizations, but rather, theoretical approaches must adhere to the narrative content. Consequently, the categorizations proposed here are merely intended as a helpful tool for understanding, on a comparative basis, the components of the initiation process in terms of the secondary characters therein.

#### 1.2.1. The Promoters of Love: Instructors, Guides, Gatekeepers, Informers, Mediators

The narrative and spatial analysis of the dream narratives in the previous two chapters has demonstrated that a basic requirement for the completion of the main characters' initiations is their education in matters of love and in the (mythical) history of love and of its divine representatives. Another essential component of the initiatory journeys is the presence of guides and of gatekeepers controlling the neophytes' processional movement and passage from one space to another, from one ritual stage to another. As these elements – instruction, guidance (through space), and territorial passage – overlap, the characters performing the roles of instructors, guides and gatekeepers will be studied together in this subsection. Alongside them, two further categories of characters will be considered, namely, informers and mediators, who, through their actions, also promote either the initiation processes or the couples' relationships or both.

To begin with, it is important to clarify what these character categories refer to. By 'instructors', I refer to those characters who, as advocates of love, offer instruction to the neophytes in the form of speeches, ritual performances or even in the form of threats. By 'guides', I refer to those who lead or direct the neophytes during their processional movement

in their initiatory dream journeys. Some characters perform both of these roles, being simultaneously instructors and guides. By ‘gatekeepers’, I refer to the characters guarding or even representing the thresholds – literal or metaphorical – that the neophytes must cross in order to advance in their initiations. Already from these definitions, it becomes evident that two of these categories are closely related to spatial notions – movement through space and threshold crossing – and, in effect, the examination of these characters here is interdependent to the spatial analysis of the texts in Chapter 2. Finally, the category of ‘informers’ refers to those characters who provide important information relevant to the initiations or the couples’ relationships but whose information does not constitute a form of instruction or guidance, while the category of ‘mediators’ refers to the characters who intervene somehow on behalf or in favour of the main characters in order to facilitate their initiations or amorous relationships.

In the cases of Livistros, Rodamne and Polia, whose initiations partly take place in an actual world or a seemingly actual world, the role of instructor outside the dreams is taken up by a familiar person in their close social or familial environment: the Relative, Vetanos and the Nurse respectively. These three secondary characters become counsellors and supporters of love, offering instructive speeches to the neophytes, which include practical advice for the advancement of the couples’ relationships.

Livistros’ Relative and Polia’s Nurse are anonymous and are defined solely by their relationship with the neophyte. Based on his knowledge in matters of love, we could infer that the Relative is older than Livistros. We could also infer by his association with the young Latin king who eventually appoints him as the substitute ruler of Livandros that the Relative has a high social and political status. However, this is the extent of information about this character that can be extracted from the romance. The same vagueness characterizes many secondary characters, including the Nurse and Vetanos, whose defining characteristic is their gender identity – an old woman and a eunuch – which is a deliberate choice to justify these characters’ proximity to the two female protagonists, devoid of any sexual tension.

The presence of a eunuch in Silvercastle along with a variety of other elements, e.g. the title of Emperor Chrysos (βασιλεύς) and Livistros’ acclamation as co-emperor, enhances the

Byzantine character of Rodamne's Latin kingdom.<sup>440</sup> In Byzantine society, eunuchs were important figures of the court, usually acting as liaisons between the imperial court and outsiders and being charged with high profile bureaucratic duties. Due to their particular condition, they were considered to be loyal and competent servants, while they were often perceived as guardians of women and children, serving as advisors, tutors and companions.<sup>441</sup> In *Livistros and Rodamne*, Vetanos' presentation adheres to this perception of eunuchs: 'the young eunuch was the maiden's confidant / in counsels, in secrets and in her private conversations' (1263-1264 καὶ ἐκεῖνον τὸ εὐνουχόπουλον ἦτον οἰκεῖον τῆς κόρης / εἰς λόγους, εἰς μυστήρια καὶ εἰς κρυφιοσυμβουλὰς της).

Apart from being an instructor to Rodamne, Vetanos assumes two further roles in his relationship with Livistros: similar to Livistros' Friend, he is a mediator facilitating the relationship of the couple and also an informer, providing helpful information to Livistros about Rodamne's reactions to the love letters. We could say that Vetanos is a liminal character, able to break away from the boundaries of the castle through his communication with the Friend and Livistros, functioning as a liaison in the relationship of the couple. Livistros' remark about Vetanos, which he addresses to his audience, that is, Klitovon and, in extent, us, relating to his meeting with the eunuch to arrange the secret meeting with Rodamne, demonstrates the inclination and competence of eunuchs in dealing with amorous affairs: 'for all the race of eunuchs loves flattery, especially if involved in an amorous affair' (2233-2234 γένος γὰρ πᾶν εὐνουχικὸν φιλεῖ τὴν κολακείαν / καὶ μᾶλλον ἂν εἰς ἔρωτος ὑπόθεσιν ἐμπλέξῃ).

A further point to be made regarding Vetanos' involvement in the relationship of the couple concerns the triangulation of desire through the eunuch's double servitude to Rodamne and Livistros. In his letter to Livistros, the eunuch offers his submission and servitude to the young

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<sup>440</sup> On 'foreign' and 'native' ideological markers in *Livistros and Rodamne*, especially in regards to the presence of the eunuch, see: P. A. Agapitos, 'The Poetics of Exoticism in French and Byzantine Romance: The 'Greek' Cligès and the 'Latin' Livistros' (article in preparation, originally delivered as a talk at Princeton University, November 2009), p. 19. The presence and function of eunuchs in byzantine literature has not been studied adequately, whereas there are several studies on eunuchs in Byzantine society see: S. Tougher, *The Eunuch in Byzantine History and Society* (New York, 2008); idem, 'Cherchez l'Homme! Byzantine Men: A Eunuch Perspective', in P. Stephenson (ed), *The Byzantine World* (New York, 2010), pp. 83-91; K. M. Ringrose, *The Perfect Servant: Eunuchs and the Social Construction of Gender in Byzantium* (Chicago, 2004).

<sup>441</sup> K. M. Ringrose, 'Eunuchs', in M. Schaus (ed.), *Women and Gender in Medieval Europe: An Encyclopedia* (New York, 2006), pp. 264-266.

king using vocabulary that resembles Livistros' words of submission to Eros (Livistros' submission to Eros: 516 νὰ ὁμόσω νὰ εἶμαι **δοῦλος** σου ὅλος τοῦ ὀρισμοῦ σου / 'I shall vow to be entirely the slave of your orders', 605 **δουλώνομαι** εἰς τὸν Ἐρωτα, λιζιώνομαι εἰς τὸν Πόθον / 'I enslave myself to Eros, I become a vassal to Desire'; Vetanos' submission to Livistros: 1676 **Δοῦλος** σου ἀνεγνώριστος, ξένος ἀλλ' ἐδικός σου / 'Your unrecognized slave, a stranger but yours', 1679 νὰ μάθης τέως ἐκ τὴν γραφὴν ὅτι **δουλώνομαι** σε / 'learn now from the writing that I enslave myself to you', 1683 καὶ διάκρινε τὴν **δούλωσιν** τὴν σὲ **κατεδουλώθην** / 'and do discern the enslavement in which my pity has enslaved itself to you'). Vetanos' approval of Livistros' advances is a significant step towards the latter's conquest of Rodamne's heart, while his submission to the young king not only ensures Livistros of the eunuch's trustworthiness and assistance, but I would argue that it also anticipates Rodamne's eventual submission to Livistros: 'You are my lord from now on, I enslave myself to you' (2180 Κύριν μου σὲ ἔχω ἀποτουνῶν, **δουλώνομαι** εἰς ἐσένα).

Regarding the Nurse (*la sagace nutrice*), she is the only family that Polia has got left after the plague, when everyone else deserted her due to her sickness. Because of her loyalty, Polia has a high opinion of her nurse and values her advice (A4v *si non dalla mia pietosa et optima Altrice*<sup>442</sup> / 'except by my nurse, the kindest and best of women'), considering her as a parent (B5r *la cara et reverita (in loco di parente) la Nutrice mia, nella quale deposita riposava, et collocato havea ogni mia fiducia et speranza* / 'my dear and revered nurse, who was as a parent to me and in whom I had placed and invested all my trust and hope'). The Nurse also proves to be insightful, knowledgeable in matters of love (B7r *la sagace et versuta Nutrice* / 'the sagacious and experienced Nurse') and, thus, able to counsel Polia.

Livistros and Polia also receive instruction within their dreams. Apart from the instructive qualities of the Court of Amorous Dominion as a space, Livistros is benefited by the instructive speech of one of the Cupid Guards, who functions both as an instructor and as a guide. The cupid admonishes Livistros to abandon his defiant ways and to submit to Eros, repeating some of the arguments and examples that the Relative used earlier and providing practical advice for his initiation and his conduct in the court. His instruction is more effective than that of the

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<sup>442</sup> *Altrice* is an archaic word meaning nurse, deriving from the Latin verb *alere* (= to nourish) from which the noun *altrix, -icis*. It is used interchangeably with the word *Nutrice*.

Relative due to the particular circumstances of the encounter: the cupid happens to be one of Livistros' captors threatening the dreamer's physical integrity should he decide not to obey them. Therefore, instruction (243 νουθετήματα) is mixed with threats (242 ἀπειλάς, φοβερισμούς).

A similar strategy of instruction through coercion is employed by Cupid in the case of Polia. Appearing as an executioner in her first vision, Cupid is perceived negatively, intimidating Polia with his actions towards two other rebellious women, while, in her ensuing nightmare, she is terrorized by two executioners, who threaten to harm her. Based on the description of their physical appearance, we could identify these executioners with Sileni, mythological creatures that, along with nymphs and satyrs, comprise the entourage of the gods of love and nature in Poliphilo's dream in Book I.<sup>443</sup> Given their association with the gods of love, then, they appear to visit Polia as Cupid's henchmen, carrying out his will. These terrifying dream experiences alert Polia to the overwhelming power of love, indirectly instructing her to change her rebellious behaviour.

The cases of Livistros' Cupid Guards and Polia's executioners – Cupid and the two Sileni – are indicative of the limitations of the categorization attempted in this section. Even though these characters are promoters of love, having an instructive function, their appearance and behaviour cause the neophytes to view them as adversaries. In other words, appearances can be deceiving. To reconcile this contradiction between what seems and what is, I would argue that these characters constitute a kind of inverted instructors / pseudo-obstructors, appearing as adversaries when in reality their interventions are beneficial to the neophytes.

In the case of Guillaume's Amant, there are three different characters that offer him advice and instruction: two of them are promoters of love (Amour and Ami), while the other, Raison, offers him an alternative path of life and, in doing so, she could be considered as an adversary to Amour and an obstructor to Amant's initiation. Amour's instructive speech takes place after the dreamer's submission to him and aims mainly at teaching Amant the art of courting. Amour provides him with a set of commandments, a penance, as well as with practical advice for the pursuit of the erotic Other. Moreover, he prepares Amant for the sorrow that he is to

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<sup>443</sup> For the Apuleian subtext of the executioner's appearance, see: Carver, *The Protean Ass*, pp. 229-230.

endure because of his newfound feelings by describing the various stages of being in love. Finally, he bestows on the dreamer four gifts – Hope (*Esperance*), Pleasant Looks (*Doux Regard*), Pleasant Conversation (*Doux Parler*), and Pleasant Thought (*Doux Penser*) – to console him in times of despair. It is unclear whether these gifts are meant to be perceived as concepts or as allegorical personifications physically present in the dream space, especially since *Doux Regard* does indeed appear as a personification earlier in the romance, participating in Deduit’s carol as a servant to Amour.

Regarding Ami, he is a rather generic character representing the ideal best friend. He appears only when Amant needs him, while the manner of his appearance in the dream space and his exact location in relation to the rose garden are vague (3105-3108):

Lors me porpens que je avoie  
Un compaignon que je savoie  
A mon vueil: amis ot a non  
Onques n’oi mieudres compaignon.

Then I reflected that I had a companion whom I knew to be most loyal; his name was Friend, and I never had a better one.

Ami’s intervention has a very specific purpose: to help Amant surpass the obstacle separating him from the Rose, namely, Dangiers, whom Ami claims to know very well (3132 *Je le quenois com .i. denier.* / ‘I know him through and through’). Thus, his instruction, or rather advice, focuses on how to handle Dangiers in order to appease him. Though Ami’s presence in Guillaume’s *Rose* is relatively brief, he becomes a major character in Jean’s continuation, with an instructive dialogue between him and Amant that spans more than two thousand lines (7233-10018). However, for reasons that are outlined in Chapter 1, the redevelopment of existing characters and the appearance of new characters in Jean’s continuation will not be examined in this thesis.

Given the emphasis on spatial exploration in Poliphilo’s initiatory journey, his instruction is intrinsically connected to the interpretation of the dream spaces he visits. Therefore, all of his instructors are also guides - the Five Senses, Logistica, Thelemia and Polia – while he also encounters other characters and creatures who through their words or actions determine his movement from one space to another, functioning as guides or informers. In particular, the guides are Cupid and his nymphal and marine entourage, who guide the couple during their sea



journey to the Cytherean Island, as well as Psyche and many Cytherean nymphs who guide the couple during their procession towards the amphitheatre of Venus. In addition, Queen Eleuterylida, as an informer, gives Poliphilo valuable information regarding the realm of Queen Telosia. The wolf and the dragon that appear in the initial stages of Poliphilo's dream journey could also be ascribed a guiding function, since they compel the dreamer to move forward by means of their aggressive behaviour or mere presence.

The five nymphs representing the senses – Apeha, Osfressia, Orassia, Achoe, Geussia – encounter Poliphilo as he enters the realm of Queen Eleuterylida and they are responsible for his sensual and sexual awakening, for which they employ a series of playful tricks, already discussed in Chapter 2. Thus, Poliphilo, who at this point has been, in a way, reborn and is metaphorically in a stage of childhood, receives instruction in the form of games. The Five Senses also provide him with information about the realm of Queen Eleuterylida and, wishing to aid him in his quest for Polia, they guide him to the queen's palace, instructing him along the way about the customary rituals for passing through the various thresholds therein. In regards to their representation in the *Hypnerotomachia*, it must be noted that, contrary to many other literary and artistic examples from the medieval and renaissance periods, here, the senses are presented in a positive manner and they play an important role in the main character's personal growth and in his advancement forward in the initiation process.<sup>444</sup> A further remark to be made concerns the gender of the personified senses. Whereas in the Middle Ages the Five Senses appear as either animals, human organs or male figures holding attributes – owing to the masculine grammatical gender of the Latin words for the senses – their representation as female figures starts only from the late fifteenth century onwards.<sup>445</sup> Carl Nordenfalk suggested two main reasons for this change, namely, 'the force of the traditional association of womanhood – for good or for ill – with sensuality', and that 'it would also have been considered appropriate to give the Five Senses the same sex as other mental concepts such as the Virtues and the Vices which in the Latin were of feminine gender and had long been

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<sup>444</sup> Rebekah Smick ('Touch in the *Hypnerotomachia Poliphili*: The Sensual Ethics of Architecture', in E. D. Harvey (ed.), *Sensible Flesh: On Touch in Early Modern Culture* (Philadelphia, 2003), pp. 208-209) argues that the positive role of the senses in the *Hypnerotomachia* points to an Aristotelian subtext of Poliphilo's dream through Boethius, on the one hand, and through Thomas Aquinas, on the other.

<sup>445</sup> For an overview of the history of the five senses in the art and literature of the Middle Ages and of the Renaissance, see: Nordenfalk, 'The Five Senses', esp. p. 7, 14-16.

represented accordingly'.<sup>446</sup> In the case of the *Hypnerotomachia*, however, the reason behind the choice of female personifications could simply be associated with the feminine grammatical gender of the Greek words used for the names of these characters and with the author's evident preference to populate his oneiric heterotopia with female nymphs, maidens and goddesses. The realm of Queen Eleuterylida, in particular, is an all-female kingdom. The only male characters that Poliphilo encounters are found in the realm of Materamoris and in the Cytherean Island and they are either gods (Cupid, Mars, Vertumnus, Bacchus) or hybrid creatures, such as Satyrs and Sileni.

Contrary to the Five Senses, who seem to take up an instructive role almost by chance, the nymphs Logistica and Thelemia are assigned to him by his royal host, Queen Eleuterylida, in order to help him make a choice of path in the realm of Queen Telosia – Poliphilo even refers to them as his 'assigned guides and companions' (h2r *le ductrice destinate, et mie consorte*). Taking Poliphilo 'one by the right hand and the other by the left' (h2r *l'una per la mano dextra, et l'altra per la sinistra*), the two nymphs offer him a guided tour of Eleuterylida's palatial gardens as well as of the realm of Queen Telosia, interpreting the meaning of each structure. Their knowledge seems to extend beyond the dream spaces that they inhabit, since they are able to answer Poliphilo's questions regarding the hieroglyphs on the obelisk-bearing elephant in the ruined city. The method of interpretation of the various spatial objects combining symbolic images and their inscriptions to unlock their hidden meanings as well as Poliphilo's contemplative experience through this interpretative process is not only indicative of how a reader should approach this particular work, but also resembles a reader's interaction with emblem books, to which the *Hypnerotomachia Poliphili* is generally considered a precursor. As their names suggest, these two female characters, Logistica and Thelemia, are allegorically representing two different modes of perception: the intellectual and the sensual respectively. Effectively, this instructive session gradually takes the form of a contest between the two nymphs, which resembles the antagonism between Raison and Amour in the *Rose* with one basic difference.<sup>447</sup> Even though Logistica's character is parallel to that of Raison, she is generally perceived in a positive light by the dreamer, who benefits greatly from her instruction, and, as is often mentioned in the text, she has an intimate bond of friendship with

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<sup>446</sup> Nordenfalk, 'The Five Senses', p. 7.

<sup>447</sup> A more detailed analysis of this interpretation will be presented in subsection 2.1 of this chapter.

Thelemia. Thus, it would not be entirely accurate to categorize her as an obstructor, although she does express her adversity to Poliphilo's final choice by running away from the portal of Materamoris in contempt.

The last instructor that Poliphilo encounters and who is responsible for guiding him through the realm of Materamoris is Polia in the guise of a nymph. Apart from showing and explaining to him the various rituals that take place in that space, she manages through her speeches and admonitions to harness Poliphilo's sexual impulses, thus helping him transform his amorous feelings from lust to a higher form of love, more spiritual than physical. After the ritual at the temple of Venus Physizoa, Polia is not merely an instructor and a guide but also a companion and fellow neophyte to Poliphilo.

There is a special group of characters that could be categorized as instructors, not because they actively assume such a role, but rather because their presence alone has instructive value for the neophytes in the same way that spatial elements, like triumphal arches, paintings and the like, constitute sources of instruction. The characters belonging to this special group are Truth and Justice in the *Livistros and Rodamne*, Deduit and his carollers in the *Rose*, and the multitudes of nymphs, satyrs and other mythological figures participating in the triumphal processions in the *Hypnerotomachia*. All of these characters appear within the dream frame and they are either allegorical or mythological, carrying attributes or performing gestures that facilitate their identification with the concepts or myths that they embody. Therefore, the edification of the neophytes, namely, Livistros, Amant and Poliphilo, is achieved either by inquiring into the meaning of these figures or by their own observational and interpretative skills. The *ekphrastic* descriptions that accompany the encounters with these characters have an instructive value not only for the neophytes, but also for the readers (or listeners) of these texts.

Truth and Justice are two female figures flanking the throne of Emperor Eros in the first dream of Livistros. Truth stands on Eros' right side and wears a pearl wreath on her head, her whiteness symbolizing the clarity of divine truth, and Justice stands on his left side, wearing a wreath of red rubies, her red glow symbolising the flame of Eros' true judgment on earth. Apart from a gesture of oath giving (542 ὄρκου σημεῖον) on knee level to the Emperor Eros as a sign of loyalty, which, as Agapitos has noted, 'reflects exactly the hierarchical proportions in the size between emperor and officials in Byzantine manuscript illumination', the two women

remain static throughout this scene.<sup>448</sup> While Livistros describes their external appearance, the interpretation of their allegorical meaning is provided by unspecified characters (543 Ἄκουσον τί μὲ ἐρμήνευσαν διὰ τὰς δύο γυναῖκας / ‘Listen what they explained to me about these two women’), although it is later made clear that his only collocutor at this point is his escort Cupid Guard.<sup>449</sup>

Deduit and his carollers – Liesse, Amour, Doux Regard, Beauté, Richesse, Largesse, Franchise, Cortoisie, Jeunesse – form an ensemble of ten allegorical characters representing virtues of the courtly life that are in direct opposition to the images of the ten vices depicted on the wall of the garden.<sup>450</sup> Interestingly, they are also described in a similar manner, namely, the dreamer narrator presents us – from memory – each character by describing his or her external appearance and behaviour and, in doing so, revealing their allegorical meaning; in other words, the characters’ looks and gestures reflect the ideas that they personify. Contrary to the vices, the merry companions in the garden move, dance and form relationships between them:<sup>451</sup> Deduit is paired with Liesse (Joy), Amour with Beauté, while Doux Regard serves as the god’s helper holding his arrows, Richesse (Wealth) is accompanied by a richly-dressed man, Largesse (Generosity) by an Arthurian knight, Franchise (Generosity of Spirit) by a handsome young man, Cortoisie by another knight, and Jeunesse’s (Youth) lover is a handsome boy. Despite the fact that the carollers dance and engage with each other, they barely interact with the dreamer, although Amour, Doux Regard and Franchise take an active role in the story later on, after the dreamer distances himself from Deduit’s company.<sup>452</sup> In fact, the only instance of interaction with the dreamer during this scene is when Cortoisie invites him to join them in the dance (783-786 *Biaus amis, que faites vos la? / Fait cortoisie, ça venez / Et aveques nos vos*

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<sup>448</sup> See Agapitos’ comment related to line 542 in *L&R* trans.

<sup>449</sup> See Agapitos’ comment related to line 543 in *L&R* trans.

<sup>450</sup> Oiseuse joins them, but only at the end, right before Jeunesse’s description, and stand close to the dreamer. Her description is not included in this section of the romance, since the dreamer described her earlier on. Moreover, she is not paired with any other caroller.

<sup>451</sup> These two different perspectives of the personifications in the garden, as ‘timeless abstractions’ and as ‘*genz*’, people belonging to ‘a particular cultural context’ and the use of ‘allegorical *ekphrasis*’ have been examined by Carolyn van Dyke (*The Fiction of Truth: Structures of Meaning in Narrative and Dramatic Allegory* (Ithaca and London, 1985), pp. 69-84), who aptly notes that: ‘The garden itself wavers between the ideal realm of allegory and the more earth-bound one of the courtly persona’ (p. 76).

<sup>452</sup> The rest of the carollers do not reappear in Guillaume’s *Rose*. However, they do feature in Jean’s continuation as members of the army of love and some as key characters, as in the case of Richesse.

*prenez | A la querole, s'il vos plet* / 'Fair friend, what are you doing there? Come here if you please and join in the dance with us'). By joining the dance, the dreamer is then able to examine the appearance of each caroller. The absence of any interaction between the dreamer and the carollers along with the juxtaposition between the latter and the vices on the wall in terms of the similar use of *ekphrasis* demonstrates that the carol is to be understood as a static image, a kind of *tableau vivant*, from which the dreamer-observer is able to learn about the essential qualities of courtly life.

Similar to the previous cases, the participants of the triumphal processions in the *Hypnerotomachia* are also presented as if the dreamer is admiring a work of art, an impression that is reinforced when there are woodcut images of the processions – what Poliphilo experiences in the flesh is literally brought before the reader's eyes through the woodcuts that depict what the dreamer so eloquently describes. This is particularly effective with the first processions that takes place in the realm of Materamoris, where a set of four triumphs pass before Poliphilo's eyes as well as before the reader's eyes with the turn of each page, celebrating the power of love over gods, mortals and nature. The interpretation of the parading figures, of the myths depicted on the chariots and of the other triumphal mysteries are explained to Poliphilo by his guide, Polia. There are two more triumphal processions in the *Hypnerotomachia*: the sea triumphs that the couple witnesses during their journey to the Cytherean Island, which are not depicted in woodcuts, and the procession on the island from the shore to the central amphitheatre of Venus. With the exception of a few characters in the last triumph that perform specific roles in the rituals in relation to the couple, most of the mythological and allegorical characters in these processions are presented as parts of a series of instructive *tableaux vivantes*.

Given the significance of thresholds in a rite of passage, examined in Chapter 2, one of the most important types of intermediaries appearing in the dream narratives are the gatekeepers, who facilitate the territorial passage during the initiation processes. The characters included in this category are the anonymous Gatekeeper of the Court (πορτάρης της αυλής) in Livistros' first dream, Oiseuse, Cortoisie and, to an extent, Bel Accueil in the *Rose*, the portresses of Eleuterylida's palace (Cinosia, Indalomena, Mnemosyna), Queen Telosia, and the three groups of nymphs at each of the three portals in the *Hypnerotomachia*. As the analysis of these

characters requires considerations of space and of ritual, they are examined at greater length in Chapter 2 and in subsection 2.1 of this chapter. The four guardians of the castle of Jalousie (Dangiers, Malebouche, Honte and Peur) could also be considered as gatekeepers, but instead of facilitating the dreamer's progress in his amorous exploits, they hinder it, thus serving an obstructing function and, consequently, they are examined in subsection 1.2.2 of this chapter.

Moving on to the informers and mediators, these categories concern characters whose agency, through words or actions, does not function as guidance or instruction. Informers disclose information, which would otherwise have remained unknown or hidden. Specifically, the informers are the Seer (Μάντις) in the *Livistros and Rodamne* who informs Livistros of his fate and Malebouche in the *Rose* who informs Jalousie of Amant's transgression and who, consequently, is considered an obstructor because of the negative effect that her slander has caused.

There is one complication regarding the role of the Seer, which is relevant to Livistros' narrating choices. The Seer appears at the end of Livistros' first dream, entering the Room of the Amorous Oaths as soon as Livistros completes his oath ritual, and proclaims his prophecy right before the dream ends. However, the Seer is mentioned once again halfway in Livistros' narration, when Klitovon interrupts him to inquire about the strange phenomenon of the Threefaced Eros. In response, Livistros reveals that the Seer did not only disclose information about the hero's fate but that he also instructed him on the three faces of Eros (921 τὰ μὲ ἐδίδαξεν ὁ μάντις ὁ προγνώστης / 'what the foreknowing Seer told and taught me about them'). Despite this reference that would constitute the Seer as an instructor, the context it appears in, in my opinion, leads to a different conclusion. Klitovon's request for knowledge (919 καὶ πάλιν ἐνθυμίζω σε <τὸ> νὰ μὲ ἀναδιδάξης / 'so, I again remind you of it that you might instruct me about it') and the rubric immediately following the reference to the Seer (922 ὁ Λίβιστρος διδάσκει / 'Livistros lectures') place Livistros in the role of the instructor teaching his companion, Klitovon, on the nature of Eros, using the authority of the Seer as a justification for his knowledge. Note also the juxtaposition between this scene and Livistros' remark in his first dream (496-497): 'Who shall tell me what is it I behold, who shall interpret it for me, | what friend of beauty shall instruct me about it?' (Τίς νὰ μὲ εἶπη τὸ θεωρῶ, τίς νὰ μὲ τὸ ἐρμηνεύσῃ, | τίς ἄνθρωπος φιλόκαλος νὰ μὲ τὸ ἀναδιδάξῃ;). The interpretation that Livistros sought in his

dream is the instruction that he now gives to Klitovon; the neophyte has become the instructor.<sup>453</sup>

Mediators are in-between agents, facilitating the, otherwise impossible, communication between two characters or groups of characters or even between mortal characters and the divine. This category includes Desire (Πόθος) and Love (Αγάπη) from the *Livistros and Rodamne*, Venus, Franchise (Generosity of Spirit) and Pitiè (Pity) from the *Roman de la Rose*, and the High Priestesses (*Templaria, Sacra Antistite, Sacerdotessa*) of Venus from the *Hypnerotomachia*. Desire and Love appear in Livistros' first dream. As the Cupid Guard points out, Livistros must obtain the goodwill of these two characters who could be used as his link to Emperor Eros, intervening in Livistros' favour so that Eros shows leniency. In other words, they serve as his guarantors (410 Δι' ἐμέναν ποίσετε ἐγγυηταί, λόγους καλοῦς εἰπέτε / 'Become my guarantors, say good words about me').<sup>454</sup> In the *Roman de la Rose*, Franchise and Pitiè are sent by god (*dieus*) as soon as Amant is in need of additional help for persuading Dangiers and then Bel Accueil to let him approach the Rose. Through their eloquent words and by appealing to Dangiers' noble feelings and mercy – both qualities that these two characters embody – the two women manage to appease the latter and then to persuade Bel Accueil to reacquaint himself with Amant. Venus, in the *Rose*, comes to the dreamer's aid mediating between Amant, Bel Accueil and the Rose. Through her fiery intervention, Bel Accueil yields to Amant's wish to kiss the Rose. Finally, in the *Hypnerotomachia*, the High Priestesses of Venus serve as mediators between the couple and the gods of love, being their divine representatives. There are two High Priestesses: one in Book I who presides the ritual at the temple of Venus Physizoa and one in Book II, who is associated with the temple of Venus in the quasi-historical Treviso. The latter's acceptance of Polia's repentance and her blessing of the couples' union is equivalent to the approval and goodwill of the gods that she represents, Venus and Cupid. It must also be noted that the High Priestess of Diana as a representative of a higher divine power is also a mediator, but her adversity to the couples' union marks her as a negative agent and, as such, she belongs in the category of obstructors.

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<sup>453</sup> See also discussion in Chapter 2, subsection 1.1.

<sup>454</sup> On Desire and Love as analogous to Byzantine officials of the imperial court, see: Agapitos, 'Rituals of Empire', pp. 399-401.

The Friend in the *Livistros and Rodamne* is both an informer and a mediator during the courting process. He is one of Livistros' hundred companions who accompanied him in his quest to find Rodamne. Noticing that days pass without any development in the pursuit of Rodamne, the Friend takes the initiative and advises Livistros on how to approach his beloved. In doing so, the Friend initiates the courting between the two lovers and becomes a mediating agent of his own volition, befriending the eunuch Vetanos and procuring valuable information about Rodamne for Livistros.

Overall, this analysis has shown that some characters perform multiple roles at different moments or in relation to different characters. For example, Vetanos is an instructor to Rodamne but an informer to Livistros and a mediator to both; Queen Eleuterylida is an informer but her information serves as guidance for the new space that Poliphilo is about to visit, the realm of Queen Telosia; Bel Accueil, while serving as a gatekeeper for the rose garden, is mainly a mediator between Amant and the Rose, which he also represents, as we have seen in the previous subsection; the gods of love can be instructors, guides, informers, and they also serve as the primary mediators in the relationships of the couple, causing them to fall in love. Another general remark is that most secondary characters are vaguely defined and they do not reappear after their function is no longer required. Consequently, they do not develop as characters, the way that main characters do. This is a characteristic trait of medieval narrative.<sup>455</sup> The protagonists' capacity for subjectivity, the ability to reflect upon and develop through their experiences, in the romances overshadows the development of the secondary characters.

### 1.2.2. Obstructors or Love's Adversaries

The difficulties and obstacles that the main characters encounter throughout their love stories, from their initiation to their final union, are part of the attraction of these literary works for their audiences. Either in the form of an inner struggle or effected by obstructing agents, these obstacles prolong the narratives by deferring the attainment of desire, while they also provide

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<sup>455</sup> See also: Agapitos, 'Η χρονολογική ακολουθία', pp. 106. On minor characters and narrative, see: A. Woloch, *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel* (Princeton, NJ, 2003), pp. 37-38.



ideal opportunities for the authors to experiment on the theme of bittersweet love and of its effect on the psychology of the main characters. Having already considered the implications that a psychological conflict may have for a neophyte's progress both in relation to the dream spaces and in relation to agency, this section focuses solely on the role of obstructors, whose actions pose external obstacles to the initiation and courting processes.

In the first part of the *Livistros and Rodamne*, containing the initiation and courting processes, the main obstacles separating the couple are spatial barriers – geographical distance and the walls of Silvercastle – which can be easily overcome. With his quest to find Rodamne, Livistros eventually overcomes the distance separating them and sets his camp opposite the Rodamne's private quarters, while the initial inaccessibility of the maiden in her castle is easily breached with the help of the Friend and Vetanos who exchange information as well as with the act of sending letters – Livistros shoots arrows with his letters on Rodamne's balcony and Rodamne's letters are thrown down to him.<sup>456</sup>

The real challenge to Livistros' quest, however, is posed by Rodamne herself, who in Livistros' letters is often constructed as an adversary because of her refusal to reply or to satisfy his requests. In Letter C to Rodamne (see Appendix V) and lacking any response from her, Livistros complains that he has fallen in love against her will (1505-1507):

Ἄμ' ἐστανέως σου γίνεται καὶ ἐγὼ εἶμαι ποντισμένος  
καὶ ὡς διὰ τὴν ἀγάπην σου ποινηλατοῦμαι τόσα  
καὶ ἔναι χωρὶς εἰδήσεως καὶ δίχα θελήματός σου.

Yet it is against your wish that I am being drowned  
and am suffering so much for you love:  
all this happens without your knowledge and will.

In the same letter, he ascribes her irresponsiveness to envy (φθόνος) and hopes for the dissolution of such a negative emotion (1512 τοῦ φθόνου τὸ ἐπιβούλευμα νὰ λείψῃ ἀπὸ τὴν μέσσην / 'Let the machinations of envy vanish from our midst').<sup>457</sup> Apart from envy, Livistros besieges her to abandon her arrogant attitude towards him in Letter G (1720 ρίψε το τὸ

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<sup>456</sup> Apart from one instance, where it is clearly stated that Vetanos threw Rodamne's letter down to Livistros (1799), it is not clear who exactly is throwing Rodamne's letters, as the action is described with verbs in the plural.

<sup>457</sup> On 'envy' as a particular driving force of destiny in the Byzantine romances, see M. Hinterberger, *Phthonos: Mißgunst, Neid und Eifersucht in der byzantinischen Literatur* (Wiesbaden, 2013), pp. 439-440.

κενόδοξον, ἄφες τὸ ἐπηρμένον / ‘cast aside your vanity, let go of your haughtiness’). Seeing that his letters are to no avail, having received no response, in his seventh letter, he presents Rodamne’s heart as harder than stone (1757-1761):

Λοιπὸν ἀπάρτι ὁ σταλαγμὸς ἀμηχανεῖ τῆς πέτρας,  
οὐκ ἔχει φύσιν τὸ λαλοῦν, ψεύδονται εἰς τὰ λέγουν·  
νικᾷ <ή> καρδία τῆς ἠθικῆς τὸν στερεωμὸν τοῦ λίθου,  
καὶ ἀποτουνῶν ἀμηχανεῖ καὶ ἡ δρόσος τῆς ψυχῆς μου  
καὶ ἀδυνατεῖ εἰς τὸν σταλαγμὸν καὶ τῆς καρδίας μου ἡ βρύσις.

Well, then, the water drop is powerless against the rock,  
there is no substance in what people say, they lie in what they maintain;  
the heart of the noble lady conquers the stone’s solidity,  
and as of now the dew of my soul is powerless  
and the fountain of my heart has only a weak drop of water.

Rodamne’s resistance is also evident in her own letters, with her harsh response to Livistros’ requests. Specifically, in Letter M, she chastises Livistros for his improper request for a token of love, refusing to satisfy such a request and denying him any further communication. Even more poignant is her response to his other request for a secret meeting (Letter S), where she flatly refuses expressing her anger and ill-will (2084-2087):

Καὶ ἀποτουνῶν ἐγνώριζε, τοῦτο σου τὸ πιττάκιν  
ἐποίησεν τὴν καρδίαν μου να κακωθῆ εἰς ἐσέναν,  
κάκωσιν τίτοιαν φοβερὰν τὸ νὰ βιαστῆ ἡ ψυχὴ σου  
νὰ δέξεσαι ἄλλην μου γραφὴν ἢ πόθου μου σημάδιον.

Καὶ ἀποτουνῶν ἐγνώριζε, τοῦτο σου τὸ πιττάκιν  
ἐποίησεν τὴν καρδίαν μου να κακωθῆ εἰς ἐσέναν,  
κάκωσιν τίτοιαν φοβερὰν τὸ νὰ βιαστῆ ἡ ψυχὴ σου  
νὰ δέξεσαι ἄλλην μου γραφὴν ἢ πόθου μου σημάδιον.

Despite her protests, Rodamne, as we have seen, is finally persuaded to give in to Livistros and the courting process is thus completed. It is at this point that the main obstructing agent is mentioned, Berderichos, whose desire for Rodamne is the cause of all the calamities that befall the protagonist couple after their marriage. Berderichos is not an adversary to love in general, but rather an adversary to the love between Rodamne and Livistros, employing the skills of the Witch to separate them. The Witch is only an obstructor insofar as she collaborates with Berderichos, becoming a positive agent in the second part of the romance. Notwithstanding her help in the reunion of the couple, the Witch is the only character to be punished for her

obstructing actions. Since the present study focuses on the first part of the romance, however, I will not delve any further in the examination of the roles of Berderichos and the Witch.

In the *Roman de la Rose* there are two types of obstructors: those who entice Amant to take an alternative path in life (Raison) and those whose actions have a disruptive effect on the lover's pursuit of the Rose and Bel Accueil. Raison is presented as a 'person of importance' (2982 *haute persone*), a regal godlike lady made in paradise, who valued virtue above love, which she considered as the ultimate folly. She appears after Amant's first unsuccessful attempt at approaching the Rose in order to console him, proposing a remedy for his miserable state (3061-3070):

Or met l'amor en non chaloir  
Qui te fait vivre, non valoir,  
Car la folie ades engreigne  
Qui ne fet tant qu'ele remaigne.  
Pran durement au denz le freins,  
Si dante ton cuer et refraing.  
Tu dois metre force et defense  
Ancontre ce que tes cuers pense:  
Qui toutes eures son cuer croit  
Ne puet ester qu'il ne foloit.

Now forget love, which makes your life valueless, for this folly will constantly increase if you do not stop it. Take the bit firmly between your teeth, subdue your heart and master it. You must use your strength to protect yourself against the thoughts of your heart, for the man who always believes his heart cannot avoid folly.

From her speech, it becomes evident that she has, up to that point, been following the events of the dream from her high tower and, aiming to prevent the unhappy ending to Amant's exploits,<sup>458</sup> she has approached him to offer her advice and instruction. Raison's counsel is in direct opposition to Amour's commandments. She consciously places herself as an adversary to Oiseuse and Amour, whose keys have unlocked the door to the garden and locked the dreamer's heart respectively, blaming Oiseuse for deceiving Amant and conspiring with Amour for his entrapment.

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<sup>458</sup> Her remark in lines 3051-3054 is indeed prophetic, since it basically describes the ending of Guillaume's *Rose*: *Qui joie en a, petit li dure, / Et de l'avoir est aventure, / Car je voi que maint se travaillent / Qui en la fin dou tout I failent.* ('If there is joy, it does not last long and it depends on chance, for I see many who strive for it and fail completely to obtain it in the end').

As it was mentioned before, Raison's function is similar to Logistica's in the *Hypnerotomachia*, both representing alternative choices that the dreamers can make in their initiatory journeys. There is another set of characters in the *Hypnerotomachia*, and particularly in Polia's story in Book II, who represent an alternative path of life: Diana, her representative in Treviso, the High Priestess (*La Pontifice del Sacrato Tempio*) and the *noviciates* of her temple, including Algerea (Painfulness), Polia's former friend. This group of characters represent a life of chastity and of hardships, condemning any acts of erotic desire as the expulsion of Poliphilo and Polia from the temple illustrates. Contrary to the other two cases, however, these characters do not attempt to persuade Polia to choose that path of life, as she has already chosen it herself, but they react violently when she decides to choose a different path, that of love. Their violent reactions could be seen as indicative of Polia's inner conflict, torn between the choice of chastity and love, which, as she herself admits during her initiation/conversion, is a difficult matter to resolve (B7r):

Et quello nel contrario volerlo adaptare et rivertire dil tuto alienato, per fallace estimatione, summamente difficillimo se dimonstra. (...) Poscia che alli algori della casta Diana l'animo et la mente mia fermamente essendo habituata et professa, et religata et proscripta, grave peroe et molto difficile rendevase lo ingresso dell'ardente Amore acceptabile.

Wanting to adapt and turn it [the mind] in a contrary and altogether alien direction seems to its faulty judgement altogether too difficult. (...) after I had firmly accustomed and committed my mind and soul to the chills of chaste Diana, and bound and vowed myself to her, it was a grave and extremely difficult matter to make the advent of ardent Amor acceptable to me.

Turning back to the *Rose*, the other group of obstructors who are responsible for the interruption of the courting process and the separation of Amant from Bel Accueil and the Rose includes Dangiers (Rebuff), Honte (Shame), Peur (Fear), Chastete (Chastity), Malebouche (Evil Tongue), Jalousie (Jealousy), and the Vieille (Old Woman). With the exception of the Vieille, who only appears towards the end as the guardian of the imprisoned Bel Accueil, the other obstructors are first mentioned by the dream narrator as soon as the dream persona enters the rose garden for the first time. They are presented as the watchful guardians of the roses against the advances of Venus or anyone else who dared approach them. Raison, in her long speech, also comments on the formidability of three of the guardians, Honte, who is her own daughter, Dangiers and Malebouche, to discourage Amant from

confronting them. As it is evident from their names, these characters personify abstract notions that generally constitute obstacles in an amorous relationship either stemming from the resistance of the beloved or relating to externally imposed obstacles posed by third parties, family or society, e.g. Malebouche, the slanderer of the group. The obstructors' successful attempts to hinder Amant's advances relate to the fact that they do not operate individually but they are allied to each other. Malebouche's slander is only effective because she has an audience, Jalousie, the most feared adversary, who subsequently assumes leadership of the group, while having in her disposal a great number of craftsmen and masons to help her build her castle. She is also the one who assigns the roles of gatekeepers/guards to the other obstructors. Amant is only able to overcome them in Jean's continuation with the help of the army of the god of love.

### 1.2.3. Divine Entities as *Sacra* and *Sacerrima*

As it has previously been suggested, the gods of love are the divine agents involved in the initiation and courting processes of the texts under examination. Their presence and their actions are integral to the instigation and the completion of these processes, functioning, in a way, as the ultimate intermediaries. Additionally, they govern the world of the dreams and their intervention in the affairs of the other characters is crucial to the unfolding of the plot. Equally important, from a structural point of view, is the timing and manner of their appearance in the narratives. The encounters of the dreamers with the 'material' manifestations of the gods of love constitute the highpoints of the initiation processes. These encounters trigger a psychological tension in the dreamers' minds that relates to the paradoxical appearance of these divine entities as well as to the paradoxical emotion that they embody. Their strange appearance, which at times can even be monstrous, is in accordance to their liminal status as inhabitants of the dream world and as supernatural entities that traditionally exist between gods and mortals, mediating between the two.<sup>459</sup>

Because of their unique status, their significance for the initiation process and their placement in the oneiric heterotopias at critical ritual moments, the gods of love in their various

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<sup>459</sup> See for example Plato's definition of Eros in the *Symposium* 202d-203a, discussed in Chapter 1, subsection 1.2.

manifestations are deliberately set up as potent sacred figures causing the neophytes to reflect on the nature of love and inspiring them to embrace its power, thus, effecting an inner transformation; in other words, the oneiric manifestations of the gods of love represent a form of *sacra*.

According to Turner's definition of *sacra*, they are symbolic elements that are held sacred in the liminal situation, they are characterized by their frequent disproportion, their monstrosity and their mystery. The purpose of *sacra* communication is to teach neophytes how to think about their culture with a degree of abstraction, to provide 'ultimate standards of reference', and even to effect transformation.<sup>460</sup> Turner also distinguished a separate category of *sacra*, the *sacerrima*, which are only exhibited in the most arcane episodes of the liminal stage and which are usually associated with a myth of origins.<sup>461</sup> In this subsection, I will examine whether and how the gods of love in each text can be considered as *sacra* or *sacerrima*, as well as the ways in which such an interpretation enriches our understanding of the ritual and narrative structure of the initiatory dreams. As regards to the communication of *sacra* and *sacerrima* as part of the ritual performances of the initiatory process, this issue will be examined in the second section of this chapter.

Beginning with the *Livistros and Rodamne*, Eros as a character appears in the penultimate space of Livistros' first dream, namely, the Amorous Tribunal. He is enthroned and flanked by Truth and Justice, while the spatial and verbal context (his imperial attributes) in which he is placed, presents him in the image of a Byzantine emperor.<sup>462</sup> Prior to this material manifestation, Eros appears as a concept and an emotion in the instructive speeches of the Relative and of the Cupid Guard, while Livistros also comes across an artistic representation of Eros and Aphrodite in the mosaic of the triumphal arch, which depicts the birth of the god. These earlier manifestations have little to do with the uncanny sight that Livistros encounters in the Amorous Tribunal (481-492):

Ἔρως τριμορφόσωπος κάθηται εἰς τὸν θρόνον,  
τὸ πρῶτον τοῦ τὸ πρόσωπον βρέφος μικροῦ παιδίου,  
ἀπαλοσάρκου, τρυφεροῦ, καὶ εἶχεν ξανθὴν τὴν πλάσιν,

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<sup>460</sup> Turner, 'Betwixt', 102, 108.

<sup>461</sup> Turner, 'Betwixt', 107.

<sup>462</sup> Agapitos, 'Rituals of Empire', pp. 394, 399-401.

ἐὰν τὸ εἶδες, νὰ εἶπες ἐκπαντὸς χέρια καλοῦ ζωγράφου  
τεχνίτου τὸ ἐστόρησαν, ψέγος οὐδὲν βαστάζει·  
τὸ δεύτερον ἐφαίνετον ὡς μέσης ἡλικίας,  
νὰ ἔχη τὸ γένιν στρογγυλόν, τὴν ὄψιν ὡς τὸ χιόνι·  
καὶ τὸ ἀπ' ἐκείνου πρόσωπον γέροντος νὰ εἶδες ὄψιν,  
σύνθεσιν, σχῆμα καὶ κοπὴν καὶ πλάσιν ἀναλόγως·  
καὶ τὸ μὲν πρῶτον πρόσωπον εἶχεν ἐξολοκλήρου  
τὰ χέρια, τὰ ποδάρια καὶ τὸ ἄλλον του το σῶμα,  
τὰ δὲ ἀπ' ἐκείνου πρόσωπα μόνον ἀπὸ τοὺς ὤμους.

Eros the Threefaced was sitting on his throne,  
his first face was that of an infant,  
soft-skinned, tender and with a fair complexion;  
had you seen it, you would have said that a good painter craftsman's  
hand had wholly depicted it—no blemish attached to it.  
The second face appeared as if of middle age,  
having a rounded beard, a countenance like snow,  
while the third face had the countenance of an old man,  
its features, form, shape and appearance fashioned accordingly.  
The first face had fully apportioned to it  
the hands, the feet and all the rest of its body,  
while the other two faces were visible only from above the shoulders.

Eros, the sovereign ruler of the Amorous Dominion, is a 'strangely drawn creation' (495 ξενοχάραγον), an infant with two additional faces, one of a middle-aged man and one of an old man. Eros' voice is an equally mysterious phenomenon, characterized as an 'awe-inspiring mystery' (528 φρικτὸν μυστήριον) (529-532):

τὴν μίαν φωνὴν ἐμέριζαν τὰ στόματα τὰ τρία,  
ἐλάλει οὗτος καὶ νὰ λὲς ἐφώναζεν ἐκεῖνος,  
καὶ ἤκουες τὸ τέλος τῆς φωνῆς ἐκ τῶν τριῶν τὸ στόμα,  
καὶ ἀπλῶς οὐκ εἶχες τὴν ἀρχὴν, οὐδὲ τὸ τέλος πάλιν,  
τὸν λόγον τὸν ἐφώναζεν πόθεν νὰ τὸν εἰκάζης.

The one and single voice was divided among the three mouths,  
there spoke the one and you thought the other cried out as well;  
you heard the closing of the speech from the mouths of all three faces,  
but—simply said—you could not guess where the beginning was  
or where again the end, and whence came the discourse he declaimed.

To the extent of my knowledge, such a representation of Eros is unique in Byzantine and in Western Medieval romances,<sup>463</sup> although, intriguingly, in the *Hypnerotomachia*, Cupid is associated with triadic symbolism, especially in the triumphal procession at the Cytherean Island (Figs. 21-24), where a nymph carries a standard depicting a composite creature with

<sup>463</sup> See also the discussion in: Lendari, 'Commentary', Vatican *L&R*, pp. 299-303.

three animal heads – lion, dog, wolf – referred to as the image of Serapis,<sup>464</sup> while two satyrs carry two effigies of a ‘monstrous’ threefaced figure (x8v):

Ciascuno gestava uno monstro rudemente exciso in ligno, et inaurato, effigiato humano vestito. Dal tricapo fina alla diaphragma solamente il residuo in quadrato acuminantise alla parte infernate, demigrava in una gulatura basiale, cum uno latastrello, cum una antiqua foliatura nel sito brachiale, cum uno pomo al pecto. Et nel medio dil quadrato nella parte più lata appareva lo ithyphallio signo.

Each was carrying a monstrous effigy, crudely hewn from wood and gilded, down to the diaphragm, while the rest was square, tapering downwards to a basal gullet with a slab. Antique leaves took the place of arms, at the breast was an apple, and in the middle of the square pillar, at its broadest part, there appeared the ithyphallic symbol.

Apart from its description, its association with Cupid and its resemblance to Priapus’ statue in another woodcut, the significance of this threefaced effigy in the *Hypnerotomachia* is not revealed within the narrative and, thus, remains elusive – an enigma for the readers to solve.

It has been suggested that Eros’ τριμόρφωσις in the *Livistros and Rodamne* can be associated with similar figures from classical mythology like Hecate or Geryon or with representations of the Christian Trinity or even as a representation of Time, each face symbolizing the past, the present and the future.<sup>465</sup> Nevertheless, given that it constitutes a literary creation of the author, it would perhaps be more fruitful to seek an explanation within the text itself.

First of all, from Livistros’ description of Eros’ faces and voice, it can be inferred that the three faces, while representing three ages of man, are of equal value, coexisting in harmony. The fact that the strange, auditory effect of Eros’ voice generates a sound that seems to have no beginning or end may allude to the timelessness of *eros*, that primordial force that is not bound by any chronological or spatial boundaries. Secondly, there is an interpretation of the Threefaced Eros outside the dream and outside Livistros’ narration, when Klitovon interrupts Livistros asking him for instruction on the matter. Livistros responds with a speech on the ‘equality of desire’ (922 τοῦ πόθου τὴν ἰσότηταν), demonstrating, as was shown elsewhere in this study, his acquired knowledge as an initiated lover. According to his interpretation, the co-existence of the three faces in the single being that is Eros serves as a statement that none is

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<sup>464</sup> On the significance of this image in the *Hypnerotomachia* in relation to Titian’s so-called Allegory of Prudence and on the symbolic significance of the wolf, the lion and the dog both individually and as a triad, see: S. Cohen, *Animals as Disguised Symbols in Renaissance Art* (Leiden, 2008), pp. 165-170, 203-230.

<sup>465</sup> Cupane, “Ερωσ Βασιλεύς”, pp. 290-291.



free from the bonds of love, regardless of age – in other words, with his physical appearance Eros conveys his own omnipotence (926-932):

Ἔρως εἰς τὴν ἀσχόλησιν πρόσωπα οὐ διακρίνει,  
ὁ δεῖνα γέρων ἄνθρωπος καὶ μὴ ἀσχολεῖται πόθου,  
καὶ ὁ δεῖνα μέσα τοῦ καιροῦ καὶ πρέπει νὰ ἀσχολεῖται,  
καὶ ὁ δεῖνα πλήρης βρέφος ἔν' καὶ οὐ πρέπει νὰ ἀγαπήσῃ.  
Ἀλλὰ κὰν γέρων, κὰν παιδὶν, κὰν μέσης ἡλικίας,  
ἐπίσης ἔνι ὁ Κρεμασμός καὶ ὁ Πόθος ἴσος ἔνι,  
καὶ οὐδὲν ἔχει {τὴν} προτίμησιν <εἶς> τοῦ ἄλλου τὴν Ἀγάπην· (...)

Eros does not distinguish persons when it comes to amorous concern:  
one face is an old man who should not concern himself with desire,  
one is a man of middle age who must concern himself,  
and one is truly an infant who must not fall in love.  
Yet, be it old man, child or mature man,  
equal to all is Longing, Desire is the same for all,  
and no one takes precedence over the other in Love (...)

In the next three dreams, Eros appears as a winged infant (referred to in Rodamne's dream as πτερωτὸν παιδόπουλον, 1410) with a silver bow. In the second dream, Livistros clearly distinguishes between the two representations of the god of love with the following remarks (700-701, 713-715):

συναπαντῶ τὸν Ἔρωτα, πλὴν τὸ μικρὸν τὸ βρέφος,  
ἐκείνον ὅπου ἐκαθέζετον μετὰ προσώπων δύο·  
(...)  
Συναπαντῶ τὸν Ἔρωτα, τὸν γέροντα, τὸ βρέφος,  
τὸ βρέφος τὸ παράδοξον τῆς μέσης ἡλικίας,  
ἐκείνον ὅπου ἐκαθέζετον μετὰ προσώπων δύο.

I meet Eros, but only as the small boy,  
the one that sat on the throne with its two other faces·  
(...)  
I meet Eros, the old man, the infant,  
the astonishing infant who was middle-aged,  
the one that sat on the throne with its two other faces.

Based on the above passages, and having in mind the ritual significance of Livistros' first encounter with Eros evident in the spatial structure of that episode, I would argue that the differentiation of Eros' paradoxical appearance in the first dream from his other manifestations relates to his status as *sacerrimum* in the ritual performance taking place in the Amorous Tribunal. The placement of the Threefaced Eros, functioning as *sacerrimum*, in the penultimate space of Livistros' first dream, right before the defining ritual of that dream, namely, Livistros'

oath, presents many similarities with the ‘staging’ of Venus’ manifestations in the *Hypnerotomachia Poliphili*.

Although the actual goddess appears at the last stage of Poliphilo’s dream journey, her presence is evident throughout his initiation not only in spatial and symbolic manifestations but also through her association with a series of authority figures in each dream space, a view that is corroborated by the narrative and spatial structure of the dream. While Poliphilo progresses through his oneiric heterotopia in a forward movement from one region to the next, there seems to be a recurring pattern in every stage of his initiation: preparatory stage > encounter with dominant figure representing a *sacrum* in the penultimate space of each region > retreat or movement towards a disharmonious space associated with a finality – the finality of a choice or the finality of death. As the dream unfolds, this pattern occurs in different forms, developing from the monstrous and disconcerting Unknown to the beautiful and perfect Divine. Specifically, using the spatial division in regions suggested in Chapter 2 (subsection 1.3), the pattern repeats as follows:

Region IC: pyramid complex (preparatory stage) > dragon (*sacrum*) > dark labyrinth (place of retreat / finality of old self / rebirth).

Region ID: bath with the Five Senses, entering the palace (preparatory stage) > Queen Eleuterylida (*sacrum*) > Queen Telosia’s realm (finality of choice).

Region IE: triumphal processions, sacrificial rites (preparatory stage) > High Priestess of Venus Physizoa (*sacrum*) > Polyandrion (place of retreat / finality of death).

Region IF: triumphal procession (preparatory stage) > Venus (*sacerrimum*) > garden of Adonis (place of retreat / finality of death).

Based on this analysis, the dragon, Queen Eleuterylida, and the High Priestess are positioned as *sacra* in a way that prefigures the epiphany of Venus, the *sacerrimum*, at the Cytherean Island, a sight that only the initiated few have the privilege to enjoy.

If Poliphilo’s initiation in Book I is dominated by the influence of Venus, Book II and Polia’s initiation are dominated by the influence and actions of Cupid, who appears as the causative agent of her dream experiences and of her enamoration process. However, Venus as the divine

mother is represented by the High Priestess on the earthly plane, who in the related woodcuts is depicted as an authority figure, a matriarch, while the goddess herself appears in Polia's vision and in the heavenly plane, where she resides. Due to the use of retrospective narrative, Venus' appearance in Poliphilo's transcendental experience which chronologically occurs in the early stages of Polia's initiation, is revealed in the last part of Polia's story right before it concludes returning the reader to the garden of Adonis and Poliphilo's dream. Intriguingly, the 'true form' of heavenly Venus is visually represented only in the last three woodcuts of the *Hypnerotomachia*, which relate to Poliphilo's transcendental experience, even though the epiphany of Venus in Book I appears to be ritually more significant. In my view, the choice to conclude the visual narrative of the book with a woodcut depicting the *apotheosis* of Poliphilo and Polia's union under the auspices of Venus and Cupid (Fig. 6), even though their story in the text ends unhappily, offers a hint of hope for the couple's love story – their reunion in the afterlife – and epitomizes the essence of the *Hypnerotomachia*, which is the immortalization of their love story through this book. Moreover, this woodcut is directly linked with the text that immediately follows it, through which the depicted scene is associated with a revelation of arcane mysteries (E7v-E8r):

Hora quivi essendo i' nel conspecto beatissimo de tre praesentie. Due divine la tertia pauculo meno che coeleste, como sencia fallo iudicai, mirava in propatulo et palesemente mysterii et arcane visione, raro agli mortali, et materiali sensi permesso cernere. Ma io che per speciale gratia, et singulare indulto, et gratioso privilegio, il tutto era explorante, et diligente et accuratissimo contemplava il divino munere largito [Polia's *effigie* / *image*] che vulnerato a mi gratiosamente offeriva lo ignigeno Cupidine.

Now that I was in the blessed company of three persons, two of them divine and one little less than celestial, as I rightly judged, I beheld the open revelation of mysteries and arcane visions that mortal and material senses are rarely permitted to see. But I, through special grace, rare indulgence and gracious privilege, was able to find out everything and to contemplate diligently and accurately the divine and generous gift that fire-born Cupid had wounded and graciously offered to me.

Poliphilo, then, perceives the gods of love and Polia, whose effigy the 'divine and generous gift' refers to, as *sacerrima* through whom he is able to reach a higher spiritual level.

Turning now to the *Roman de la Rose*, I find that it differs significantly from the other two works in terms of the representation of the gods of love. While Amour is indeed a mystery to behold with his intricate robe that, as was discussed in the previous chapters, constitutes him as

an image of the garden and, vicariously, as an image of fiction, he is not portrayed as an unapproachable, incomprehensible divine entity, accessible only to the initiated few. As one of Deduit's companions, Amour is presented in the same way as the rest of the carollers, while the dreamer or, more specifically, the dream persona does not seem to realize the power of the god of love until the latter shoots him with his arrows. Additionally, in the submission ritual that ensues, the emphasis lies not on the image of Amour but rather on the strange effect of the god's arrows in relation to Amant's interaction with the fountain, the crystals and the Rose. Representing the paradox of love, the arrows have the property to be both sweet and bitter (1871 *Douceur i a et amertume*). Interestingly, after the description of Amour and his robe (864-903) in the scene of Deduit's carol, the dream narrator devotes almost twice as much lines in the description of the god's two bows and ten arrows (909-981) concluding with the following remark (975-981):

Mes ne dirai pas ore toute  
Lor force ne lor poeste.  
Bien vos en iert la verite  
Contee et la senefiance,  
Nel metré pas en obliance,  
Ainz vos diré que tout ce monte,  
Ançois que je fine le conte.

I shall not tell you all about their force and their power. Their true significance will be told, for I shall not forget to do so, but will tell you what they all mean before my story is ended.

With this promise, the dream narrator deliberately constructs these objects as an incomprehensible mystery endowing them with ritual significance, anticipating their use as *sacra* in his initiation ritual at the fountain of Narcissus, which could also be considered a *sacrum*, given its peculiar qualities examined in Chapter 2 and the tension generated by the dreamer's interaction with it.

In regards to the presence of Venus in Guillaume's *Rose*, she appears as a mediating agent in the rose garden inflaming Bel Accueil's – and, in extent, the Rose's – desire. As Sarah Kay has aptly pointed out Venus and Amour are two distinct versions of love and, therefore, they operate in completely different ways:

Amor codifies the rules of love in a quasi-religious decalogue, and models his relationship with the lover on feudalism; Venus scarcely speaks but brandishes a torch.

Amor is an articulate ideologue, Venus an inarticulate, elemental force. Amor, lord of the Fountain, is male and socialized; Venus, at war with Chastity, is female and conflictual.<sup>466</sup>

Representing female desire, Venus' power is as incomprehensible and elusive as the erotic Other hidden behind the Rose and the allegorical personifications associated with it. Although brief, her intervention effects a transformation in Bel Accueil's heart, but again what is emphasized as the transforming agent is not the divine entity but her operating instrument, the burning torch.

Having examined the ways in which the gods of love or, at least, their attributes can be considered as *sacra* or *sacerrima*, in subsections 2.2 and 2.3 below, I shall discuss the ritual performances associated with the communication of these *sacra* and *sacerrima* to the neophytes at critical moment of their initiation processes.

Overall, the examination of the secondary characters in the three works has shown the fundamental role of intermediaries in the initiation and courting processes. Their capacity to facilitate or hinder the neophytes' progress and the couples' relationships determines the protagonists' character development and, in extent, the progression of the narrative.

## 2. The Rituals of Desire

So far, this comparative study of the *Tale of Livistros and Rodamne*, the *Roman de la Rose* and the *Hypnerotomachia Poliphili* has focused on the constituent elements of the dream narratives and of the initiation processes associated with them, namely, the oneiric frame, the spatial setting, the participating characters and the roles that they perform. Bringing together these elements, this section will examine the rituals that comprise the initiation process. By 'ritual' I refer to a series of deliberate actions, of verbal and non-verbal communication (speeches, utterances and gestures), performed by certain characters in a specific spatial setting and that

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<sup>466</sup> S. Kay, 'The Birth of Venus', pp. 7-37, p. 7.

have recognizable symbolic meanings within the context of the narrative and within the socio-cultural environment in which the texts were produced.<sup>467</sup>

By identifying and juxtaposing the various rituals present in each text and taking into consideration their convergences and divergences, I have divided the rituals associated with the initiation processes in four major categories: (a) territorial passage, (b) instruction, (c) encounter with the god(s) of love, (d) encounter with the erotic Other (enamoration, courting, union).

Given that territorial passage as a ritual is inextricably linked to considerations of space, it has already been examined to a great extent in Chapter 2. Here, I will mainly discuss the significance of certain thresholds that form part of an instructive session and that are related to a crucial choice on behalf of the neophyte. Due to their connection with the neophytes' instruction, they will be examined together in subsection 2.1. The third category mainly relates to the lovers' formal submission to the god(s) of love and to the communication of *sacra* that result in the inner transformation of the neophytes, while the fourth category concerns the development of the relationship of the couple; these categories will be examined in subsections 2.2 and 2.3 respectively.

### 2.1. Amorous Instruction

Instruction is not so much a ritual as it is a preparatory stage preceding a ritual. It constitutes a necessary component of the initiation process and it may take many forms. It can be conveyed via speeches, spatial exploration, spectacles (e.g. triumphs), or via participation in communal events (e.g. dance, feast, games). It can be achieved through the agency of an intermediary, taking up the role of the instructor, as well as through the neophyte's own initiative to observe and contemplate on the visual and verbal stimuli presented to him during his or her initiation.

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<sup>467</sup> Cf. Gerd Althoff's definition of ritual in: G. Althoff, 'The Variability of Rituals in the Middle Ages', in G. Althoff et al. (eds), *Medieval Concepts of the Past: Ritual, Memory, Historiography* (Cambridge, 2002), p. 71. On the theory and history of gestures, see: J.-C. Schmitt, *La raison des gestes dans l'occident médiéval* (Paris, 1990); J. Bremmer and H. Roodenburg, *A Cultural History of Gesture: From Antiquity to the Present Day* (Oxford, 1991); Burrow, *Gestures and Looks*; A. Cienki and C. Müller (eds), *Metaphor and Gesture* (Amsterdam, 2008); L. Brubaker, 'Gesture in Byzantium', *Past and Present*, Supplement 4 (2009), pp. 36-56.

In discussing instruction in initiation rites, Victor Turner points out that there exists a specific and simple 'social structure' between its participants: the relationship between instructors and neophytes is authoritarian, characterized by the complete authority of the instructor and the complete submission of the neophyte while between neophytes it is often egalitarian.<sup>468</sup> The latter condition points to Turner's concept of *communitas*, a sense of 'intense comradeship and egalitarianism' that is often experienced among neophytes, and that occurs spontaneously, concretely and affectively as the result of a shared condition, e.g. humiliation or suffering, which takes places during the liminal stage.<sup>469</sup>

Taking into consideration these parameters, it is worthwhile to examine whether such 'social structures' can be discerned in the cases examined here. All of the characters taking up the role of the instructor are authorities in the sense that they are knowledgeable in the subject matter that they are teaching, although they are not necessarily socially superior to the neophytes. In addition, they exert considerable influence on the neophyte's decisions, with two exceptions: Raison and Logistica. Based on these ascertainties, we can establish three variations on the relationship between instructor and neophyte: (a) authoritarian, where the neophyte is either socially inferior or deprived of his or her freedom (Cupid Guard and Livistros, Amour and Amant, Cupid and Polia), (b) authoritarian by convention, where the neophyte is socially superior or equal to the instructor and where the instruction is the result of a mutual agreement or of circumstance (Relative and Livistros, Vetanos and Rodamne, Polia and Nurse, Ami and Amant, Five Senses and Poliphilo, Logistica, Thelemia and Poliphilo, Polia and Poliphilo), (c) subverted authoritarian, where the instructor unsuccessfully attempts to impose his or her authority on the neophyte (Raison and Amant).

It is harder to discern the existence of *communitas* in the initiation processes under examination, because each initiation mainly takes place in the neophyte's dreams. Nevertheless, there are some instances where the concept of *communitas* could apply, justifying the neophytes' sense of empathy that eventually influences their decisions in relation to their stance toward love. In particular, I am referring to the relationships between Livistros and the fountain statue in his first dream, between Polia and the two women tortured by Cupid

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<sup>468</sup> Turner, 'Betwixt', p. 99.

<sup>469</sup> Turner, *The Ritual Process*, pp. 95–97, 226–27.

in her first vision, and between Poliphilo and the multiple examples of lovers, whose stories he reads on the funerary monuments of the Polyandrion. Moreover, *communitas* could also be used to describe the relationship between the lover and the beloved insofar as they both participate in a ritual as neophytes – Amant and Bel Accueil during their courting, Poliphilo and Polia in the rituals at the Temple of Venus Physiozoa, at the amphitheatre of Venus and at the temple of Venus in Treviso. However, this does not seem to apply to the relationship between Livistros and Rodamne, where the rhetoric of love used in their letter exchanges emphasizes the themes of enslavement and conquest. Finally, the concept of *communitas* applies to the relationship between Livistros and Klitovon, who meet in the liminal space of the road, share a similar condition of suffering and who develop a strong friendship.

With these general observations in mind, let us now take a closer look at the form and content of the instructive speeches in each text. In particular, I will discuss the following instructive speeches: Relative to Livistros (147-198), Cupid Guard to Livistros (232-284), Vetanos to Rodamne (1537-1555, 1606-1616, 1784-1793), Amour to Amant (2041-2762) and Nurse to Polia (B6v-C3v). The instructive speeches offered by Raison and Logistica in the *Rose* and the *Hypnerotomachia* respectively will be examined alongside the rituals of threshold crossing in the second part of this subsection, since they are closely related to the issue of the choice of path, a definitive moment in the initiation processes of Amant and Poliphilo.

Livistros is benefited by two instructive speeches, one requested and one imposed, while the completion of his initiation is signaled by the instruction that he himself offers to his companion Klitovon. Having witnessed the puzzling incident with the turtledoves, Livistros is compelled by curiosity to learn more about the cause of the bird's suicide and, thus, asks his Relative to elucidate him on the matter (149 ἔναν μου ἐρώτουν συγγενήν / 'I asked a relative of mine'). Consequently, he places himself in the authority of his willing instructor, who 'always looked for the occasion to talk to me about the sorrows of love' (150-151 ἐψηλάφα | πάντα ἀφορμὴ τοῦ νὰ μὲ εἰπῆ τοῦ ἔρωτος τὰς ὁδύνας). The Relative's first word of response to the young king is μάθε (know), revealing the instructive intent of his subsequent speech.

The Relative's instruction is preceded by three actions: (a) a disclaimer, that is, a statement made by the instructor to prevent any future misunderstanding by clarifying the expected outcome of his instruction, which is Livistros' relinquishment of his former carefree state and



his enslavement by Eros; (b) an act of proximity – Livistros taking his relative to his side (158 *Καὶ παρευθὺς εἰς τὸ πλευρὸν τὸν συγγενή μου ἐπήρα* / ‘Immediately I took my Relative to my side’); and (c) an inquiry – Livistros asks about the turtledove and about the Amorous Tyranny. The Relative’s speech is introduced in the rubrics that ascribe to this character his role as an instructor and to Livistros the role of a student. Apart from *μανθάνω* (to know, to learn), the other verbs used to denote the act of instruction is *διδάσκω* (to teach, to instruct) and *ἀναδιδάσκω* (to instruct carefully). Moreover, in his speech, the Relative appeals to Livistros’ sense of sight, asking him to observe the world around him: *βλέπεις* (see), *ἰδὲς* (look), *θαύμασε* (wonder), *ξένισε* (marvel).<sup>470</sup> Interestingly, the same verbs are also used to describe Livistros’ interaction with his oneiric heterotopia, a mainly visual experience with instructive value.

The beginning of the Relative’s instructive speech (166 *‘Βλέπεις το τοῦτο τὸ πουλὶν’, λέγει με, ‘τὸ τρυγόνιν;’* / ‘he told me: “Do you see this bird called turtledove?”’) along with the act of proximity mentioned above indicate that the instruction is taking place during the hunt, at the place where the turtledove incident happened, in a natural landscape. It is perhaps not irrelevant that all of the examples mentioned in the speech concern the laws of amorous attraction in nature. Specifically, the Relative uses five examples to describe the feeling of love as experienced by natural objects and animals. The first two describe the sadness of losing a loved one: turtledoves cannot endure the pain of losing their mate and male palm-trees cannot bear fruit without their female counterparts. The other three exemplify the power of erotic desire: the magnet-stone is attracted to iron, the moray is willing to rise from the depths of the sea in order to mate with the snake, and the river Alpheius is willing to cross a vast sea in order to unite with a lake in Sicily. The use of these particular examples – four concerning paradoxes in nature and one derived from mythology – link this passage to analogous catalogues of *exempla* in the novels of the twelfth century, such as Niketas Eugenianos’ *Drosilla and Charikles* and Constantine Manasses’ *Aristander and Kallithea* and, by extension, to the ancient novel of Achilleas Tatius, *Leucippe and Clitophon*.<sup>471</sup>

<sup>470</sup> These verbs appear in the following lines: *μανθάνω* – *μάθη* (152), *μάθε* (154), *μανθάνει* (164); *διδάσκω* – *διδάξω* (155), *ἐδίδαξεν* (192); *ἀναδιδάσκω* – *ἀναδιδάξει* (161), *ἀναδιδάξω* (186); *βλέπεις* (166); *ἰδὲς* (174); *θαύμασε* (174, 177, 179); *ξένισε* (182).

<sup>471</sup> Agapitos, ‘*Ἡ χρονολογικὴ ἀκολουθία*’, p. 107; Lendari, ‘*Commentary*’, in Vatican *L&R*, pp. 276-278.

Through these examples, the Relative wants to demonstrate that such is the power of love that it affects everyone, even those who are ‘more senseless than a rock’ (198 ἀναισθητότερος ... παρὰ λίθον). Interestingly, the analogy of Livistros with a rock resembles that of Rodamne with a stone in Letter I, while the attraction between the magnet-stone and iron used here as an example of love in nature is repeated again in Rodamne’s response (Letter Q), after receiving Livistros’ ring, in analogy to her attraction to Livistros (177-178 and 1992-1993):

Ἄφες αὐτὸ καὶ θαύμασε τὸν λίθον τὸν μαγνήτην, (Relative’s example)  
πῶς ἔλκει ἀπὸ τοῦ πόθου τοῦ τὴν φύσιν τοῦ σιδήρου.

Put the tree aside and wonder at the magnet-stone,  
how by its desire it draws near the very nature of iron.

Ἐἴλκυσε τὴν καρδίαν μου τοῦ πόθου σου ὁ μαγνήτης (Rodamne, from Letter Q)  
ὡς ἔλκει ἀπὸ τὴν φύσιν τοῦ τὴν φύσιν τοῦ σιδήρου.

The magnet of your desire drew my heart,  
as by its very nature it draws the nature of iron.

By the end of the speech, it is revealed that Livistros and his Relative have returned to Livistros’ abode, which means that sometime during the speech they mounted their horses and began their ride home.

The Relative’s instruction produces the anticipated result: Livistros has opened himself to thoughts of love against his better judgement and is now in a position to receive further and more intensive instruction, which is what the dream achieves. His instructor and guide within the dream is, as we have seen, one of his Cupid Guards. Their encounter results in Livistros’ captivity, thereby the instructive session that follows is imposed on him (235-237):

ἤλθεν ἐκεῖνος ἡμερα, κρατεῖ με ἀπὸ τὸ χέριν,  
δένει με ἀπὸ τὸν τράχηλον καὶ λέγει με: «Ἀκολούθει,  
καὶ ἄφες τὸ θράσος τὸ πολύν, τίποτε οὐκ ὠφελεῖ σε».

approached me calmly, holds me by the hand,  
binds me around the neck and says: “Follow me  
and put aside all insolence for it will help you not.”

Livistros' literal binding anticipates his metaphorical binding to the power of Eros through his oath at the end of the dream. Moreover, it places his instructor in a position of authority over him, something that is absent from the previous instructive session. Interestingly, whereas the Relative uses the appellation 'Livistros, lord of my country and my land' (154 *τοπάρχα Λίβιστρε χώρας ἐμῆς καὶ τόπου*), establishing Livistros' higher social status, the Cupid Guard simply refers to him as ἄνθρωπε (fellow).

The Cupid Guard's instructive speech is given to the dreamer during their movement from the meadow towards the Court of Amorous Dominion and amid the threats uttered by the other Cupid Guards. The speech is again introduced with a rubric ascribing to the cupid the role of the instructor. Apart from this particular speech, the Cupid Guard also offers advice, commands and explanations throughout Livistros' first dream (357-358, 391-395, 465-466, 502, 543-560). The act of instruction is designated with the noun *νουθετήματα* (admonition) and the verbs *νουθετῶ* (to admonish), *ποθοπαραγγέλω* (to give amorous counsel), *νὰ σὲ εἰπῶ* (to tell you), *παραγγέλω* (to counsel, to order), *ἐρμηνεύω* (to interpret, to explain), as well as with a series of commands using imperatives: *ἀκολουθεῖ* (follow), *ἄφες* (leave), *συγκλίθησε* (yield), *ρίξε* (cast away), *κλίνε* (bow), *ἔμπα* (enter), *δέθησε* (bind), *πρόσπεσε* (fall at the feet), *ιδέ* (look up), *ἄκουσέ μου* (listen to me), *πρόσεξε* (look carefully), *πρόσεχε* (take heed), *ἀνάγνωσε* (read), *ἔλα* (come).<sup>472</sup>

Regarding the content of the cupid's instructive speech, he begins by repeating essentially the Relative's main argument, namely, the impossibility to escape love given the absolute power of Eros that dominates 'all nature animate and all inanimate' (252 *πᾶσα φύσις ἄψυχος καὶ ἐμψυχωμένη πᾶσα*). A crucial difference, however, between the two arguments is that the Relative presents Livistros' acceptance of love as an eventuality using subjunctives (188-190 *πιστεύω ... νὰ ἔλθῃς... νὰ νοήσης τὴν ἀγάπην, νὰ φοβηθῆς...*), whereas the Cupid Guard presents it as an inevitable choice using imperatives (256-262):

Ἄρτι ἂν με ἀκούῃς, **συγκλίθησε, ρίξε** τὸ ἀγέρωχόν σου,

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<sup>472</sup> These verbs appear in the following lines: *νουθετήματα* (243); *νουθετεῖ*, *ποθοπαραγγέλει* (245); *νὰ σὲ εἰπῶ* (246), *ἂν σὲ εἰπῶ* (263); *παραγγέλω* (273); *ἐρμηνεύσαν* (543) – on the attribution of the act of interpretation that this verb designates to the Cupid Guard, see above, fn. 449; *ἀκολουθεῖ* (236); *ἄφες* (237); *συγκλίθησε* (256); *ρίξε*, *κλίνε* (256); *ἔμπα*, *δέθησε* (258); *πρόσπεσε* (259); *ιδέ* (259, 266); *ἄκουσέ μου* (273); *πρόσεξε* (279); *ἀνάγνωσε* (281); *πρόσεχε* (357); *ἔλα* (470).

τράχηλον κλίνει εἰς τὸν ζυγὸν τῆς ἐρωτοδουλείας,  
ἔμπα εἰς τοῦ Πόθου τὸν δεσμόν, δέθησε εἰς τὴν Ἀγάπην,  
πρόσπεσε εἰς τὴν Ἀσχόλησιν, τὸν Κρεμασμόν ἰδέ τον,  
καὶ αὐτοὶ κἂν νὰ εἰποῦν τὸν Ἔρωταν, νὰ τὸν παρακαλέσουν,  
καὶ ἀπὲ τὸ τόσον μανικὸν τὸ κατ' ἑσοῦ ἐκακώθην,  
νὰ μεταπέσει, νὰ ἀλλαγῇ καὶ νὰ σὲ συμπαθήσει·

Even as you listen, yield now, cast away your haughtiness,  
bow your neck to the yoke of Amorous Servitude,  
step into the bond of Desire, bind yourself to Love,  
fall at the feet of Concern, look up at Longing,  
and they might say something to Eros, they might entreat him,  
so that he might desist from all the wrath he has against you,  
change his mind and show compassion towards you.

Another difference is that, here, the abstract notions of desire, love, concern, and longing are treated as personifications, since the dreamer is admonished to form bonds with them, fall at their feet and look up to them, so that they intervene in his favour. The allegorical aspect of this passage takes on a more literal meaning, when Desire and Love actually appear in the dream, at which point the Cupid Guard reminds Livistros to ask them to act as his guarantors, referring back to the above-quoted advice.

In his next argument, the Cupid Guard tries to persuade Livistros by praising his virtues, while questioning them at the same time, claiming that love is integral to one's sense of identity and that without the experience of love, Livistros will be reduced to nothing (269-272):

ὅσον καὶ ἂν εἶσαι ἐξάϊρετος εἰς σύνθεσιν καὶ πλάσιν,  
ἂν οὐκ ἐμπῆς εἰς τὸν ζυγὸν τοῦ πόθου νὰ πονέσης,  
νὰ παιδευθῆς τὰ ἐρωτικὰ καὶ μάθης τα ὡς ἀρμόζει,  
εἶσαι οὐδετίποτε, ἀπὸ ἐμὲν πληροφορήθησέ το.

As much as you are exceptional as to your bodily beauty and features,  
if you do not step under the yoke of desire in order to feel pain,  
to be educated in the matter of love and learn it as befits you,  
you are just a nothing—know it from me!

Finally, the Cupid Guard concludes his instructive speech with technical instructions relating to Livistros' proper ritual conduct in his audience with Eros and to his impending crossing of the Gate of Love, emphasizing the importance of that threshold. The instructions concerning the encounter with Eros, a set of gestures and utterances that Livistros has to perform, point to a later moment in the same dream, to the ritual that takes place at the Amorous Tribunal.

According to the Cupid Guard, Livistros must demonstrate his humility and prostrate himself in front of the Emperor Eros asking for mercy (274-278):

ἄρτι ἂν ὑπάγῃς εἰς Ἔρωταν καὶ θέλῃς προσκυνῆσαι,  
ἔμπα κλιτὸς τὸν τράχηλον καὶ χαμηλὸς τὸ σχῆμα,  
ποῖσε δεινὸν τὸ βλέφαρον ὡσαν φοβερισμένος,  
δέσε τὰ χέρια σου σφικτὰ καὶ πέσε εἰς γῆν ὀμπρὸς του  
καὶ ἀπὸ καρδίας σου στρίγγισε καὶ παρεκάλεσέ τον.

if you go now to Eros wishing to pay obeisance to him,  
enter with a bowed neck and a humble composure,  
make your gaze look frightened as if intimidated,  
clasp your hands tightly and fall on the ground before him,  
cry out from the depths of your heart and beg for mercy.

As Ruth Macrides has suggested, this kind of conduct is related to the ritual of petition in front of the Byzantine emperor and, in particular, it is a supplication for pardon, a type of petition that required more dramatic gestures.<sup>473</sup> The relationship between the Cupid Guard's instructions and Livistros' performance at the Amorous Tribunal will be discussed in subsection 2.2.

Rodamne's instruction in matters of love is combined with the attempts to persuade her to submit to Livistros. Her initiation begins with Eros' visitation and develops through the process of the letter exchange with Livistros, on the one hand, and with the help of Vetanos' instruction and advice, on the other hand. Eros' command in her dream resembles the Cupid Guard's instruction to Livistros (256-259), but instead of asking her to submit to him as the sovereign ruler of the Amorous Dominion, Eros asks her to submit to Livistros (1418-1421):

καὶ ἀποτουνοῦν **παράλαβε** τὸν πόθον του εἰς τὸν νοῦ σου,  
**ἔπαρον** τὴν ἀγάπην του, **δουλώθησε** εἰς ἐκεῖνον  
καὶ σὸν τράχηλον ἄκλιτον **κλίνε** εἰς τὸν ἔρωτάν του,  
**ρίψε** τὸ τὸ κενόδοξον, **ἄφες** τὸ ἠπηρμένον·

as of now receive desire for him in your mind,  
accept his love, enslave yourself to him  
and bow your unbending neck to his passion.  
Cast away your haughtiness, leave aside your arrogance;

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<sup>473</sup> R. Macrides, 'The Ritual of Petition', in D. Yatromanolakis and P. Roilos (eds.), *Greek Ritual Poetics* (Washington, D.C. and Athens 2004), p. 365. For an overview of the ritual of petition in Byzantium with all relevant bibliography, see: I. K. Panagiotide, *Η Δέηση Ενώπιον του Αυτοκράτορα στο Βυζαντινο-Ρωμαϊκό Δίκαιο (4ος -15ος Αι.)* (PhD, Aristotelian University of Thessaloniki, 2009).

The use of imperatives and the admonition to cast aside her arrogance and pride are characteristics not only of Eros' speech, but also of Vetanos' instruction and, at times, of Livistros' letters. Having already communicated with Livistros via the Friend and being a member of Rodamne's most intimate social circle, Vetanos is in a position to influence her in favour of Livistros. His first instructive speech is given in response to Rodamne's angry reaction to Livistros' first letters, though it is not designated as an act of instruction. Characterized by the rubric as courageous (1539 μετὰ θάρρους), the speech almost takes the form of a warning rather than a counsel, as it is evident from the use of imperatives at the beginning of the first eight lines (1540-1547):

Ἄφες τὸ νὰ θυμώνεσαι, φουδούλα οὐδὲν ἀρμόζει,  
ἄφες τὸ νὰ εἶσαι μανικὴ κατὰ τοῦ πόθου τόσα,  
ἄφες τὸ νὰ κακώνεσαι τοὺς ἐρωτοποθοῦντας·  
φοβοῦ μὴ ἐμπλέξης εἰς δεσμὸν πολλάκις τῆς ἀγάπης,  
βλέπε μὴ ἔμπης εἰς τὸν βυθὸν ἀπέσω τῆς ἀγάπης,  
μὴ σὲ φλογίση **πρόσεχε** τοῦ πόθου τὸ καμίνιν,  
βλέπε καλὰ μὴ ποντισθῆς εἰς θάλασσαν τοῦ πόθου,  
**πρόσεχε** τὴν καρδίαν σου νὰ μὴ τὴν παραδείρη  
κῦμα τῆς ἀσχολήσεως καὶ ἡ βία του νὰ σὲ πνίξῃ·

Avoid getting angry, it does not befit a noble lady;  
avoid being so wrathful against desire,  
avoid being resentful against those who fall in love.  
Take heed not to entangle yourself completely in love's knot,  
watch out not to fall into the depths of love,  
pay attention not to be scorched by desire's furnace,  
watch out well not to sink into the sea of desire,  
pay attention that your heart will not be beaten  
by the waves of concern because their force will drown you.

Vetanos cautions Rodamne not to spurn those who fall in love, not only because it is not proper behaviour for a lady, but also because she might also end up in their position. While he generally seems to promote love, Vetanos also advises moderation lest love overwhelm her. After this instructive speech, Rodamne is left alone to reflect upon Vetanos' advice (1554-1555 Καὶ ἀφότου τὴν ἐσυνέτυχεν, ἀφήνει τὴν καὶ ἐβγαίνει, | τοὺς λόγους τοὺς ἐλάλησεν ὁ εὐνοῦχος νὰ φροντίξῃ / 'Once the eunuch had spoken, he stepped out and departed, | leaving her to consider the words he had said').

The second instructive speech comes after Rodamne has received another love letter to which she reacts with more empathy. Vetanos takes advantage of her positive disposition (1606 ἦρπεν

ἀφορμὴν / ‘seized the occasion’) and courageously (1607 θαρρετά) offers her instruction designated in the rubric with the noun ἐρωτονουθετήματα (‘amorous counsel’). This composite noun connects Vetanos’ speech to the Cupid Guard’s instructive speech to Livistros in the oneiric Amorous Dominion. Regarding the reference to the eunuch’s courage in confronting Rodamne with counsels, I find that it creates a peculiar dynamic between instructor and neophyte, where the latter is in a privileged position causing the former to have difficulty asserting his authority as an instructor. Vetanos’ social position is very low in respect to Rodamne, who is a princess – Vetanos refers to her as ‘my sovereign mistress’ (1613 δεσποτεία μου). The term θαρρετά (1607) and the phrase μετὰ θάρρους (1539) suggest, however, that Vetanos has the freedom to speak openly – it is the right of παρηρσία towards a ruler.

Vetanos’ second speech, though brief, has three main points. First, he advises Rodamne to have compassion for those who suffer from love, referring to some of the abstract concepts / personifications that the Cupid Guard used in his own speech (Κρεμασμός, Πόθος, Ἀγάπη). Second, he urges her to examine the letters more carefully, revealing that they are not intended for one of her servants, but for her. Third, he reminds Rodamne of her dream asking her to examine it closely. In pointing out these things, Vetanos alerts her to the direct connection between the sender of the letters and her assigned lover.

The effectiveness of Vetanos’ instruction is made clear when Rodamne complains to him that she has fallen in love and, consequently, suffers, because of his counsel (1780-1784):

Πάντως τὴν βίαν σου βλέπεις τὴν τὸ τί μὲ κατασταίνει,  
καὶ εἰς ποῖον βυθὸν μὲ ἐσέβασαν οἱ λόγοι σου τοῦ πόθου,  
πόσον κρημνὸν μὲ ἐγκρέμισαν τὰ νουθετήματά σου,  
καὶ εἰς πόντον ποῖον μὲ ἔσυρες ἀπέσω τῆς ἀγάπης;

You do indeed see your coercion to what state it leads me to,  
to what depth your discourses about love have pushed me,  
into what a precipice your admonitions hurled me,  
and into what a sea of love you have dragged me?

In response, Vetanos offers her a short instructive speech, with which he urges her to reply to Livistros’ letters, by an appeal to emotion (1789-1790 γράψε καὶ σὺ ἀντιπίττακον καὶ παρηγορήθησέ τον, | πόνεσε τὰς κακώσεις του τὰς ἔπαθεν δι’ ἐσένα / ‘you also write a letter of response and comfort him, take pity of the toils he suffered for you’). Influenced by the

eunuch's persuasive words, Rodamne contemplates on what to do. In her short monologue that follows, she seems to be persuading her own self by repeating Vetanos' advice and Eros' command: 'Bend down, my unbending soul, my haughty neck; bow to the bond of desire, for you are already distressed' (1796-1797 Συγκλίθησε, ἄκλιτε ψυχή, τράχηλε ἀγέρωχέ μου, | κύψε εἰς τοῦ πόθου τὸν δεσμὸν, ἤδη στενοχωρεῖσαι). Shortly afterwards, she writes her first letter to Livistros. From then on, Vetanos functions mostly as a mediating agent helping in the exchange of love letters, encouraging Rodamne to reciprocate Livistros' advances and to grant his requests, and finally arranging the couple's secret meeting, which concludes the courting process.

Moving on to the *Roman de la Rose*, instruction in the art of love (*l'art d'amours*) is at the core of the romance, as the narrator proclaims in his prologue. The dreamer's instruction, however, does not really take place until after he is forced into submission by Amour, the god of love. Prior to their encounter at the fountain of Narcissus, the dreamer mostly learns about the qualities of courtly life by observing the carollers and the garden's amenities. Though most of the allegorical personifications in Deduit's entourage are also associated with the experience of love, the dreamer is not subjected to a clearly designated instructive session intended for his own personal development as a lover, before the defining incident at the fountain.

Following his attack against the unsuspecting dreamer, Amour assumes the role of an instructor, when Amant, proclaiming his ignorance, requests that the god teach him how to better serve him – in other words, he wants to learn how to be a lover (2041-2048):

Sire, fis je, por dieu merci,  
Avant que voz movez de ci,  
Voz commandemenz m'enchargier:  
Je sui dou faire encoragiez,  
Mes, espoir, se je nes savoie,  
Tost porroie issir de la voie.  
Por ce sui engrant de l'apprendre  
Car je n'i veil de rien mesprendre

'Sir', I said, 'by God's grace, give me your commandments before you depart from here. I am encouraged to perform them, but I would perhaps soon go astray if I did not know them. I am longing to learn them, for I have no wish to commit any kind of fault'.



In his response, Amour praises the dreamer's willingness and makes a general comment about the relationship between master and disciple and how the latter needs to be attentive in order for the instruction to be effective (2051-2054):

Li **mestres** pert sa poine toute  
Quant li **desciples** qui escoute  
Ne met son cuer au retenir,  
Si qu'il en puisse sovenir.

A master wastes his time completely when his disciple does not make an effort to retain what he hears, so that he can remember it.

Following this response, the dream narrator briefly interrupts the flow of the dream narrative to address his readers/listeners asking them to be attentive to the god's commandment (2059 *Qui amer velt or i entende* / 'anyone who aspires to love should pay attention'), thus, placing them in the same position as Amant, while promising them an interpretation of the dream at the end of his narrative, a promise which, as has been discussed in Chapter 1, is never fulfilled.<sup>474</sup> If indeed the ending of Guillaume's *Rose* is deliberately incomplete, then the unfulfilled promises that the dream narrator makes at this particular point might either be seen as an ironic subversion of Amour's commandments or, alternatively, as an indication that these commandments hold the key to the hidden truth (*verite coverte*) of the dream that only an attentive audience would be able to understand.

The ritual of submission that precedes Amour's instructive speech establishes the authoritarian relationship between the god and the dreamer. Consequently, the instruction is given in a series of ten commandments (*commandemenz*) that the dreamer must obey to remain loyal to the god of love. In order to help him to do so, Amour also gives him a penance (*penitance*), practical advice and four allegorical gifts.<sup>475</sup>

The commandments are basically a list of practical advices on social behaviour and of lifestyle guidelines, enriched with explanations and examples, and could be summarized as follows: (1) abandon Baseness (*Vilenie*) as it is morally wrong; (2) avoid slander (*mesdire*) – example provided: comparison between two Arthurian knights, the slanderous Kay and the courteous

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<sup>474</sup> On the unfulfilled desire for knowledge in the *Rose* in relation to this instructive session, see also: Huot, *Dreams of Lovers and Lies of Poets*, pp. 13-15.

<sup>475</sup> On the structure of Amour's instructive speech, see also: Lejeune, 'A propos de la structure', pp. 334-337.

Gawain; (3) be courteous (*entres*) and approachable (*acointables*) – example provided: greeting habits; (4) do not use rude words (*orz moz*) or coarse expressions (*vilenies*); (5) serve (*sers*) and honour (*honore*) all women; (6) avoid pride (*orgueil*) as it is unbecoming of a true lover, but be elegant (*cointerie* / ‘elegance’) – explanation provided: advice on how to dress elegantly; (7) do now allow any dirt (*ordure*) upon your person – explanation provided: advice on bodily cleanliness; (8) always be blithe (*d’anvoisseüre maintenir*) and know how to entertain (*bel deduit faire*) to ease the pain of love; (9) be agile (*haitiez*) and athletic (*legiers*) – example provided: courtly activities; and (10) be generous and avoid avarice and a reputation for meanness (*por aver*). After listing his commandments, Amour uses summary as a method of more effective instruction (2223-2226):

Or te vueil briement recorder  
Ce que t’ai dit por remembrer,  
Car la parole mains engreve  
De retenir quant ele est brieve.

‘Now, I would like to remind you briefly of what I have said so that you will remember it, for words are less difficult to recall when they are brief’.

In the second part of the speech, Amour gives Amant a penance. The penance is a voluntary act of repentance that is performed in order to achieve the absolution of sins. In the *Rose*, it is presented as a repetitive act (2232-2233 *Que nuit et jor sanz repentance / An amors metes ton panser.* / ‘day and night, without backsliding, you should fix your thoughts on love’) whose aim is Amant’s improvement as a lover and the guarantee of his loyalty (2237-2242):

Et por ce que fins amanz soies,  
Veil je et commant que tu aies  
En **.i. seul leu** tout ton sue mis,  
Si qu’il n’i soit mie demis,  
Mes touz entiers sanz tricherie,  
Que je n’ain pas la moquerie.

In order that you might be a true lover, it is my wish and my command that your whole heart may be set in **a single place**, and that it should not be divided, but whole and entire, without trickery, for I do not love mockery.<sup>476</sup>

That *seul leu* to which Amant must focus his thoughts is, of course, the Rose that he spies on the fountain’s reflective surface when Amour first attacked him. By setting his heart on the

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<sup>476</sup> I have made some minor alterations in Horgan’s translation, who translates the last line of the passage as ‘for I do not like sharing’.

Rose, Amant opens up to the bittersweetness of love and all the suffering that this entails. Amour prepares him for these conflicting feelings in the next part of his speech by describing the experience of falling in love (2263-2574): the need to be close to one's beloved or to be able to see her even from afar, the agony of being separated from her, the lover's lamentations, the deceptive erotic dreams, the burning wish to get a single kiss, the attempts to approach one's beloved, the loss of weight. At the same time, Amour provides Amant with some practical advice as regards to his conduct during the courting process, for example: 'kiss the door as you leave' (2536 *Au revenir, la porte bese*), 'ensure that the serving-maid of the house thinks you are generous' (2556-2557 *Que tenir te faces por large | A la pucele de l'ostel*). Finally, Amour concludes his instruction with the following (2575-2578):

Or t'ai dit coment n'en quel guise  
Amanz doit fere mon servise.  
Or le fai donques, se tu viaus  
De la belle avoir tes aviaus.

Now I have told you how and in what way a lover must do my service: do it, then, if you wish to have joy of your fair one.

However, Amant has another question: how does a lover endure love's suffering? In response, Amour gives him a supplemental instructive speech, pointing out that the suffering is the necessary 'payment' that ensures the value of the 'purchase', that is, the desired object (2595-2600), and then bestows on him four allegorical gifts – Esperance, Doux Penser, Doux Parler, and Doux Regard – explaining how they will help ease his pain. As soon as he answers Amant's question, Amour vanishes before the dreamer can even speak, thus preventing him from asking any further questions regarding the conquest of the Rose.

Amour's speech is a codification of a courtly lover's behaviour, an art of love, and it belongs to a long tradition of classical and medieval love poetry, the most important examples of which are Ovid's *Ars amatoria* (*The Art of Love*) and the twelfth-century treatise *De arte honeste amandi* (*The Art of Courtly Love*), otherwise known as *De Amore*, by Andreas Capellanus.<sup>477</sup> Moreover, as Silvia Huot aptly argues, the use of second-person singular and of imperative and future-tense verbs in Amour's speech – both characteristics of the instructive treatises on love

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<sup>477</sup> H. M. Arden, *The Romance of the Rose* (Boston, 1987), pp. 21-26.

mentioned above – place the reader in the receiving end of the instruction.<sup>478</sup> Reader and dreamer merge in the role of the neophyte, both being instructed by the author / Amour.

The last instructive speech to be examined here is that of the Nurse to Polia in Book II of the *Hypnerotomachia*. The Nurse is residing in Polia's *palazzo*, where the latter escapes to after Poliphilo's supposed death and after her first terrifying vision. The Nurse consoles Polia and sleeps beside her to keep her safe, so that as soon as she sees Polia struggling and turning in her bed, she wakes her up and rescues her from her nightmare. When Polia confides in her all that has befallen her the previous day – Poliphilo's death, Cupid's vision – the nurse not only comforts her but, understanding the cause of Polia's torment, she also takes the initiative to offer her instruction and counsel (B6v-B7r):

Non più presto dunque ricontato questo hebbi, che ella pensiculatamente, et **cum senicula peritia**, la cagione suspicava, piamente refocilante, cum molte suasivole blanditie, la mente mia alquantulo sedata et pusillo tranquillata refece. Proferendose di tuti mei gravi et molesti langori, **essere vera remediatrix, si io ad gli sui trutinati et salutiferi moniti arendevola, me prestarò observabile**. Et quivi sublata di omni altro pensiero, et extraneo cogitato soluta, precipua et solamente, **ad gli sui fidi et dolati consigli sequissima imitatrice et cum miro effecto mansuetissima disciplinabonda, me offerisco**. Si essa solamente fora di tanto angustioso, afflicto, et prodigioso periculo traherae la mente mia, et la succissiva vita di tanto merore et lucto.

No sooner had I finished my story than she thought for a moment and then, with the insight of old age, guessed the cause. She gently revived me with many sweet blandishments, put my mind somewhat at rest, and calmed me just a little, then revealed that she could in fact cure my grave and painful state, so long as I would follow obediently her well-weighed and helpful advice. Thereupon, freed from every other thought and distracting idea, I offered myself wholly and exclusively to her faithful and compassionate advice as an obedient follower, tame and disciplined to a remarkable degree, if only she would free my mind from such pain, affliction, and prodigious danger, and my future life from such chagrin and sorrow.

From this passage that concludes one chapter in Polia's story while introducing the next that contains the Nurse's instruction, two main observations can be made. Firstly, through the exchange between Polia and the Nurse described in the passage above, the authoritarian relationship between instructor and neophyte is established, but pertains only to this particular instant – Polia's instruction. Secondly, love is treated as a sickness, an affliction that can be cured through instruction; similarly, Amour in the *Rose* describes the experience of love as an agonizing sickness – *mal d'amer* – also providing advice on how to treat it, while Poliphilo in

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<sup>478</sup> Huot, *Dreams of Lovers and Lies of Poets*, pp. 15.

Book I of the *Hypnerotomachia* encounters the anatomical location of this sickness (the heart) inside the body of the male colossus. Moreover, the idea of unrequited love as a painful state of being, an affliction, a *pathos*, is also evident in the *Livistros and Rodamne*, for example in the use of the following words and phrases: τυραννισθεῖς ἐξ ἐρωτομανίας (5a, ‘oppressed by the madness of love’), πάσχω διὰ τὸν πόθον (78, ‘I suffer for amorous desire’), τοῦ ἐρωτος τὰ ὀδύνας (151, ‘the sorrows of love’). Lovesickness is a recurring motif in literature with a rich tradition from Sappho till today, while the pathology of love has troubled philosophers and physicians alike, especially during the medieval and renaissance periods.<sup>479</sup>

The Nurse’s instructive speech is formally introduced in the chapter title, which describes the content of her speech, while emphasizing the instructor’s wisdom (B7r):

POLIA RACONTA PER QUAL MODO LA SAGACE NUTRICE PER VARI  
EXEMPLI ET PARADIGMI L’AMONISSE VITARE L’IRA, ET EVADERE LE  
MINE DELI DEI. ET COMO UNA DONNA DISPERATA PER INTEMPERATO  
AMORE SEME UCCISE. CONSULTANDO SENZA PIGRITARE IRE ALLA  
ANTISTA DEL SANCTO TEMPIO DELLA DOMINA VENERE, CHE QUELLO  
ESSA SOPRA DI CIÒ DEBI FARE. QUELLA BENIGNAMENTE GLI PRESTARAE  
CONVENEVOLE ET EFFICACE DOCUMENTO.

Polia tells how the wise nurse advised her to avoid the anger of the gods and to evade their threats, using various examples and parables such as that of a lady made desperate by excessive love, who killed herself. Polia was to go without delay and consult the priestess of the holy temple of Lady Venus, who could tell her what to do and would give her suitable and effective advice.

Following the title, Polia addresses a long remark to the nymphs listening to her narrative, on the difficulty of changing her mind, in other words, of converting from the chills of chaste Diana to the flame of ardent Amor and then reintroduces the Nurse’s instructive speech pointing out the Nurse’s willingness to remove the ‘hardened mass of ice’ (*duro et immassato gelo*) from her heart.

The Nurse begins her speech by inquiring into the gods’ wrath, judging that since Polia is willing to take her advice means that she is not entirely to blame for what has befallen her. Therefore, she asks Polia to think whether she has ever exhibited any rebellious behaviour and

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<sup>479</sup> For an overview of the motif, see M. Peri, *τοῦ πόθου ἀρρωστημένος: Ιατρική και Ποίηση στον Ερωτόκριτο*, trans. Aphrodite Athanasopoulou (Herakleion, 1999), pp. 1-46. For a modern psychological (Jungian) approach to the issue of the pathology of love, see: A. Carotenuto, *Eros e pathos: Margini dell’amore e della sofferenza* (Milano, 1987).

then goes on to provide a list of examples from classical mythology, citing the stories of Ajax, of Ulysses' companions, of Hippolytus, of Propoetides,<sup>480</sup> of Arachne, and of Psyche, all of whom perished or were punished in some way, because they insulted or scorned a god out of 'negligence and insufficient fear of the threat of divine punishment' (B7v *per negligentia et poco timore delle divine ultione minitante*). The Nurse mentions these examples for avoidance in order to warn Polia not to commit any more crimes against love lest she also provoke the wrath of the gods, and especially of the tyrant and mysterious Cupid (B7v):

Quanto crudele, quanto immite, quanto impio, quanto violente, quanto potente nella Tyrannica sua il figlio della Divina Madre sia, tanto veramente, che per vera et indubitata experientia, nui liquidamente comperto habiamo (quantunche celata sia) che non solo gli mortali homini, ma ancora gli pectin divini vigorosamente ello havere senza alcuno respecto et miseritudine acerbamente infiammando vulnerato.

How cruel, how pitiless, how impious, how violent and powerful in his tyranny the Son of the divine Mother is, of which we have true and indubitable experience, as well as very clear information (although it is a mystery) that he has not only wounded mortals but also the breasts of the gods, setting them painfully aflame with no respect or pity.

The Nurse solidifies her argument on the omnipotence of Cupid by citing the examples of Jupiter's amorous conquests, of Mars' inability to protect himself against the archer god and even of Cupid who could not prevent himself from falling in love with Psyche. Through these examples, the Nurse cross-references the triumphal imagery from Book I: the four triumphs at the realm of Materamoris, Mars' appearance at the amphitheatre of Venus and the appearance of Psyche at the triumphal procession of Cupid at the Cytherean Island. Establishing, thus, the omnipotence of Cupid, the Nurse turns the discussion back to Polia: 'And if he could not prevent himself from falling in love with the fair Psyche, how could he be harmless to others?' (B8r *Et si ello di se medesimo, non perdonoe, a 'namorarse della bella Psyche, como ad altri innocuo sarae?*). It is essentially the same logical argument used by the Relative, the Cupid Guard and Vetanos in the *Livistros and Rodamne*. This similarity is owed to the fact that both the *Hypnerotomachia* and the *Livistros and Rodamne* draw on the Greco-Roman culture and literary tradition. The discourse of persuasion that these characters employ is a powerful rhetorical topos that was first developed in the Hellenistic period.

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<sup>480</sup> The Propoetides were the daughters of Propoetus from the city of Amathus in Cyprus, who defied Venus and, in effect, were punished by becoming the first to prostitute their bodies in public. The myth appears in: Ovid, *Met.* 10.220-242.

Next, the Nurse attempts to interpret the causes of Polia's dream experiences. She begins by explaining the power of Cupid's two arrows, which do not appear in the dreams: the gold one causes love, while the gray one made of lead causes hatred. This duality could be a reference to the two types of love: unrequited (Eros) and requited (Anteros). Interestingly, Anteros, who is traditionally armed with arrows of lead, is the punisher of those who scorn love and the advances of others, like Polia.<sup>481</sup> As an example of the effects of these arrows, the Nurse tells the story of Phoebus, whom Cupid shot with his golden arrow for having revealed the 'sacred amours of Venus' (B8r *gli sancti amori della divina Venere*), while shooting Phoebus' loved ones with his leaden arrow, so that the more Phoebus loved them, the more they hated him. While the Nurse mentions this myth as an example of Cupid's vengeance parallel to Polia's first vision, it can also be seen as a parallel to Poliphilo and Polia's relationship up to that point in the story: the more Poliphilo expressed his love for Polia, the more she spurned him, leading to his apparent death.

The Nurse's next argument is based on flattery. After thoroughly praising Polia's beauty, the Nurse claims that: 'Your pretty looks indicate that you are destined more for her [Venus] service than for that of cold and fruitless Diana' (B8v *Il perché il tuo ligiadro aspetto più presto indica per gli sui caldi servitii, essere digno che della gelida et infructifica Diana*). Beauty is linked to love in a way that makes them interdependent. Therefore, by renouncing love, Polia goes against her own nature and disregards her 'duty', whereby her nightmare is interpreted as a warning of what could happen if she persists in neglecting that duty. A very similar argument is employed by the Cupid Guard in the *Livistros and Rodamne*, who after praising Livistros' beauty, underlines the appropriateness of him becoming a lover, warning that the opposite choice would be an act of self-negation (267-272).

Following these arguments, the Nurse continues with a parable, that was already announced in the chapter title (see above), of a girl like Polia, from the same town as she, who provoked the god of love with her indifference and, as a punishment, he shot her with his golden arrow,

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<sup>481</sup> Eros and Anteros as a pair is a motif that we often encounter in Italian Renaissance literature and art, as well as in sixteenth- and seventeenth-century emblems, where Anteros usually represents virtuous love (*Amor Virtutis*). See also: Robert V. Merrill, 'Eros and Anteros,' *Speculum* 19 (1944); A. Comboni, 'Eros e Anteros nella poesia italiana del Rinascimento: appunti per una ricerca', *Italique* 3 (2000); C. E. Stephenson, *Anteros. A Forgotten Myth* (New York, 2012).

inflaming her desires to such a degree that she became lascivious and insatiable, unable to control her lust. The pathological effects of her condition were diagnosed by a physician as an excess of love in her heart. Consequently, as a remedy, her parents decided to marry her to an old, rich and, most importantly, impotent man, who is described in great detail to emphasize the unsuitability of the match. Regardless of her husband's impotency and old age, this lady tried every means possible to seduce him, but with no success and, realizing her unhappy fate, she finally committed suicide. This story-within-a-story is used to intimidate Polia and to convince her to change her ways in order to prevent her own story to have the same outcome. Therefore, the remainder of the Nurse's instruction is filled with lamentations and warnings appealing to Polia's emotions, for example (C2r, C2v):

O misera et afflicta me si in questa mia aetatula (che gli superi me liberano) tale infortunio, como di te acadere potrebbe, per qualche simigliante offensa, io me morirei avanti il tempo da dolore, et da tristecia accellerando il supremo clauastro della vita mia.

Oh, how wretched and afflicted I should be in my old age (may the Gods save me!) if such a misfortune should befall you in your tender youth as punishment for some similar crime! I would die before my time of sorrow and misery, quickly bringing my life to its close.

Dunque Polia thesorulo mio caro, per quanto la praesente vita et aetate florula gratiosa appetii, o me guardate...

Therefore, Polia, my dear treasure, if you value your present life and the lovely flower of your age, beware!

Finally, the Nurse urges Polia to go to the temple of Venus of her 'own free will' (C3r *di arbitrii solitaria*) in order to confess her error and to seek the advice and help of the High Priestess of Venus. After the nurse's speech, Polia is left alone to reflect and review the valuable instruction she has been offered and, persuaded, she 'obediently begins to fall in love' (C3r *DISPOSITAMENTE INCOMINCIOE A INAMORARSE*).

Overall, the instructive speeches examined above aim to promote the initiation and courting processes, containing statements affirming the omnipotence of love, examples of lovers and non-lovers to imitate or to avoid, practical advice, consolatory words and dream interpretations. The instructors exert considerable influence on the neophyte's personal development and life choices. However, love is not the only option available, as it is made



clear in two of the texts, the *Rose* and the *Hypnerotomachia*. In what follows, I shall examine the theme of choice in the initiation process and its classical antecedents.

The choice of a path, either metaphorical or literal, as a defining moment in an individual's life is a motif with a long tradition in literature, art and philosophy.<sup>482</sup> Its persistence throughout the ages and across cultures is mainly due to its relevance to the human condition: every individual's search for meaning leads to moments of crisis, e.g. the passage to adulthood, when one is called to make crucial choices that define the course of one's life. Choice, moreover, presupposes a level of freedom, but the freedom to choose also entails a degree of responsibility – the individual is responsible for the consequences of his or her choices. In the texts under examination and, particularly in the *Rose* and the *Hypnerotomachia*, the neophytes face an identity crisis when they are called to redefine themselves as lovers. Despite the juxtaposition between the carefree state of non-lovers and the sorrowful state of lovers, Livistros and Rodamne have limited freedom in their choice between the two. The same is also true of Polia, who chooses love over chastity under the threat of divine punishment. On the contrary, Amant and Poliphilo are given the freedom to choose, although that freedom is questionable given their predilection towards love and pleasure and the fact that both of these neophytes are lovers by definition (Amant – Lover, Poliphilo – Lover of Polia).

Amant and Poliphilo are called to make a choice of path at an advanced stage of their initiatory journeys and that choice defines the outcome of their stories. In addition, the available choices are represented in their dreams by allegorical characters and by the spaces that these inhabit. Specifically, in the *Rose*, Raison and her tower are juxtaposed to Amour, Oiseuse, the garden of Deduit and the rose garden. Although Amant has already chosen idleness and pleasure upon entering Deduit's garden and has been forced into submission by Amour, Raison gives him the choice to abandon his amorous quest, disobey Amour and follow a life of virtue (3009-3012, 3017-3019):

Se tu folement ovre,  
Or fait tant qu'il soit recovre  
Et garde bien que plus ne croies  
Le consoil par quoi tu foloies.

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<sup>482</sup> On the theme of choice, see: H. Tucker, *Homo Viator: Itineraries of Exile, Displacement and Writing in Renaissance Europe* (Geneva, 2003), pp. 53-100; H. Damisch, *Le Jugement de Pâris* (Paris, 2011), pp. 173-216.

(...)  
Que l'amor metes en obli  
Dont je te voi si esbai  
Et conquis et si maté.

If you have behaved foolishly, now do what is necessary to retrieve the situation and take care no longer to believe the advice that led you into folly. (...) forget that love, which I can see has greatly weakened, subdued, and tormented you.

Amant, however, refuses to betray Amour, admitting that he has conceded his freedom to the god (3080-3084):

Ce ne puet estre, que vos dites.  
Amors a si mon cuer danté  
Qu'il n'est mes a ma volenté:  
(Il le justice si forment  
Qu'il i a fete clef fermant).

What you say is impossible, rather has Love so subdued my heart that it is entirely at his mercy; his power over it is so great that he has made a key to lock it.

As a consequence, Amant ends up despairing over his unattainable desire, which is locked away in the castle of Jalousie, proving Raison's predictions correct.

In the *Hypnerotomachia*, Poliphilo is asked to make a choice between the three portals at the realm of Queen Telosia. However, he is being prepared for this crucial choice as soon as he enters the realm of Queen Eleuterylida through a series of ritual threshold crossings (three portresses) and through instruction in the form of spatial exploration, speeches, entertainment and games. Queen Eleuterylida herself embodies the ideas of choice and free will through her name, her attributes, her speech and her palace. First of all, in the paratextual elements of the 1499 edition, and particularly, in the prose synopsis, the anonymous commentator refers to 'the palace of the queen who is free will' (*el palatio della regina che è el libero arbitrio*). Secondly, the queen wears a pendant, which is engraved with a device depicting a triumphant, crowned Jupiter holding a flame in one hand and a cornucopia on the other. Its meaning is deciphered by Thelemia in response to Poliphilo's question (h6v):

Per sua infinita bontate lo immortale Iupiter ad gli terrigeni fa semblante che possino al voto, quello che delle due mane gli talenta liberamente eligere.

Through his infinite goodness, immortal Jupiter indicates to earthlings that they can freely choose from his hands whichever gift they wish.

Thirdly, after the festivities in the palace are concluded and everyone sits down, Poliphilo is asked to rise and make a reverence before the ‘divine Majesty’ (h1r *Diva maiestate*), who officially presents him with the choice ahead (h1r-h1v):

Dunque volendo tu nelle amorse fiamme di Polia intrepido prosequire, convenevole cosa arbitro, che per questa recuperatione vadi ad tre porte, ove habita l’alta Regina Telosia, nel quale loco sopra di ciascuna di quelle porte, el suo titolo et indice annotato et inscripto vederai, accuratamente legilo.

Therefore, since you are bravely bent on pursuit of the amorous flames of Polia, I think it best for your attainment of her that you go to three portals, where the old queen Telosia dwells. In that place, above each of those doorways you will see its name and title indicated and inscribed. Choose carefully!

Lastly, the queen’s palatial complex contains, as it was demonstrated in Chapter 2, sights representative of the three portals. The marvels of the palatial gardens are explained by Logistica and Thelemia, Poliphilo’s assigned guides and instructors.

The two nymphs seem to compete with one another for Poliphilo’s attention, representing, as it has previously been suggested, two modes of perception. Such an interpretation is evident in the text itself, when Logistica entices Poliphilo to follow her to another garden, after Thelemia tried to appeal to his senses by means of her musical performance (h4v):

Poliphile dicendo. Voglio che tu sapi, essere di maiore oblectamento allo **intellecto** le cose obiective, che ad gli **sensi** tanto. Per questo, intramo quivi a soddisfare alle **due receptibile operatione**.

Poliphilo, I want you to know that things perceived give more enjoyment to the intellect than to the senses alone. For this reason, let us go into this place so as to satisfy both modes of perception.

Interestingly, each nymph is associated with two of the four marvellous sights contained in the palatial complex of Queen Eleuterylida, one in each side of the palace. In the left wing of the complex, Poliphilo is led to the garden of glass by Thelemia and to the labyrinth of water canals by Logistica, while in the right wing he is led to the garden of silk and gold by Thelemia and to the garden of the three-sided obelisk by Logistica. Moreover, each nymph follows a different method of presenting these spaces, thus representing a different type of instruction. Thelemia’s approach could be characterized as experiential, either leaving Poliphilo free to admire the beauty of the place appealing to his sense of sight, as it happens in the garden of glass, or performing artistic performances within the pleasurable space, as it happens in the

garden of silk and gold. On the contrary, Logistica follows a didactic method, interpreting each space in long speeches emphasizing their moral meaning. Overall, whereas Thelemia represents sensual pleasures, luxury, idleness and erotic desire, Logistica, who is also characterized with the epithets *Theophilia* and *Theophrasta*, represents intelligence, reason, activity and divine inspiration. Consequently, at the three portals, Logistica promotes the choice of *Gloria Mundi* / *Cosmodoxia* or *Gloria Dei* / *Theodoxia*, both virtuous paths of life, while Thelemia promotes the middle portal of *Materamoris* / *Erototrophos*, a lover's ideal choice.

Each of the three portals is guarded by a group of seven nymphs, a matron and her six servants, all of which are allegorical personifications inhabiting an equally allegorical space, constituting in their entirety the qualities required for or achieved through the path of life that they represent. None of these gatekeepers speak since they are intended to act as informative *tableaux*. First, Poliphilo's guides knock on the portal of *Gloria Dei*, which opens instantly revealing an aged lady, Theude (God-Fearing) pointing with her hand towards the heavens, and her six companions – Parthenia (Virginity), Edosia (Shame), Hypocolinia (Crudeness), Pinotidia (Prudence), Tapinosa (Humility) and Ptochina (Poverty) – standing under the door of a cottage inscribed as Pylurania (Gate of Heaven) set in an infertile, stony and deserted place. Although Poliphilo is appaled at their appearance and discouraged by the disagreeableness of the space, Logistica points out that 'the path is not known until the end is reached' (h8v *Poliphile, questo calle si non all'ultimo si cognosce*), while Thelemia understanding Poliphilo's reluctance admits that 'the love of this laborious woman is not yet for you' (h8v *O Poliphile, per te hora non è l'amore di tale laboriosa foemina*). Poliphilo nods in agreement, the portal closes and his two guides knock on the portal of *Gloria Mundi*, which also opens instantly.

This next portal reveals a rough location inhabited by a group of noble and respectful young ladies – Merimnasia (Thoughtfulness), Epitide (Suitableness or Devoted Pursuit), Ergasilea (Diligence), Anectea (Endurance), Statia (Stability or Firmness) and Olistea (Universality or Wholeness) – and their fierce-looking matron, Euclelia (Glory) who approaches Poliphilo and the two nymphs holding in her raised fist a golden sword, in the middle of whose blade is a golden crown and a palm-branch. Noticing Poliphilo's hesitation, Logistica takes Thelemia's

lyre and attempts to entice him with a song in the ‘Doric mode’ (i1r *Dorio modo*), pointing out once more the rewards at the end of the road (i1r *O Poliphile non ti renresca in questo loco virilmente agonizare. Perché sublata et ammota la fatica, rimane il bene / ‘O Poliphilo, do not shrink from manly combat in this place, for when the labour is past, the reward remains’*). While Logistica’s song appeals to Poliphilo who begins considering the choice, Thelemia uses her charm (i1r *cum dolce sembante*) to intervene saying: ‘It seems to me sensible, Poliphilo my little pet, that before you stay here you should at least look at the third portal’ (i1r *Cosa ragionevola ad me pare, che ante che quivi Poliphiletto mio oculissimo te affermi, debbi per omni modo et la tertia porta videre*). Poliphilo agrees, the portal closed and, then, Thelemia knocks on the middle portal, which immediately opens. It is significant to note the variation in the performance of the simple gesture of knocking on each portal: whereas both nymphs perform this gesture for the two side portals, only Thelemia knocks on the middle one. Given Logistica’s adversity to this choice of path, her abstinence from this ritual gesture demonstrates her lack of consent to Poliphilo’s choice.

The portal of Materamoris reveals the noble lady Philtronia (Charm) and her six attractive servants – Rastonelia (Ease), Chortasina (Satiety), Idonesa (Pleasure), Tryphelea (Delicacy or Voluptuousness), Etiania (Cause or Motivation), Adia (Abundance) – inhabiting a voluptuous natural landscape. Their lovely appearance and the beauty of the space are enough to help Poliphilo make his choice; a choice that adheres to one of the most accentuated features of the book, namely, the ‘exploration of scopophilia, or voyeurism, the erotic pleasure of looking’.<sup>483</sup> By choosing the middle portal, Poliphilo also chooses Thelemia, causing Logistica to break her lyre and flee, exclaiming in disdain (i1v-i2r):

O Poliphile fucosa et simulata bellecia di costei è mendace, insipida et insulsa, imperoché si le sue spalle discussamente mirare le volesti nauseabondo comprenderesti forse quanta indecentia subiace, et quanto asperabile sono, et di fetulento stomachose et abhominabile, eminente sopra una alta congerie di sorde. Diciò che perpete et evanida fuge, et la voluptate passa, et il pudore cum penitudine, cum isperance vane, cum brevissima alacritate, cum pianti perpetui, et anxii sospiri la erumnabile vita superstite, rimane. (...) O tristi et sciagurati chi se inviscida cum tanti mali, in tanto poco, et venefico piacere, et in fincto bene praessati.

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<sup>483</sup> On scopophilia in the *Hypnerotomachia*, see: Lees-Jeffries, *England’s Helicon*, p. 59-61; H. K. Szépe, ‘Desire in the Printed Dream of Poliphilo’, *Art History* 19/3 (1996), pp. 370-1, 381.

O Poliphilo, theirs is a feigned and cosmetic beauty, deceitful, insipid and vain! For if you were to examine them from behind, you would be sickened to realize how indecent and despicable they are, how disgusting and abominably stinking, worse than a great rubbish heap. Here both pleasure and shame are forever fleeing and dissolving, leaving nothing but a life burdened with perpetual tears and anxious sighs. (...) O tragic and unfortunate ones who let themselves be lured by so slight and poisonous a pleasure and by deceptive goodness into a morass of evils!

On the contrary, ‘victorious’ (*victrice*) Thelemia flatters him, reassuring him that his choice will lead him to his beloved Polia (i2r):

Questo è quel loco Poliphile, ove non sarà dilatione di tempo, che tu trovarai senza fallo la più amata cosa da te, che è tua, ch’è cosa del mundo, della quale il tuo obstinato core senza intermissione pensa et opta.

This is the place, Poliphilo, where it will surely not be long before you find the thing you love most: the thing that is yours, the one thing in the world which your obstinate heart unceasingly thinks about and hopes for.

His choice of path is then sealed by Thelemia’s kiss and embrace, after which she departs closing the portal behind her.

By comparing the two texts, it becomes obvious that Raison and Logistica represent the virtuous path of life and are opposed to characters promoting the voluptuous path of life, namely, Amour and Oiseuse in the *Rose* and Thelemia in the *Hypnerotomachia*. The dreamers’ confrontation with such a choice is a classical motif originating in a speech by Prodicus (5<sup>th</sup>-4<sup>th</sup> centuries BC) but with a long tradition in medieval and renaissance literature and art: the choice of Hercules at the crossroads between two maidens, *Virtus* (Ἀρετή) and *Voluptas* (Κακία/Εὐδαιμονία).<sup>484</sup> Like Hercules, Amant and Poliphilo are in a state of adolescence, the first literally due to his young age and the other metaphorically, and in need of instruction (Hercules’ choice is also characterized as a παιδευσίς), but whereas Hercules chose the path of Virtue, the two dreamers choose the path of love, much to the dismay of Raison and Logistica.

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<sup>484</sup> The story of Hercules at the crossroads was part of Prodicus’ speech *Horai* (Ἥραι), now lost, surviving in Xenophon’s *Memorabilia* (II 1, 21-34) and also cited in a *scholium* on Aristophanes *Clouds* 361 and in Plato’s *Symposium* 177B. For the relevant fragments see: R. K. Sprague, *The Older Sophists: A Complete Translation by Several Hands of the Fragments in Die Fragmente der Vorsokratiker Edited by Diels-Kranz with a new Edition of Antiphon and of Euthydemus* (Indianapolis, IN, 1972), pp. 78-82. For the legacy of this motif, see: F. de Ruyt, ‘L’Idée de ‘Bivium’ et le symbole Pythagoricien de la lettre Y’, *Revue Belge de Philologie et d’Histoire: Recueil Trimestriel* 10 (1931), pp. 137-144; E. Panofski, *Hercules am Scheideweg und andere antike Bildstoffe in der neueren Kunst* (Berlin, 1997); Tucker, *Homo Viator*, esp. pp. 79-99. For the association of the *Hypnerotomachia* with this motif, see Pozzi’s commentary in: *HP P&C*, vol. 2, pp. 127-128.

In the *Hypnerotomachia*, however, there is an apparent ‘inconsistency’ between a binary (Logistica vs. Thelemia) and a triadic (three portals) opposition of choices, which can be explained in terms of mythological and literary syncretism. Hercules’ choice is only one of the subtexts informing the instructive session of Logistica and Thelemia; the other is the myth of the Judgment of Paris.<sup>485</sup>

The Judgment of Paris is another classical theme that has permeated medieval and renaissance literature and art. According to the myth, the young prince-shepherd Paris is assigned the task to settle a dispute between the goddesses Hera, Athena, and Aphrodite, who contested the golden apple that Eris had thrown down at the wedding of Peleus and Thetis and inscribed ‘for the fairest’ (καλλίστη). In order to bribe him, each goddess presented him with a reward: Hera offered him dominion over the earth, Athena military success and Aphrodite offered him Helen, the most beautiful woman in the world. Paris chose Aphrodite and, therefore, beauty – a choice with dire consequences, as it led to the Trojan War.<sup>486</sup> In later centuries, the myth was reformulated to accommodate allegorical interpretations and, in particular, it was associated with the philosophical idea of the three types of life: contemplative, active and voluptuous.<sup>487</sup> To the extent of my knowledge, the first example of such an allegorical interpretation of the myth can be found in Fulgentius’ *Mitologiae* (c. 500), who associates Minerva/Athena with the contemplative life, Juno/Hera with the active life and Venus/Aphrodite with the voluptuous life.<sup>488</sup>

**Philosophi** tripartitam humanitatis uoluerunt uitam, ex quibus primam **theoreticam**, secundam **practicam**, tertiam **filargicam** uoluerunt, quas nos Latine **contemplatiuam, actiuam, uoluptariam** nuncupamus; (...) Id itaque considerantes **poetae** trium dearum ponunt certamina, id est Mineruam, Iunonem et Uenerem de formae qualitate certantes.

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<sup>485</sup> The combination of the two myths in the *Hypnerotomachia* has already been suggested by: Damisch, *Le Jugement*, pp. 218-223. See also the commentary in: *HP A&G*, vol. 2, pp. 764-769. Cf. Trippe, *The Hypnerotomachia Poliphili and the image of Italian Humanism*, pp. 239-279.

<sup>486</sup> The myth is attested in multiple sources, for example: Hom. *Il.* 24.25-30, Apollod. *Bibliotheca, Epit.* E.3.2, ed. R. Wagner, *Mythographi Graeci*, vol. 1, Bibliotheca Teubneriana (Leipzig, 1926); G. J. Hyginus *Fabulae* 92, ed. H. J. Rose (Leiden, 1933); Ovid, *Epistulae (or Heroides)* 16.51-88, 5.35, ed. G. Showerman and G. P. Gould, *Ovid in Six Volumes*, vol. 1 (Cambridge, 1977).

<sup>487</sup> This philosophical idea is found, for example, in L. Annaeus Seneca, *De Otio* 7.1, ed. G. D. Williams (Cambridge, 2003). See also: *HP A&G*, vol. 2, p. 765.

<sup>488</sup> *Mitologiarum libri tres*, 2.1: ‘Fabula de iudicio Paridis’ in: *Fabii Planciadis Fulgentii V. C.: Opera*, ed. R. Helm (Leipzig, 1898), pp. 36-40. English translation: L.G. Whitbread, tr., *Fulgentius the Mythographer* (Columbus, Ohio, 1971), pp. 64-65.

Ideo uero Iouem his non posse iudicare dixerunt, siue quod praefinitum mundi iudicium ignorabant, quia **in libertatem arbitrii constitutum hominem** crederent.

Philosophers have distinguished a threefold life for mankind, by which they mean first, the meditative; second, the practical; and third, the sensual – or as we call them in Latin, the contemplative, the active, the voluptuary. (...) The poets explain in such terms as these the contest of the three goddesses – that is, Minerva, Juno, and Venus – rivals in the superior excellence of their beauty. They have said that Jove could not judge among these, perhaps because they did not realize that the judgment of his world has preordained limits, for they believed man was made with free will.

Fulgentius appropriation of the myth for a Christian audience ensured its lasting appeal and influence throughout the Middle Ages and the Renaissance with multiple literary and artistic adaptations.<sup>489</sup>

From the description of the three portals, discussed above, it becomes obvious that they also represent the three types of life, while Poliphilo's choice of Materamoris evokes Paris' choice of Venus. Therefore, it is possible to make the following associations: Gloria Dei – contemplative life – Minerva, Gloria Mundi – active life – Juno, Materamoris – voluptuous life – Venus. Furthermore, this tripartition is already anticipated by the three enigmatic portresses of the palace and the curtains that they guard in the palace of Queen Eleuterylida. Cinosia guards the first curtain, which is woven from gold and silk thread depicting two women, one surrounded by various tools and the other gazing intently at the sky. Indalomena guards the second curtain, which is multicolored and embroidered with various signs, shapes, plants and animals. Finally, Mnemosyna guards the third and last curtain, which is embroidered with speeches and reasonings and which depicts a variety of ropes, nets and ancient instruments for grabbing and grappling. The three portresses have been interpreted as the three faculties of the human brain – reason or active intellect, imagination and memory – marking the movement of Poliphilo through the curtains as an allegory of the process of cogitation.<sup>490</sup> The identification of Cinosia as reason has also led Ariani and Gabriele to a further argument, namely that the two figures on her curtain are personifications of the active and of the contemplative life.<sup>491</sup> Moreover, Trippe has suggested that the order of curtains, where intellection is anterior to

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<sup>489</sup> For an overview of the myth's reception, see: Whitbread, *Fulgentius*, pp. 25-38; Damisch, *Le Jugement*, pp. 135-252; *HP A&G*, vol. 2, p. 765-770.

<sup>490</sup> *HP P&C*, vol. 2, pp. 105-106; *HP A&G*, vol. 2, pp. 695-697; Trippe, *The Hypnerotomachia Poliphili and the image of Italian Humanism*, pp. 245-249.

<sup>491</sup> *HP A&G*, vol. 2, pp. 696.



imagination, deliberately subverts the traditional model of the process of cognition as established by Aristotle, Galen, Nemesius and their medieval and renaissance commentators, thus favoring imagination over the other faculties.<sup>492</sup> Although these arguments are indeed valid, I find that there is a further level of interpretation that we need to consider. From a strictly etymological perspective, Cinosia is linked to motion (κίνησις), Indalomena to appearance (ινδάλλομαι – to appear) and Mnemosyna to memory (μνήμη). By combining these etymologies with their attributes, it would be possible to associate this triad with the three portals and, therefore, with the three modes of life: Cinosia/Motion to the practical or active life, Indalomena/Appearance – the middle curtain – to the voluptuous life and its scopophilic aspect, and Mnemosyne/Memory to the theoretical or contemplative life.

In the *Hypnerotomachia*, we encounter the Judgment of Paris not only as an allegory of the three types of life, but also as a myth as it appears on the back panel of the chariot of Leda in the second triumph of the procession taking place in the realm of Materamoris. It is represented both visually in a woodcut (Fig. 25) and textually (k6v-k7r):

In nel posteriore, el magno Iupiter, uno solerte pastore, in suo loco iudice collocava, excitato da esso proximo ad uno lepidissimo fonte dormiente. Ove a tre nude et formosissime Dee, faceva iudicio. El quale dal operoso Cupidine seducto, alla sua facetissima genitrice el pomo consentiva.

On the back, great Jupiter set up a clever shepherd as judge in his place, having woken him where he slept near a gentle spring, and made him judge of three beautiful naked goddesses; and the shepherd was seduced by busy Cupid to award the apple to his amiable mother.

Its inclusion in the decoration of the triumph is quite appropriate as the myth marks a victory of the gods of love. Interestingly, the myth also features in the triumphal arch in the *Livistros and Rodamne*, decorating its vaulted ceiling (328-330).<sup>493</sup> In both cases, the myth serves as another

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<sup>492</sup> Trippe, *The Hypnerotomachia Poliphili and the image of Italian Humanism*, pp. 246-247. In this line of interpretation, however, that considers the three portresses as personifications of reason, imagination and memory, the order of the curtain could also be explained in terms of the dream's structure and Poliphilo's progress with reason (Cinosia) representing the waking state, imagination (Indalomena) the dream narrative in Book I (though Indalomena's more accurate translation as Appearance would also fit in this interpretation), and memory (Mnemosyne) representing the activation of Poliphilo's memory in the garden of Adonis and the content of Book II (see Chapter 1, subsection 2.3.2).

<sup>493</sup> On the Judgement of Paris in *Livistros*, see also: Lendari, 'Commentary', Vatican *L&R*, pp. 291-292.

reminder of the triumph of love and, given the instructive value of the triumphal imagery in the two texts, it points the dreamers to the choice of love and beauty.

## 2.2. Amorous Servitude

The neophytes' submission to the god(s) of love is an essential requirement for the completion of their initiations and, in addition, it ensures the god(s) mediation in support of the couples' relationships. Although the neophytes' submissions are gradually prepared through instructive sessions and a series of ritual gestures, most notably the crossing of thresholds, the rituals of submission per se take the form of petitions, oaths and homage. The particular rituals that will be examined in this section are Livistros' petition and oath to the Threefaced Eros, Amant's homage and oath to Amour, Polia's petition to the High Priestess of Venus and Poliphilo's complaint as a petition to the gods of love in Book II of the *Hypnerotomachia*. Moreover, I will discuss the ritual at the temple of Venus Physizoa, which can be seen as parallel to Polia's petition in Book II.

Livistros' submission to Eros that takes place in his first dream is achieved gradually. To begin with, he is forced into servitude as soon as he becomes a captive of the Cupid Guards. Then, he has to proclaim his intention for submission in four instances: first, to the Cupid Guards (231 δένω τὰ χέρια, λέγω τους: 'Δοῦλος σας {εἶμαι}, μὴ ἀποθάνω' / 'I clasp my hands saying: "Your slave am I, don't let me die!")); secondly, at the Gate of Love in order to enter the court (306 λέγω: 'Ἀπεδὰ δουλώνομαι εἰς τοῦ Ἔρωτος τὸ τόξον' / 'so I say: "From now on I shall enslave myself to the bow of Eros."'); thirdly, to Desire, whom he needs as a guarantor (373-375, especially in 375 δουλώνομαι εἰς τὸν Ἔρωτα, λίξιός του νὰ ὑπογράψω / I enslave myself to Eros, let me sign as his vassal); and, finally, to Love, his other guarantor (410-412, especially in 412 νὰ εἶμαι ἀπετώρα δοῦλος του καὶ τοῦ θελήματός του / that I shall from now on be his slave and of his will).

Through his interaction with the Cupid Guard, his instructor, and his two guarantors, Desire and Love, Livistros is also prepared for the form and content of the two rituals that he has to perform in the Amorous Tribunal and in the Room of Amorous Oaths. As we have seen, the Cupid Guard instructs him on his ritual conduct and, specifically, on the gestures he has to

perform in the presence of Emperor Eros: prostration (προσκύνησις) by falling at the emperor's feet and binding his hands, having a humble and frightened composure, stating his petition.<sup>494</sup> Livistros also performs these gestures when he encounters Desire and Love, while, in his dialogue with them, reference is made to the 'written oath of the Amorous Dominion' (377 ἔγγραφοῦ τῆς Ἐρωτοκρατίας) that Livistros has to sign (411 νὰ ἴμωσῶ εἰς τοῦ Ἐρωτος τὸ τόξον καὶ τὴν φλόγαν / 'I shall swear on the bow and flame of Eros'). The word ἔγγραφοῦ refers to the imperial document of vassal allegiance, whose content is revealed later during the oath ritual (587-599).<sup>495</sup>

The formal submission to the Emperor Eros takes the form of a ritual of petition, a 'highly formalized exchange of repentance and forgiveness' taking place in the Amorous Tribunal, followed by an oath ritual in the adjacent Room of Amorous Oaths.<sup>496</sup> Desire and Love function as the mediating officials, vouching for the rebel to Emperor Eros and preparing Livistros' entrance to the audience chamber. Once inside the crowded room of the Amorous Tribunal, Livistros encounters the much anticipated figure of Eros, who, as discussed above, is the *sacerrimum* communicated to Livistros at the climax of his initiatory journey that finalizes his transformation into a lover. As he admires the paradoxical appearance of Eros, waiting for his turn to be trialled, another cupid announces 'Let the rebel come!' (500 <O> ἀντιστάτης ἄς ἐλθῆ) and the crowd makes way as Livistros is called to approach and prostrate himself in supplication. Following the Cupid Guard's instructions, Livistros prostrates in front of the emperor with tears in his eyes, asking for mercy and expressing his intent to become his vassal. In return, Eros pardons him, promising him the love of Rodamne in exchange for his loyalty and, then, commands Desire and Love to take him to the Room of Amorous Oath in order to complete his submission.

At the Room of Amorous Oaths, Livistros finds Eros' wing and strung bow placed on a golden-red lectern. These objects could also be seen as *sacra*, communicated to the neophyte during the oath ritual. The oath is contained in a paper (χαρτί) that is attached on the bow and

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<sup>494</sup> For the gesture of προσκύνησις in Byzantium, see: Brubaker, 'Gesture in Byzantium', pp. 41-47. See also: Burrow, *Gestures and Looks*, pp. 17-19.

<sup>495</sup> P.A. Agapitos, 'Writing, Reading and Reciting (in) Byzantine Erotic Fiction', in B. Mondrain (ed.), *Lire et Écrire à Byzance* (Paris, 2006), pp. 128-129.

<sup>496</sup> Agapitos, 'Rituals of Empire', p. 399, where there is a more detailed description of these rituals.

it refers back to the word ἔγγραφον mentioned earlier in the dream. It is a binding contract with which Livistros swears his allegiance to Eros promising to abide by his law (587 νόμος τοῦ Ἔρωτος), by first reading the document and then placing his hand on Eros' sacred objects on the lectern and proclaiming his oath (604-606):<sup>497</sup>

... Μὰ τοῦτο τὸ πτερόν, μὰ τὸ εὖστοχόν σου τόξον,  
δουλώνομαι εἰς τὸν Ἔρωτα, λιζιώνομαι εἰς τὸν Πόθον,  
πιστός της νὰ εἶμαι ἀποτουρνὺν τῆς Ἐρωτικοαγάπης.

By this very wing, by your well-aiming bow,  
I enslave myself to Eros, I become a vassal to Desire,  
from now on I shall be a loyal follower of Amorous Love.

As soon as he utters these words, the Seer appears prophesying Livistros' future, thus summarizing the romance as it unfolds from this point onwards.

It is worth comparing Livistros' petition to the Threefaced Eros with Polia's petition to the High Priestess of Venus who is the representative of the gods of love – Poliphilo addresses her as 'O pious Mediator' (430 *te mediatora pia*). From the analysis of the instructive speeches in the previous subsection, it becomes evident that there is a further parallel between the Nurse and the Cupid Guard, namely, that they both conclude their instructive speeches with practical advice relating to one of the most significant ritual moments in Polia's and Livistros' initiations: the need to secure a hearing with an authority figure – the High Priestess of Venus, the Threefaced Eros – situated within a tribunal – *sancto auditorio et tribunale* (C1r), ἐρωτοδίκη (429) – in order to perform a ritual of petition, asking for forgiveness for their rebellious behaviour. Polia, remembering her nurse's advice after the revivification of her beloved Poliphilo, decides to go to the temple of Venus and formalize her submission to the gods of love through the mediacy of the High Priestess. As she enters through the 'sacred threshold' (C8r *nel Sanctissimo limine*), she finds Poliphilo praying for her sake; in other words, Poliphilo performs a role similar to that of Livistros' guarantors, Desire and Love, mediating in Polia's favour within the ritual space, where she is about to perform her petition.

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<sup>497</sup> The association of oaths with sacred objects through a gesture such as placing one's hand on the sacred objects, as Livistros does, are frequent in medieval narrative and, according to Burrow, they 'declare the increased "risk of forfeiture" for the swearer, if he fails to redeem a pledge made, not only to a human being, but also to God and his saints' (Burrow, *Gestures and Looks*, pp. 16-17).

At the same time, Poliphilo acts as a lover following Polia with his gaze as soon as he sees her approaching the altar (C8r):

...gli avidissimi ochii dirimpecto convertendo, repente il mordace obtuto perpete discorse, quale celere sagitta da tirato arco directa, nel mio preparato et liberamente disposito core se infixit. Che di dolceza amorosa per tuta me sentiva crepitare et subullire.

...his eager eyes had been fixed on me with unwavering and piercing gaze. Like a celestial arrow sped by the drawn bowstring, it entered my ready and welcoming heart, so that I felt my whole being crackling and seething with amorous delight.

The effect of his piercing gaze evokes Polia's enamoration, which she had described as a host of arrows entering her heart, but also anticipates the scene of Cupid shooting Polia's effigy that is narrated to the priestess at a later stage by Poliphilo.

Instead of approaching Poliphilo, Polia follows her nurse's advice as to her ritual conduct and presents herself 'humbly' (*humilmente*) before the High Priestess, reporting all of the events that had transpired up to that point. Consequently, the priestess chastises her (C8r *Diqué quasi di queste tale commisse rebellione terrentise, accerbamente me reprehendente* / 'Shocked to hear that I had committed such rebellion, she scolded me severely') and Polia, repentant, bows before her, begging forgiveness and offering herself as a devoted servant of Venus, Eros and Poliphilo, vowing never to rebel against them (C8r):

A quella riverenda praesentia inclinatome obsecrava venia del praeterito, et del praesente Agone confirmamento, offerentime cum obstinata fede della veneranda Domina Matre verace et intrepida cultrice. Et di non volere unque ribellare, né essere fallente, né dissentanea, ad qualunque imperio del suo potente figlio. Né ad qualunque concupito disio del mio amoroso signore Poliphilo recusare. (...) A pena facte le irrevocabile sponsione, che la Sacrata Antista, vocoe Poliphilo alla praesentia sua.

I bowed before the reverend presence, begging forgiveness for the past and support in my present struggle, and offering myself with firm faith as a true and undaunted devotee of the venerable lady Mother. I would never rebel, never fail or disobey any command of her mighty Son, nor would I ever refuse any concupiscent desire of my loving lord Poliphilo. (...) As soon as my irrevocable vows were made, the holy priestess summoned Poliphilo into her presence.

Polia's submission is followed by Poliphilo's petition to the priestess for a union with Polia, who, upon hearing this request and wishing to satisfy her lover (D2r *et tutta consentievola ligata, et alle sue emerite petitione debitamente paratissima* / 'I was bound with my full consent and duly prepared to grant his worthy petition'), interrupts the priestess' reply and

offers herself to him. It must be noted that both lovers' petitions and their subsequent kiss as symbolic of their union are depicted in the accompanying woodcuts (Figs. 29-30), which also indicate that the rituals are performed publicly in front of an all-female audience.<sup>498</sup>

Despite the similarities in the performance of the ritual – mediation of a third party, prostration of the rebellious neophyte, repentance, forgiveness, oath – there are two basic differences between Livistros' and Polia's petition. First, Livistros's petition is made directly to the god of love in the imaginary space of the dream, while Polia's petition is made indirectly through the gods' representative, the High Priestess, in a supposedly actual space, the temple of Venus in quasi-historical Treviso. Second, Livistros' petition is entirely regulated by the other participants of the ritual – the cupid guards, Desire, Love and, of course, Emperor Eros – who direct his every movement, while Polia's petition results from her own initiative, after deliberate consideration of the Nurse's advice. These variations reflect the socio-cultural differences between the two works. Specifically, in the case of Livistros, the text reflects the practice of royal petitions of rebellion in a clearly medieval context, while, in the case of Polia, the text presents a private and urban act of 'piety' in early Renaissance Italy.

Poliphilo's ritual of petition during his transcendental experience is not a submission as a neophyte to the gods of love, but a complaint regarding Polia's rebellious behaviour. In fact, Poliphilo's submission is never presented in the book, as he is already a lover, although he briefly makes reference to it in two instances in his encased narrative in Book II of the *Hypnerotomachia*. From these two references, it is evident that his enslavement to Cupid resembles Polia's enamoration right before her third vision; Poliphilo says (D5r and E6v):

Amore nel mio contaminato infecto, et inquinatissimo core delle sue morbide qualitate,  
essendo disconciamente salito invasore...

Amor contaminated, infected and polluted my heart with his morbid qualities, then  
invaded me by leaping into it...

...cusi insontè, inculpabile et sencia offensa, cum sue vulnifice et celere sagitte, mi hae  
tirato nel già cribrato core più punctiture, che innel paniceo Labo grani si trova...

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<sup>498</sup> The imagery in these woodcuts also links this ritual with Poliphilo's audience with Queen Eleuterylida as represented in the woodcuts (Fig. 11).

I had been guiltless, blameless and innocent of any offense when he shot me with his swift, wounding arrows, making more holes in my already riddled heart than there are seeds in a millet loaf.

The second reference is used as an argument for his complaint and accusation of Cupid during his petition to Venus. After his apparent death, he presents himself ‘in a wounded and lamentable state’ (E6v *lancinata, et ingemiscente me praesentai*) – the woodcuts (Figs. 26-27) show him naked, slightly bend and with his hands crossed in front of his chest – before Venus, who is seated on her ‘lofty and divine throne’ (E6v *excelso et divino throno*) in the heavens as a sovereign ruler. The three woodcuts accompanying the scene depict Venus wearing a crown and holding a sceptre, while sitting on the clouds. After listening to his complaint (E7r *le mie lamentabile querimonie*), the goddess summons her son to reply to the accusations – an act that is expressed with a deictic gesture in the first woodcut depicting the ritual (Fig. 26). In response, the naked winged Cupid presents Poliphilo with Polia’s effigy and prepares to amend his wrongdoing by shooting the effigy with his arrows (Fig. 6).

These two rituals from Book II of the *Hypnerotomachia*, Polia’s petition to the High Priestess of Venus and Poliphilo’s petition to the gods of love, are analogous to the two most significant rituals in Book I, one taking place at the temple of Venus Physizoa and the other at the amphitheatre of Venus.<sup>499</sup> Additionally, the ritual at the temple of Venus Physizoa is directly linked with the events in Book II, as it is made evident by the references to Polia’s rebellion against love and Poliphilo.

The ritual at the temple of Venus Physizoa serves several purposes. First of all, it reveals Polia’s identity and, therefore, constitutes a type of union, or rather reunion, of the couple. Secondly, it is a mediated request to the gods of love for permission to visit the Cytherean Island and perform the ritual at the amphitheatre of Venus – in effect, it is also a summoning of Cupid and his fleet. Thirdly, it purifies the couple in order to make them eligible to accomplish their visit to the sacred island.

The ritual is designated as Etruscan and it is divided into two parts, one taking place around a well within the temple and one taking place in the dark, circular chapel adjoined to the temple. The characterization of the ritual as Etruscan and the use of a ritual book in the Etruscan

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<sup>499</sup> Both of these rituals from Book I have been expertly analysed by Lees-Jeffries (*England’s Helicon*, pp. 63-75).

language is significant in several ways. Remaining in obscurity for the greater part of the Middle Ages, the Etruscans were rediscovered in the fourteenth century not so much through the limited visible archaeological remains but mainly through the ‘intellectual paradigm whose object was to identify the lines of an autochthonous and independent tradition’.<sup>500</sup> Through the works of Giovanni Boccaccio, Giovanni Villani, Leonardo Bruni and others, the Etruscans came to be associated with a glorious pre-Roman past as an ideal urban civilization with a magical-religious cultural system.<sup>501</sup> Boccaccio, in particular, in his *Comedia delle ninfe fiorentine* or *Ameto* (1339-1340) provides us with an idyllic and paradisaic image of Etruria.<sup>502</sup> In the *Hypnerotomachia*, the identification of the ritual as Etruscan places it within the context of an ancient, mythical and mysterious past that, effectively, imbues the ritual with a mystical aura, while generating an image of otherness. The alienating effect of the ritual is accentuated in the inability of Poliphilo to comprehend the Etruscan language. Moreover, we could identify an indirect reference to Boccaccio’s Etruria, which serves as the setting for the love story of Ameto and Venus’ nymph Lia, whose names can be parallelized with Poliphilo – both male names evoke the idea of love – and Polia.

Apart from the two lovers, the ritual is performed by a High Priestess and seven female acolytes, including a little girl. The first part is structured as follows: (a) Preparation: entry to the temple and procession towards the well; presentation of the seven acolytes to the High Priestess holding sacred objects (book of ritual, two veils, sacred salt-water in a golden vase, sickle, bronze vase, water-pot, unlit candle); the High Priestess and Polia wear the two veils; (b) Blessing the well: the High Priestess unlocks the well and beckons Poliphilo to approach it, while reading from the Etruscan book of ritual and pouring salt-water in the well; (c) Transfer of light: the High Priestess lights the small unlit candle with Polia’s burning torch;<sup>503</sup> (d) Statement of petitions: the High Priestess inverts the burning torch holding it right above the well and asks Polia and Poliphilo for their requests, upon which Polia asks grace for Poliphilo

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<sup>500</sup> S. Bruni, ‘Etruscans’, trans. P. Baker, in A. Grafton, G. W. Most and S. Settis (eds.), *The Classical Tradition* (Cambridge, MA, 2010), pp. 338-339.

<sup>501</sup> On the ‘Etruscan myth’ in the Italian Renaissance, see: S. Bruni, ‘Etruscans’, pp. 338-342; E. Schoonhoven, ‘A Literary Invention: the Etruscan Myth in Early Renaissance Florence’, *Renaissance Studies* 24 (2010).

<sup>502</sup> On Boccaccio as the founder of the ‘Etruscan myth’ and on its use in *Ameto*, see: Schoonhoven, ‘A Literary Invention’, pp. 470-471.

<sup>503</sup> Polia holds this torch when she first appears until this point in the narrative.



and permission to sail to the Cytherean Island and Poliphilo asks for union with Polia; (e) Poliphilo's petition: the High Priestess gives Poliphilo the torch asking him to repeat his request three times (n8v *Così come l'aqua questa arsibile face estinguerà, per il modo medesimo, il foco d'amore il suo lapificato et gelido core reaccendi* / 'As the water extinguishes this burning torch, so let the fire of love be rekindled in her petrified and cold heart), while every time the acolytes respond to him with the phrase *Cusì fia* (the equivalent to Amen); Poliphilo immerses the torch in the well; (f) Drinking of holy water: Polia drinks from the holy water and the well is then locked, while the High Priestess reads prayers and exorcisms; (g) Polia's petition: the High Priestess asks Polia to repeat her request before Poliphilo three times (o1r *La divina Cytharea te exaudisca al voto, et in me propitiata, il figliolo suo si nutrisca* / 'May the divine Cytharea hear your prayer, and may her Son support what I ask'), upon which the acolytes respond *Cusì fia*; (h) Conclusion: Polia prostrates herself at the High Priestess' feet and afterwards turns to Poliphilo and reveals her identity, promising to offer herself to him, providing as proof a mouth-to-mouth kiss.

Immediately afterwards, the priestess invites Polia to join her and the acolytes in continuing the ritual at the adjoined chapel, whereas Poliphilo remains at its threshold, describing the events as an external observer. The second part of the ritual goes as follows: (a) Preparation: Polia assumes the role of the sacrificer, veiling herself and kneeling before a consecrated altar in the middle of the chapel; the youngest acolyte presents herself before Polia with the book of ritual opened, while everyone but the High Priestess kneels down on the paved floor; (b) Invocation: Polia reads an invocation to the three Graces asking them to mediate on her behalf so that Venus listens to her supplications – the acolytes respond with *Cusì fia*; (c) Purification: the priestess beckons Polia to rise leading her to an urn of hyacinth set apart in the chapel, where the latter anoints herself for purification; (d) Transfer of light: Polia approaches the altar, upon which stands a golden candelabrum with a circular dish attached on its summit containing precious substances, touches the burning candle from the first part of the ritual to the aromatic substances, creating a flame, and then extinguishes the candle; (e) Consecration of the altar with a sacrifice: Polia puts twigs of myrtle in the flame, alighting them and then throws into the fire a pair of white doves – a type of bird associated with both Venus and the Holy Spirit – which had been sacrificed and tied together with a golden thread; (f) Dance and chanting: all of the participants dance around the altar holding branches of myrtle and chanting 'O holy,

fragrant fire. Let hearts of ice now melt, please Venus with desire, and let her warmth be felt' (o5v *O foco sancto di odore. Sgiela il giaccio de omni core, placa Venus cum amore, et ne praesti il suo ardore*), while the sacrifice is consumed and the fire extinguished; (g) Divine apparition: the priestess prostrates herself before the altar, while a god-sent crowned, winged spirit (o5v *uno pulcherrimo spiritulo thesphato, et di forma altro che humana*) emerges from the holy smoke holding a myrtle wreath and a burning dart and flies around the altar three times before disappearing in a flash of light; (h) Ritual writing: Polia reads from the book of ritual, gathers the ashes from the sacrificial offering and sieves them on the step of the altar, where she uses her ring-finger to draw on the ashes; everyone kneels down once more and the priestess draws on the ashes with a golden rod; (i) Exorcism and aspersion: the priestess exorcises all obstacles to love and then with the liquid from the urn of hyacinth she performs an act of aspersion with a sprig of rue; (j) Symbolic 'burial' of the sacrificial doves: the ashes are put in a reliquary and given to Polia and the sprig of rue, the branches of myrtle and the feathers of the doves are put into the well used in the first part of the ritual; the reliquary is immersed into the well, which is then locked; (k) Oration – intercession: everyone but the priestess prostrate themselves on the pavement before the altar, while the priestess offers an oration, which functions as an intercession on behalf of the couple, at the end of which the acolytes respond *Cusì fia*; (l) Preparation and blessing of the altar: the priestess places roses, seashells and oyster-shells in the firebox of the altar, sprinkling the altar with sea-water; (m) Sacrifice: two swans are sacrificed with a ritual knife on the sacrificial table and their blood mixed with those of the doves in a golden charger; the immolated swans, drained of blood, are burned and their ashes collected and cast into an opening beneath the altar; (n) Ritual blood writing: the priestess and Polia use the combined blood of the immolated birds to write arcane characters on the pavement before the altar and then wash their hands with sacred water, while the acolytes continue with their rhythmic chanting; Polia wipes away their writings with a sponge and sacred water; (o) Miracle: the priestess pours the washing-water over the firebox, while everyone else kneels with their faces on the ground; subsequently, thundering noises are heard from beneath the temple, the earth stirs and from the smoke on the altar there appears a rose-bush, some other fruits, three white doves and other small birds; (p) Poliphilo is invited into the chapel and kneels between Polia and the priestess; (q) Holy communion: the priestess plucks three of the fruits on the altar, in which species Venus herself is concealed (p1r *in*

*quella specie occultato dilla sanctissima matre*),<sup>504</sup> and shares them with the couple so that all three eat one according to the prescribed ritual (p1r *cum rivocata religione*) (Fig. 28).<sup>505</sup> The ritual is then concluded after everyone exits the temple.

Though associated with pagan gods and performed entirely by women, the spatial context and the form of the ritual alludes to the Christian liturgy and its sacraments. As discussed in Chapter 2, the architectural form of the temple resembles a baptistery, an interpretation that is further supported by the well, which is located inside the temple and which is the focal point of the first part of the ritual. Based on these elements and given that this first part results in the recognition of Poliphilo's guide as Polia, who from then on is designated by her name, the first assumption would be that this is a baptismal rite. This interpretation is corroborated by two further elements: the pouring of salt water in the well and the question-and-answer session between the priestess, Polia and Poliphilo.<sup>506</sup> However, as Hester Lees-Jeffries and Peter Dronke have rightly pointed out, the form of the ritual – its sacred objects, the gestures performed, the words spoken – also points to the Easter Vigil performed between Holy Saturday and Easter Sunday.<sup>507</sup> The Easter Vigil normally consists of four parts: (a) the service of light, (b) the liturgy of the Word, (c) Christian initiation of catechumens and candidates for communion and the renewal of baptismal vows, and (d) the liturgy of the Eucharist – Holy Communion. In this 'pagan' reinvention of the Christian ritual, the Paschal candle is replaced with Polia's burning torch, which lights the small unlit candle to be used in the second part of the ritual. The extinguishment of the torch in the well resembles the act of plunging the (unlit) Paschal candle in the baptismal font three times 'symbolizing the blessing and vivifying of the water by the power of the Holy Spirit'.<sup>508</sup> The liturgy of the Word is replaced with unspecified references to prayers and exorcisms in the Etruscan language, while the liturgy of the Eucharist is reimaged in the second part of the ritual at the chapel resulting in a communion of the miraculously grown fruit. Finally, Polia is the catechumen of the ritual who is symbolically

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<sup>504</sup> On *species* as a technical term designating the Holy Communion, see Lees-Jeffries, *England's Helicon*, p. 66.

<sup>505</sup> Interestingly, the woodcut depicts the High Priestess simultaneously giving the fruit to a standing Polia and a kneeling Poliphilo, their bodies generating a triangle, where the couple is linked through the mediacy of the High Priestess and under the auspices of the gods of love represented by the rose-bush on the altar. This type of triangular representation of desire will be discussed in the next subsection.

<sup>506</sup> Lees-Jeffries, *England's Helicon*, pp. 65-66.

<sup>507</sup> Lees-Jeffries, *England's Helicon*, pp. 64-66; Dronke, *Francesco Colonna*, p. 41.

<sup>508</sup> Lees-Jeffries, *England's Helicon*, p. 65.

‘rebaptized and changes her votive allegiance from Diana to Venus’.<sup>509</sup> However, given the fact that Polia is dead when Poliphilo has this dream, I would argue that this ritual is not just a baptism, but rather a resurrection, a rebirth, especially given its association with Easter sacraments that symbolically represent the death and resurrection of Christ and the vivifying power of the Holy Spirit. This interpretation is corroborated by the fact that the temple is dedicated to Venus *Physizoa*, which means ‘she who breathes life’ (ἐμφουσεῖ ζωή). Therefore, the rekindling of Polia’s cold and petrified breast may not only refer to her conversion to Venus, serving as a reference to Book II, but it could also allude to the dead Polia, who has been reborn as a nymph in Poliphilo’s dream.

The ritual at the temple of Venus Physizoa anticipates the rituals at the Cytherean Island, not only because attendance to the latter has been requested through the ritual at the temple, but also because the actions of the High Priestess in the second part of the ritual mirror the events at the amphitheatre of Venus and at the garden of Adonis. Specifically, the seashells and oyster-shells placed on the sacrificial altar allude to Venus’ epiphany at the island, while the sprinkling of the altar with sea-water mirrors Venus’ act of sprinkling the lovers with salt-water.<sup>510</sup> Moreover, the revitalization of the roses and the birds in the chapel of the temple of Venus Physizoa mirror the *Αδόνια*, the commemoration ritual of Adonis, which has been examined in Chapter 1, subsection 2.3.2. The union ritual at the Cytherean Island will be discussed in more detail in the next section.

Regarding Amant’s encounter with Amour in Guillaume’s *Rose*, there are some essential differences from the other two texts. Unlike the Threefaced Eros in Livistros’ dream and Venus in the *Hypnerotomachia*, who are seated on thrones uttering speeches but performing little or no gestures, an impassivity that shows their superiority in the hierarchical arrangement of the rituals in which they partake,<sup>511</sup> Amour is a highly active character. Initially, he participates in the dance with the other carollers. He, then, follows the dreamer around the garden of Deduit, stalking him like a hunter and finally attacking him. Moreover, Amant’s submission is not in

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<sup>509</sup> Lees-Jeffries, *England’s Helicon*, p. 66.

<sup>510</sup> Lees-Jeffries, *England’s Helicon*, p. 72.

<sup>511</sup> On artificial impassivity as a sign of imperial majesty in Byzantium, see: Brubaker, ‘Gesture in Byzantium’, p. 38.

the form of a petition, but in the form of a homage, a feudal ritual with which he pledges his allegiance to Amour as his vassal.

Immediately after shooting him with five consecutive arrows, Amour approaches the dreamer with rapid steps demanding his submission (1881-1885, 1893-1894):

Vasaus, pris es, que plus n'i a  
Dou destordre ne dou deffendre;  
Ne fai pas dongier de toi rendre.  
Quant plus volantiers te rendras,  
Et plus tost a merci venras.  
(...)  
Mes ran toi pris, que je le veil,  
En pes et debonement.

Vassal, you are captured, there is no way to escape or defend yourself. Yield, and do not resist. The more willingly you surrender, the sooner you will find mercy. (...) Surrender, since I wish it, peacefully and with good grace.

In his examination of vassal homage, Marc Bloch pointed out that 'homage established the relation of vassalage under its dual aspect of dependence and protection' – this statement also adheres to the homage done by the dreamer to Amour, as it is evident in his surrendering speech.<sup>512</sup> Specifically, Amant consents to Amour's demand (1896 *Sire, volentiers me rendrai* / 'My lord, I give myself up willingly') expressing his satisfaction at having been given the opportunity to serve Amour, his hope that the god will protect him, but also his wish to receive 'the mercy he hopes for' (1921 *la merci que j'atens*), concluding his speech with the following: 'under these conditions I surrender' (1922 *Et par ce covent me ren gié*). The mercy that he refers to in exchange for his surrender is probably a reference to the erotic Other revealing Amant's hope that Amour will help him succeed in his pursuit.

The ritual is completed with a series of gestures and with Amour's request for a guarantee of his vassal's loyalty. First, the homage is sealed with a mouth-to-mouth kiss.<sup>513</sup> Although Amant considers to kiss his lord's foot in acknowledgment of the latter's authority and superiority (1923 *A cest mot vols baisier son pié* / 'Thereupon I wanted to kiss his foot'),

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<sup>512</sup> M. Bloch, *Feudal Society* (1939), trans. L. A. Manyon (Oxford and New York, 2014), p. 157.

<sup>513</sup> W. Frijhoff ('The Kiss Sacred and Profane: Reflections on a Cross-Cultural Confrontation', in Bremmer and Roodenburg, *A Cultural History of Gesture*, pp. 210-236) characterizes the feudal kiss as 'the public seal of an alliance' (p. 211). On the kiss as a gesture in medieval narrative, see also: Burrow, *Gestures and Looks*, p. 33.

Amour, in order to reward him for his willing surrender, takes him by the hand and gives him the privilege of a mouth-to-mouth kiss (1930-1933):

Que je veil por ton avantage  
Qu'orandroit me faces homage:  
Si me **baiseras en la bouche**  
A cui nus vilains hom ne touche.

For your own good, I wish you to do me homage and to kiss my mouth, which no low-born man has ever touched.

Subsequently, the lord and his liegeman join their hands and kiss, two typical gestures associated with the ritual of vassal homage in the medieval West (1952-1955):<sup>514</sup>

A tant deving ses hom mains jointes,  
Et sachiez que mout me fis cointes:  
De sa bouche besa la moie,  
Ce fu ce don't j'oi greignor joie.

Thereupon I joined my hands and became his liegeman, and you may be sure that I was very proud when his mouth kiss mine: it was this that gave me the greatest joy.

The joining of hands validates the homage and the conditions that it entails, while the kiss not only seals the agreement but it also informs the social relationship of the two parties. To be more specific, by granting a mouth-to-mouth kiss, Amour acknowledges Amant's noble status and accepts his loyalty. Moreover, the reciprocity of these two gestures demonstrates the mutual satisfaction that Amour and Amant get from this ritual exchange.

Lastly, Amour requests for some kind of insurance (*hostages*) of Amant's loyalty to prevent any wrongdoing on the latter's part (1968-1970 *Et te veil si a moi lier* | *Que tu ne me puisses noier* | *Ne promesses ne covenances* / 'and **bind** you to me so closely that you are unable to be false to your promise and agreement'). Pointing out that his heart is already in his lord's possession (1983 *Mes cuers est vostres, non pas miens* / 'My heart is yours and not my own'), Amant proposes to the god to lock it with a key for safekeeping (1990-1991 *Faites une clef, si l'emportez*, | *Et la clef soit en lu d'hostages* / 'make a key for it and take it with you; it will serve instead of sureties'). Amour accepts and, producing a little golden key from his purse locks Amant heart. As Suzanne Lewis aptly argues, this gesture represents a closure that can be also seen as a form of imprisonment, thus prefiguring Bel Accueil's final incarceration in the

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<sup>514</sup> M. Bloch, *Feudal Society*, pp. 156-157.

castle of Jalousie.<sup>515</sup> Finally, in exchange of Amant's complete submission and as a motivation for his continued loyalty, Amour assures him with promises of future rewards (2033-2035 *Se tu tiens en loialte / Je te donré tel diaute / Qui de ta plaie te garra /* 'If you remain loyal, I shall give you a sweet salve that will heal you of your wound'). However, in Guillaume's *Rose*, this reward is never granted, Amant is never relieved of his wound.

To conclude, the submission rituals to the god(s) of love in all three texts constitute a prerequisite for the completion of the initiation process and for the courting and eventual union of the couples. The significance of these rituals is emphasized with the presentation and communication of *sacra* and *sacerrima*, as well as by their placement at crucial points in the narrative and at the appropriate spatial setting. The performance of the rituals is a combination of symbolic gestures and verbal exchanges following prescribed procedures, identifiable by the contemporary audience of each text.

The analysis in this section has shown that there are more similarities, in terms of ritual performance and structure, between *Livistros and Rodamne* and the *Hypnerotomachia* – both publicly performed – than between these two texts and the *Rose*, which presents us with a private encounter between a liege lord and his vassal. Moreover, it has been demonstrated that the rituals in Book I of the *Hypnerotomachia* are closely linked to the rituals in Book II.

Finally, the comparative examination of the submission rituals has revealed not only the similarities between the three texts but also their dissimilarities, which can be attributed to their different historical and socio-cultural contexts. Livistros' petition resembles imperial ceremonies of the Byzantine court, Amant's homage adheres to feudal ritual practices of the medieval West and the Hypnerotomachian rituals constitute 'pagan' reinventions of the Christian liturgy and its sacraments as they were practiced in fifteenth century Italy.

### 2.3. Triangulated Desire: Encountering the erotic Other

Desire is a dynamic force that binds and separates individuals the way that verbs bind and separate subjects and objects; a creative force that generates narratives and moves them

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<sup>515</sup> Lewis, 'Images of Opening', p. 227.

forward. Anne Carson, in her exploration of *eros* in classical literature, views desire as a ‘three-point circuit’. Erotic desire is lack: the desirer (who is present/ actual/ known) lacks the desired (what is lacking/ possible/ unknown) and this lack urges the desirer to pursue the desired.<sup>516</sup> Carson refers to this process as ‘triangulation’ and she describes it as follows:

There are three points of transformation on a circuit of possible relationship, electrified by desire so that they touch not touching. Conjoined they are held apart. The third component plays a paradoxical role for it both connects and separates, marking that two are not one, irradiating the absence whose presence is demanded by eros. When the circuit-points connect, perception leaps. And something becomes visible, on the triangular path where volts are moving, that would not be visible without the three-part structure. The difference between what is and what could be is visible.<sup>517</sup>

In the works under examination, erotic desire constitutes an essential component of the initiation process, since the in-between distance between desirer and desired coincides with the liminal stage of the process; as long as the lover lacks the erotic Other, he remains *in limine*. At the same time, however, the lover does not remain static but is impelled to bridge the gap separating him from what he desires; therefore, erotic desire becomes a quest, a movement towards a goal, whose attainment results in the collapse of the triangle and in the conclusion of the narrative.

The triangulating effect of desire in the three texts is represented both spatially – obstacles, geographical distance – and in the form of mediating or obstructing agents. Such triangular configurations are particularly prominent in rituals relating to the first meeting of the lovers and to their courting through the mediacy of the god(s) of love and of other intermediaries. In this section, I will discuss Rodamne’s presentation to Livistros in his second dream, Polia’s presentation to Poliphilo in Book II and Polia and Poliphilo’s union at the Cytherean island in Book I of the *Hypnerotomachia*, Amant’s first glimpse of the Rose, and, to a lesser extent, the letter-exchange between Livistros and Rodamne in comparison with Poliphilo’s letters to Polia in Book II of the *Hypnerotomachia*.

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<sup>516</sup> Carson, *Eros the Bittersweet*, pp. 16, 169.

<sup>517</sup> Carson, *Eros the Bittersweet*, pp. 16-17.



In the *Livistros and Rodamne*, the first encounter of the protagonist couple takes place in Livistros' second dream, in an enclosed garden, when Eros, in his form as a winged infant, presents Rodamne to Livistros as a gift. As an erotic space, the garden sets up the mood for this ritual, whose emotional intensity for Livistros is evident in the triple reference to the meeting before it actually takes place, beginning with the repetition of the verb συναπαντῶ, 'I meet' (700-704, 713-715, 719-720). Each repetition is followed by brief narrative interventions, which postpone the performance of the ritual: the first is Livistros' emotional reaction to the encounter (705-712), while in the second Livistros asks Klitovon to remind him later to narrate something he left out of his dream narrative (716-718).

Initially, Livistros seems to be separated by Eros and Rodamne by a great distance, which is emphasized by an indication of how spacious the garden is (698 Ἐφάνη με ἦτον καὶ πολὺν τὸ ἐρωτοπεριβόλιν / 'It appeared to me that the amorous garden was large'). Though he refers to his encounter with Eros and Rodamne three times, it seems that Eros is the one who sees him first, asking Livistros to approach them (719-726):

Συναπαντῶ τὸν Ἔρωτα, τὸν Ἔρων καὶ τὴν κόρην,  
τὴν κόρην καὶ τὸν Ἔρωτα τοῦ νὰ χειροκρατοῦνται·  
συναπαντᾷ με, βλέπει με πρῶτον αὐτὸς ἐμέναν,  
βλέπει με πρῶτον, κράζει με: 'Λίβιστρε, σίμωσέ με'.  
Βλέπω, γνωρίζω τίς ἐνι, σιμώνω, προσκυνῶ τον·  
'Στά, μὴ φοβῆσαι', λέγει με, 'φέρε τὰ λογικά σου'.  
Στήκω, θωρῶ τὸν Ἔρωτα, τὴν κόρην ἐντρανίζω,  
ἐπρόσεχα τὸν Ἔρωτα, ἐθαύμαζα τὴν κόρην...

I meet Eros, Eros and the maiden,  
the maiden and Eros holding each other's hand.  
He meets me, he indeed sees me first,  
he sees me first, he calls out to me: 'Livistros, come closer!'  
I see, recognize who he is, approach and bow before him.  
'Rise, don't be afraid,' he tells me, 'come to your senses.'  
I stand up, I look at Eros, I observe the maiden,  
I noticed Eros and marvelled at the maiden...

The repetitiveness of Livistros' description of this encounter and Eros' remark 'come to your senses' perfectly captures the emotional reactions of an awestruck Livistros and accentuates Rodamne's role as a *sacerrimum* that is communicated to him through the mediation of Eros.

As he observes the sight in front of him, Livistros juxtaposes the figures of Eros and Rodamne, judging the latter to be a creature superior to Eros in beauty (731 νικᾷ τὴν πλάσιν Ἔρωτος εἰς

τὴν εὐαρμοστίαν / ‘conquers the form of Eros in its harmonious composition’). After his internal monologue on his impressions about Rodamne, the ritual resumes with Eros formally presenting Rodamne as the daughter of Emperor Chrysos and delivering her to the dreamer, thus fulfilling the promise made in the first dream (743-744, 747-750):

καὶ νά την, ἔπαρ' την <λοιπὸν>, νά την , χαρίζω σοῦ την,  
ἄπλωσε χέριν, κράτησε τὴν κόρην ἀπετώρα,  
(...)

Ἦκουσα λόγους Ἔρωτος, ἀπλώνω μου τὸ χέριν,  
Ἔρος τῆς κόρης δίδει με τὸ χέριν μετὰ θάρρους·  
καταφιλῶ τὸν Ἔρωταν, ὄρμῳ καὶ πρὸς τὴν κόρην,  
καὶ ἀπὸ τὴν τόσῃν ἡδονῇν ἔξυπνος ἐγενόμην...

So, here she is, take her, here, I offer her to you as a present;  
stretch out your hand, keep the maiden from now on,  
(...)

I heard Eros' words, I stretch out my hand,  
Eros trustingly gives me the maiden's hand;  
I kiss Eros on both his cheeks, I rush towards the maiden,  
and from the mighty pleasure I suddenly awoke...

Livistros, Eros and Rodamne form, in a way, a triangle: Eros is the agent of desire, who brings the couple together through an exchange of gazes (721-722 βλέπει με / 725 θωρῶ τὸν Ἔρωτα, τὴν κόρην ἐντρανίζω / 739 βλέπεις τὴν κόρην τούτην) and gestures (720 χειροκρατοῦνται / 747 ἀπλώνω μου τὸ χέριν / 748 Ἔρος τῆς κόρης δίδει με τὸ χέριν). However, their meeting is brief and Livistros never gets to hold Rodamne's hand or kiss her; instead, he wakes up in agony, his sexual urges unsatisfied, his desire unfulfilled. Throughout the dream Rodamne remains silent and her reactions are not recorded – she is only presented as the object of desire, Eros' gift to Livistros. This comes as no surprise since this is Livistros' dream, which he saw before meeting with Rodamne in his waking life. The dream activates his desire for her, which urges him to go forth and seek her. And thus, his quest begins.

Similar triangular relationships can be discerned in the courting process in the *Livistros and Rodamne*, for example the relationship between Livistros, Rodamne and the mediating agents – the Friend, Vetanos and Rodamne's female servants – during the exchange of letters, tokens and songs. Another example, which also resembles the events of Livistros' second dream, is provided by the lovers' secret meeting in the forest: Rodamne is waiting in the forest, Livistros arrives from a distance and Vetanos mediates the meeting.

In addition, Eros, as a character and as a representation of desire, functions as the third principle in the last two dreams of the couple, instigating the courting process and Rodamne's initiation, but also in the letter-exchanges of the couple, where the presence of Eros is prominent as the chief mediator between them. Below, I provide indicative examples from Livistros' letters.<sup>518</sup> First, Livistros expresses his hopes for union with Rodamne by projecting them on Eros, for example in Letter B (1384-1386):

Ἐγὼ τινὰν οὐδὲν ἔχω δι' ἐμέναν νὰ σὲ ἀναφέρῃ,  
Ἔρωταν ἔχω μοναχόν, τάχα θαρρῶ εἰς ἐκεῖνον,  
ἐλπίζω εἰς τὴν καρδίαν σου νὰ ρίψῃ ἐνθύμησίν μου·

I have no one to report about me to you,  
Eros is the only one I have, somehow I trust in him,  
I hope that he will cast into your heart some remembrance of me.

Second, Livistros blames Eros for Rodamne's irreprocity, as in Letter D, where the complaint to Eros is identical with a supplication to Rodamne (1580-1583):

καὶ ἰδοῦ, ἐγκαλῶ σέ το, Ἔρωσ μου, σκόπησε τὸ σὲ λέγω.  
Εἰ μὲν ἐτόξευσες καὶ αὐτήν, ἄς ἐγνωρίσω τοῦτο,  
ἄς δέξεται πιττάκιν μου, γραφήν μου ἄς ἀναγνώσῃ,  
ἄς μάθῃ διὰ τὸν πόθον μου καὶ ἀντίσηκον ἄς γράψῃ.

and, so, I complain to you, Eros, think about what I'm saying.  
Let me know if you have shot her as well,  
let her accept a letter of mine, let her read my writing,  
let her learn about my desire, let her write an answer to me.

The address to the god of love as a transposition of the erotic Other is also evident in Poliphilo's courting of Polia, for example in this passage: 'blaming Cupid's bow, lamenting that it had not done her the same injury and that it did not appear to be contagious' (C7v *biasimando l'arco suo malamente, che il medesimo indignabondo ad essa non facesse, et che esso non se praestava contagioso*). The personified feeling of love residing within the lover, Amor, is also mentioned as the force behind Poliphilo's third and final letter: 'Vigilant Amor spurred me ever on' (E3r *tutta via il pervigile Amore assiduamente stimolando*). It should be noted here that there are several similarities between Poliphilo's and Livistros' letters in terms of their argumentations aiming to persuade their loved ones to reciprocate, for example the

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<sup>518</sup> For an overview of the letter-exchange sequence, on which the letters enumeration is based, see Appendix V. For a more detailed narrative analysis of this sequence, see: P. A. Agapitos, 'Ἡ αφηγηματικὴ σημασία τῆς ανταλλαγῆς ἐπιστολῶν καὶ τραγουδιῶν', pp. 25-42.

analogy between their defiant beloved and stone, their warning that should their beloved not reciprocate they will suffer, their pleas for the beloved's response, and their threats of committing suicide. This similarity in thematic material goes back to the common traditions of Hellenistic and Roman love poetry.

The dreams themselves as a narrative device with liminal properties may also be considered as a third principle binding and separating the lovers through the mediacy of the gods of love both in the *Livistros and Rodamne* and in the *Hypnerotomachia Poliphili*. For example, Eros links Livistros and Rodamne, who are otherwise separated by a spatial distance, in the third and fourth dreams, promising his help to Livistros while shooting Rodamne. Similarly in Book II of the *Hypnerotomachia*, Polia, while being awake, is linked to Poliphilo through Cupid's act of shooting her effigy, the heavenly realm affecting the earthly realm. Moreover, the *Hypnerotomachia* as a dream narrative in its entirety may be seen as an attempt to momentarily breach the gap separating the despairing Poliphilo from his dead beloved Polia.

The presentation of Polia's effigy to Poliphilo during his transcendental experience also presents similarities with Rodamne's presentation to Livistros discussed above. After Poliphilo's complaint, Cupid promises to bring about the union of the couple and produces Polia's effigy (Fig. 6), presenting it to Poliphilo as a gift (E7r):

Mira diligentemente questa spectanda imagine. Quanti sarebbono quelli, gli quali quantunque magni, contentissimi se reputarebbono, extimantise beati, beatifici, et optimi, solamente specularla, non che da ella essere amati. (...) et attendi, et cum miro affecto appretia questi particolari munerer, dagli Dii **pretiosissimi dati**, non se debono aspernare, perché quantunque nui siamo assueti agli terrigeni concedere, nientedimeno, molti gli vorebbono, et non gli possono consequire. **Quale gratiosamente pretiosissimo hora ti dono.** Et le primitie de sì gloriosa congeries di virtute et corporarie bellece, che io gratioso ti offerisco.

Look carefully at this lovely image. How many are they, and how great they are, who are contented and count themselves happy, blessed, and privileged merely to look upon it, not to be loved by it! (...) Look, and as you admire it, appreciate that these especially precious gifts of the Gods should not be spurned, for although we are accustomed to grant them to earthlings, nevertheless many would like to have them and cannot attain them. Such a precious gift I now bestow graciously upon you, and offer to you the first fruits of this glorious compound of virtue and physical beauty.

Like Rodamne, Polia's effigy is perceived as divine in nature, equal to the gods of love, and functions as a *sacerrimum* that is communicated to Poliphilo. As an effigy she is inanimate, but

even when Cupid's arrow gives her life, she does not speak, but only inclines her head and bows low, surrendering to Cupid and, in extent, to Livistros.

This ritual in Book II and its accompanying woodcuts (Figs. 6, 26-27) mirror the ritual at the amphitheatre of Venus in Book I of the *Hypnerotomachia*, which also involves Venus as the main authority figure, Cupid as the main mediating agent and the couple. The ritual at the amphitheatre is preceded by the triumphal procession of Cupid leading the couple from the shore to the centre of the island, where the amphitheatre is located. Contrary to the other triumphal processions in the *Hypnerotomachia*, the couple actively participates in the triumph of Cupid – they are also included in the woodcut depicting the triumph (Fig. 23). In fact, Poliphilo and Polia are the focal point of the procession, which apart from celebrating the triumph of love in general, constitutes a wedding procession that results in the couple's union at the amphitheatre.

The triumphal procession begins at the shore of the island, where Cupid and his fleet have disembarked. Cupid is welcomed by a host of demi-goddesses and nymphs, who present themselves to the god, bearing gifts and carrying trophies with symbols and inscriptions attesting the power of love. For example, there is a pair of trophies with the inscriptions *QVIS EVADET* ('Who shall escape?') and *NEMO* ('None') referring to the inescapability of love (Figs. 31-32). Another trophy (Fig. 33) is characterized as a 'ritual wedding-spear' (x1v *una triumphale celibari*) and has a winged and armed Cupid at its tip, standing on a circular golden wreath, which encircles the inscription *ΔOPYKTHTOI* ('captured in war').<sup>519</sup> This trophy points directly to the couple that is about to participate in the union ritual and defines their role in the procession as captives of Cupid.

Following after the trophy-bearers, Cupid's wife Psyche in royal attire along with her escort, all extravagantly dressed, present themselves to the god. Poliphilo, enticed by their appearance, describes them in a long *ekphrasis* concluding by saying to himself: 'Alas! (...) O beautiful Polia, my first love, guard well the prey you have caught!' (x5r *Omè (...) O prophilea Pollia bellatula mia, custodi la tua adepta praeda*). Psyche places a crown on Cupid's head, while two nymphs from her entourage welcome the couple: Imeria (Longing) receives Polia and

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<sup>519</sup> For the translation of this inscription, I have consulted: *HP P&C*, vol. 2, p. 216.

Erototimoride (Amorous Punishment) takes Poliphilo by the hand. Afterwards, all the other nymphs, in groups of three welcome the couple, while presenting to Cupid his attributes: Toxodora (Bow-giver) presents him with a bow and is accompanied by Ennia (Thought) and Phileda (Voluptuousness), Velode (Arrow) presents him with two arrows with silver and leaden points and is accompanied by Omonia (Concord) and Diapraxe (Accomplishment), Typhlote (Blindness) presents him with a veil to blindfold himself and is accompanied by Asynecha (Discontinuity) and Aschemosyne (Ungracefulness), and finally, Teleste (Fulfilment) presents him with a lighted torch and is accompanied by Vrachivia (Short-lived) and Capnolina (Smoke), who carries an earthenware vessel emitting smoke. Receiving these offerings, Cupid sits on his chariot nodding to the nymphs to prepare the couple for the procession (x7r):

SEDENDO dunque ello sencia protracto di tempo prensi et capti ambi dui fussimo, Polia, et io dalle praestante Nymphe Plexaura et Ganoma, per lo imperatorio nuto dil triumphante puellulo dominante, et reiecte da retro di ambi dui le braxe, et al tergo restricte le mane, come captivi Polia et io fussimo illaqueati et vincti, cum trece et serticuli di rose et vario floramine connexi et resticulati. Et retro alla pomposa, et divinata rheda dil athlophoro, et maximo triumphatore eramo tracti molliculamente voluntabondi da Synesia Nympha praestantissima.

Seating himself, the triumphant boy gave a nod, and straightway we two, Polia and I, were seized and captured by the noble nymphs Plexaura and Ganoma. Our arms were pulled back and our hands held behind us, then Polia and I were tied and bound like captives with ropes and garlands of roses and other flowers all woven and netted together. Then, gently and willingly, we were attached by the noble nymph Synesia behind the pompous and divine chariot of the triumphant victor and prizewinner.

Most of the names of the various nymphs describe their function in the ritual procession, for example in this passage, Plexaura means golden tangle, which refers to the action of binding the couple together.<sup>520</sup> Moreover, the image of the chained lovers alludes to Petrarch's Triumph of Love in his *I Trionfi*.<sup>521</sup>

The triumphal procession contains all of the traditional elements of triumphal imagery: Cupid as the triumphator leads a chariot drawn by beasts and is followed by an entourage of nymphs as trophy-bearers, reliquary-bearers, torch-bearers, and the like, as well as by the captives – the couple – with the accompaniment of music and dance, passing eventually through a triumphal

<sup>520</sup> See Appendix IV for the etymology and interpretation of all the nymphs' names.

<sup>521</sup> For the correspondence between this triumph and Petrarch's Triumph of Love, where Love's chariot is also surrounded by chained lovers, see: Oettinger, *The Hypnerotomachia Poliphili: Image and Text*, p. 108-109.

archway (y1r *per la triumphale via*) that brings the triumphal host to the amphitheatre of Venus.<sup>522</sup> The amphitheatre, whose architectural form resembles the Colosseum, evokes the notions of spectacle and gladiatorial battles. What transpires in this space is not only a public union of the couple, but also a kind of battle between Polia and Poliphilo, where the latter is victorious – the conquest of Polia is accomplished.

The couple is led at the very centre of the amphitheatre, where the fountain of Venus is located, the nymphs Plexaura (Goldern-tangle) and Ganoma (Brightness) untie them and Psyche leads them to the ‘sacrosanct Cytherean fount’ (y7v *al sacro sancto fonte cythereo*), which is surrounded by columns between which there is a velvet curtain with the embroidered inscription YMHN (Hymen). What follows is an allegorized sexual union – resembling the conquest of the rose in Jean’s *Rose* – mediated by Cupid, Synesia (Union) and Philedia (Voluptuousness). It is represented by the tearing of the curtain and Venus’ epiphany, which is perceived as equivalent to erotic ecstasy (z1r-v).<sup>523</sup>

Questa summamente appareva come pretiosissimo thesoro gratiosa alla mia Polia. La quale velando occultava la maiestale et divina praesentia dilla veneranda matre. Diquè essendo ambidui Polia et io supra gli vertibili popliti expositi cernui, il divino signore Cupidine, dede alla Nympha Synesia la sagitta d’oro et accortamente gli fece nuto che ad Polia essa la offerisca. Et che ella cum la dicta metuenda sagitta lacere, et sfinda la nobilissima cortina. Ma Polia di ciò quasi dolentise del iusso di tale scissura et fractura, quantunque subiecta si fusse ad quello imperio divino pareva inexperta recusando di non assentire. Il signore in quel medesimo momento surridendo iniunse alla Nympha Synesia, quella la dovesse alla Nympha Philedia consignare. Et ella poscia ad me la praesentasse. Et che quello che la mellea et integerrima Polia fare non audeva, che io thelithoro et avidissimo di mirare la Sanctissima genitrice exequire dovesse. Laonde non cusì praesto il divino instrumento tractai. Che di caeca flamma circumacto non ricusando, immo cum urgente affecto proiectissimo la cortinetta percossi. Et nel sfindirsi, quasi che Polia vidi contristarsene, et la columna smaragdina scloppando parve che tutta si dovesse fragmentare.

Et ecco repente che io la divina forma nel salso fonte palesemente vedo exprompta dalla veneranda maiestate, dilla quale omni pulchritudine delitiosamente emanava. Né più presto quel aspecto inexpectato divino ad gli ochi mei spirando scorse, che ambi dui da extrema dolcezia excitati, et da novello et da tanto diutinamente concupito piacere impulsi et velitati, cum divoto timore insieme quasi in extasi rimansimo.

It [the curtain] appeared to my Polia as the most precious treasure of all, veiling the majestic and divine presence of the venerable Mother. While Polia and I knelt there on bended knee, the divine lord Cupid gave the golden arrow to the nymph Synesia, and made a courteous sign that she should offer it to Polia, and that she, with this fearful

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<sup>522</sup> Oettinger, *The Hypnerotomachia Poliphili: Image and Text*, p. 118, 126.

<sup>523</sup> See also Lees-Jeffries, *England’s Helicon*, pp. 70-72.

arrow, should tear and rend the noble curtain. But Polia was distressed by the order to tear or damage it, and although she was subject to this divine command, she seemed uneasy with it and hesitated to obey. The Lord, smiling, straightway enjoined the nymph Synesia to give the arrow to the nymph Philedia, and she then presented it to me. And I completed the penetration that the honey-sweet and wholesome Polia dared not do, avid as I was to behold the most holy Mother. No sooner had I taken the divine instrument than I was surrounded by a sourceless flame, and with urgent emotion I violently struck the little curtain. As it parted, I saw Polia look almost saddened, and the emerald column splopping, it appeared that it all must go to pieces.

And behold! I saw clearly the divine form of her venerable majesty as she issued from the springing fountain, the delicious source of every beauty. No sooner had the unexpected and divine sight met my eyes than both of us were filled with extreme sweetness, and invaded by the novel pleasure that we had desired daily for so long, so we both remained as though in an ecstasy of divine awe.<sup>524</sup>

This ritual is linked to the ritual inside the chapel of the temple of Venus Physizoa, discussed in the previous subsection. Surrounding Venus' fountain are roses and doves, guarded by Peristeria (Dove), and close to it stand the three Graces embracing each other. Inside the stepped fountain, sit Bacchus, Ceres and, of course, Venus, standing up to her waist in the water, emitting divine light. The couple does reverence to her, kneeling devoutly, at which point Venus delivers a homily and assigns four nymphs to each one, concluding the ritual with an aspersion, sprinkling Polia and Poliphilo with salt-water.<sup>525</sup>

This climactic moment of consummated desire does not coincide with the end of the narrative, which is prolonged by a further ritual at the garden of Adonis and by Polia's encased narrative. This relates to the fact that the consummation, being part of the dream, is illusory and, therefore, as soon as Poliphilo's dream concludes, Polia is again lost and his desire for her unattainable. In the end, Poliphilo's pursuit is as vain as Amant's in Guillaume's *Rose*.

Regarding the encounter with the erotic Other in the *Roman de la Rose*, the dreamer gets his first glimpse of the Rose when he looks into the perilous fountain of Narcissus. This first encounter has a triangular dynamic associated with the gaze: Amant, the lover, looks into the mirror and consequently finds the rose-garden, while Amour, the god of love, waits until the lover focuses on a particular rose and then seals the dreamer's passion with his five arrows (1678-1686):

Li dieus d'amors qui, arc tendu,

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<sup>524</sup> Trans. *HP* Godwin, p. 361 with some alterations.

<sup>525</sup> Lees-Jeffries, *England's Helicon*, p. 72.



Avoit touz jorz mout entendu  
A moi porsivre et espier,  
Si ere apoiez lez .i. figuier,  
Et quant il ot aparceü  
Que j'avoie einssi esleü  
Ce boton, qui plus me plesoit,  
Que nus des autres ne fesoit,  
Il a tantost pris une fleche.

The God of Love, whose constant endeavour had been to watch and follow me with drawn bow, had stopped beneath a fig-tree; and when he observed that I had chosen that bud, which pleased me better than any of the others, he at once took an arrow.

The first arrow, Beauty (*biautez*) enters Amant's eye and penetrates his heart, wounding him irreparably. With this act, Amour intercepts and directs Amant's vision, therefore becoming the intermediate link in the amorous bond between Amant and the Rose. As the lover tries to approach the Rose, Amour shoots him with the second golden arrow, Simplicity (*simplesce*), also penetrating the lover's heart through his eye, regulating his erotic desire. The arrows compel the lover to approach the Rose, but, before succeeding to do so, Amour shoots him with the third arrow, Courtesy (*cortoisie*), which leaves him with a deeper and bigger wound that also increases his desire, making him want to move even closer to the rose-hedge. However, his advance is hindered by the thorns surrounding it. As the lover lays by the thorns around the hedge, the god of love unleashes his fourth arrow, Company (*compaignie*), which hits him again in the heart, and before Amant recovers from the assaults, he shoots yet another arrow, Fair Seeming (*biaus semblanz*), which prevents lovers from regretting their service to love. This last arrow is anointed with a soothing anointment, thus providing both pain and comfort. All five arrowheads remain within the lover's heart, as he is unable to remove them. Following his attack, Amour rushes to the wounded lover to secure his vassalage – the ensuing rituals have been discussed in the previous subsections – and at the end of their encounter, Amant undertakes the quest to obtain the Rose and fulfill his desire, although unsuccessfully.

After Amour's disappearance, desire is spatially represented by Amant's attempts to approach the Rose by getting past its guardians, Bel Acueil and Dangiers, who alternately encourage and discourage him. As the plot unfolds, Bel Acueil replaces the Rose, as it was shown before, a development that also transforms the triangular relationship between lover and erotic Other; Amant's desire for Bel Acueil is mediated by Franchise, Pitié and Venus – the embodiment of female desire – and hindered by Jalousie and her castle. Mediators, obstructors and physical

obstacles constitute the third principle in the love triangle, representing the distance between Amant and his object of desire.

Essentially, Guillaume's *Rose* is not a story of love but a story about desire; an impossible, unattainable desire that leads to despair. As Amour points out in his speech (2415-2420):

C'est la bataille, c'est l'ardure,  
C'est li contanz qui toz jorz dure:  
Amanz n'avra ja ce qu'il quiert,  
Touz jorz li faut, ja en pes n'iert.  
Ja fin ne penra ceste guerre  
Tant con l'en vueille la per querre.

This is the battle, the suffering, the combat that lasts for ever. The lover will never have what he seeks: something is always lacking and he will never be at peace, and this war will never end until I choose to bring about peace.

The ending of Guillaume's *Rose* becomes a symbol of desire, of a prolonged desire that Amant experiences, remaining in the liminal stage indefinitely. Could the supplication to Bel Accueil in the end of Guillaume's part be the poet's supplication to his own unattainable desire, a subtle reference to the lady implied in the prologue (*cele*)? Perhaps, although the inaccessibility of the object of desire and the ever-despairing lover are characteristic elements of medieval French love poetry. As Lejeune has pointed out, the 'ideal lover of the twelfth and early thirteenth century admits that his desire cannot and should not be satisfied'.<sup>526</sup>

Summing up, the ritual encounters examined in this final subsection – the presentation of the beloved, the lovers' first meeting, the union rituals – are governed by a triangular dynamic that involves the two lovers and a third component that separates and binds them at the same time (Table 4 provides a visual summary of the most significant triangular relationships). There are several variants of the third component: (a) space (e.g. meadow) or specific objects (e.g. arrows), (b) intermediary characters, either mediators (e.g. Vetanos) or obstructors (e.g. the gang of Jalousie), and, most importantly, (c) the god(s) of love.

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<sup>526</sup> Lejeune, 'A propos de la structure', p. 347: 'Espérant sans fin en désespérant toujours, l'amant idéal du XIIe et du début du XIIIe siècle admettait que son désir ne pouvait ni ne devait être satisfait'.

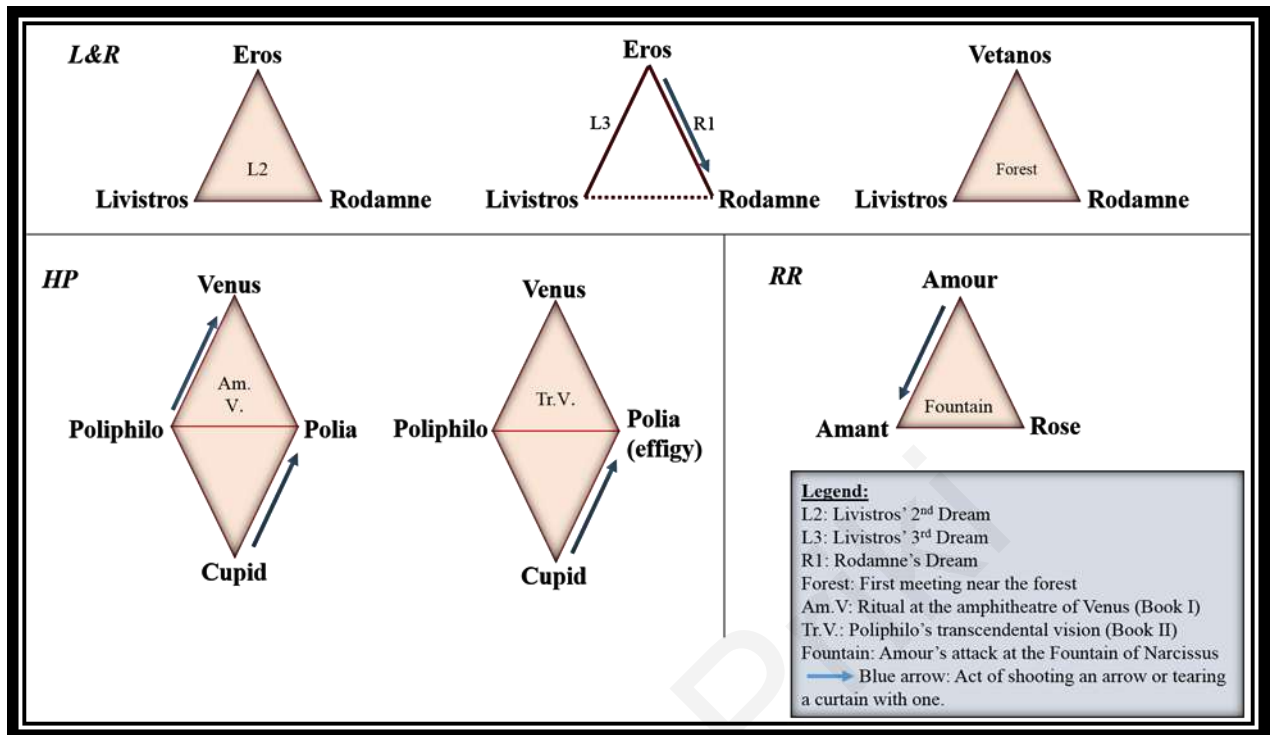


Table 4: Triangular relationships in the three works

Triangulation has the paradoxical effect of instigating desire, while prolonging its attainment. Effectively, it generates emotional tensions that are often expressed verbally, but which are also projected on perceptions of space (spatial distance) and on rituals gestures (arrow wounds). These tensions are resolved as soon as the lovers unite and the triangles collapse, as it happens in the case of Livistros and Rodamne, when they consummate their union in the castle garden in the first part of the romance and, again, when they reunite and return to Silvercastle at the end of the romance. In the *Hypnerotomachia*, desire is attained twice within the dream narrative –at the end of Book I and at the end of Book II – but remains unfulfilled outside the dream. In these two texts, the attainment of desire defines narrative structure, marking the closure of each major plotline – Livistros and Rodamne's marital union / Livistros and Rodamne's reunion / Poliphilo and Polia's union at the Cytherean Island / Poliphilo and Polia's union in Polia's narrative. In the case of Guillaume's *Rose*, where desire is never attained, the narrative remains suspended, the lover forever *in limine*.

### 3. Conclusions

Having examined the ‘mechanics’ and narrative structure of the dream narratives, as well as the various configurations of the oneiric heterotopias and of the actual spaces that are relevant to the initiation processes in the previous chapters, in this one, I have focused on the examination of the main and secondary characters inhabiting these spaces and of the rituals that they perform. The analysis has taken into account three different yet interrelated aspects of the characters: their narrative role, their allegorical significance and their performative role in the rituals. Regarding main characters, emphasis was given on their emotional and psychological reactions to the initiation process and to their amorous relationships, while the use of the Bremondian model of narrative analysis has helped in the codification of the initiation and courting processes. This codification has demonstrated the level of agency of the main characters in these processes, reaffirming the assumption made in the two previous chapters that the female characters have limited agency in relation to the male ones.

Regarding the secondary characters, I have proposed a categorization scheme based on their role as intermediaries in the initiation and courting processes. Specifically, based on their positive or negative impact on the main characters’ progress, the intermediaries were divided into promoters and obstructors of love. A further division was based on the type of their involvement in the initiation and courting processes and rituals: instructors, guides, gatekeepers, informers and mediators. A third type of intermediaries concerned those characters who are presented and communicated as *sacra* or *sacerrima* in the initiation rituals; most notably, the gods of love. The categorization of the various characters has demonstrated the convergences and divergences between the three texts, pointing out how the essential types of intermediaries are adapted in each case according to the text’s historical, literary and social context. However, the categorization scheme has also pointed out its own limitations, since some secondary characters belonged to more than one type, while others were hard to place. For the latter, I have attempted to provide supplementary categorizations that were based on the main ones, as, for example, in the case of the executioners, who were defined as inverted instructors or pseudo-obstructors.

Bringing together considerations of space, character interaction and development and the dreaming state, the second part of the chapter has discussed the form, structure, function and significance of the ritual performances associated with the initiation and courting processes. The first subsection dealt with the preparatory rituals, namely, instructive sessions and territorial passage, particularly, the crossings of the threshold associated with a choice of path. The second subsection moved on to examine the rituals of amorous servitude that constitute the highpoint of the initiation processes, where the neophytes become lovers with a formal submission to the gods of love. Lastly, the third subsection, examined the ritual encounters with the erotic Other – the presentation of the erotic Other to the lover, courting and union rituals – demonstrating the triangulating effect of erotic desire in such encounters.

## Concluding Remarks

It has been the aim of this thesis to produce a comparative study of the thirteenth-century Byzantine *Tale of Livistros and Rodamne*, the thirteenth-century Old French *Roman de la Rose*, and the fifteenth-century Italian prose romance *Hypnerotomachia Poliphili*, focusing on the examination of dream narratives and initiation processes therein. The dream situation, the spatial aesthetics, the use of allegory and the complexity of these texts in terms of language, narrative structure and imagery indicated a multiplicity of meaning. In order to explore these multiple layers of meaning, I have pursued a cross-disciplinary approach applying anthropological (Arnold van Gennep, Victor Turner) and psychoanalytical theories (Carl G. Jung, Jacques Lacan) in conjunction with literary analysis (e.g. Claude Brémond), while taking into account the texts' historical and socio-cultural contexts as well as the degree and the significance of their interrelationships.

The thesis was divided into three thematic chapters, each exploring different aspects of the initiation process, namely, the dream frame, the use of space, the initiatory and courting rituals and the main and secondary characters performing them. These interrelated themes were explored on the main axis of initiation as a processual movement towards a goal, as a rite of passage. In Chapter 1, I examined the narrative structure and the 'mechanics' of the dream narratives, that is, their *modus dicendi*, their liminal status and their connection to the overall narrative and the actual world of the romances. Chapter 2 was an in-depth investigation of space, both imaginary – the oneiric heterotopias – and actual, as it develops during the initiation processes. The examination of space was achieved through a combination of cataloguing all the different spaces and the spatial objects (Appendix IIIB), of visualizing the spatial arrangement of the dream narratives (Appendix IIIA) and of synthesizing this material in a coherent analysis. After establishing the oneiric frame of these processes and determining the spatial context, in the first part of Chapter 3, I focused on the characters performing within

this frame and spatial context. Lastly, in the second part of Chapter 3, the various thematic aspects were combined for the examination of the ritual performances pertaining to the initiation processes as well as to the courting processes resulting from them.

Over the course of the study several general conclusions have taken shape. To start with, the most important feature of the initiation processes is their close association with dream narratives, which, due to their liminality, constitute the medium for communication with the god(s) of love and with the inaccessible erotic Other and provide the appropriate space for the initiation rituals. In the *Rose* and the *Hypnerotomachia*, the dream narrative is the definitive frame of the protagonists' initiation processes. In *Livistros and Rodamne* the dream narrative is the frame for the main rituals of the initiation processes – Cupid Guard's instruction, submission to Eros, presentation of Rodamne, shooting of Rodamne – but these are supplemented with preparatory rituals (the Relative's and Vetanos' instructions) in the actual world of the romance, where the courting and union of the couple also take place. This is also the case with Polia's narrative, which, nevertheless, is part of Poliphilo's wider dream narrative. Since the dream narratives either completely enclose the initiation processes or, at least, are integral to their completion, they could justly be characterized as *dreams of initiation*.

The three texts present intriguing similarities in terms of the ways that they deal with the protagonists' initiatory experiences. Based on these similarities, we are able to outline the stages of the initiation process, the basic structure of which adheres to the tripartite structure of the rites of passage with some variations: the neophyte is separated from his or her familiar surroundings, then goes through a liminal phase of edification and transformation, resulting in the union with the erotic Other and their incorporation into a new setting (e.g. Silvercastle, Cytherean Island, Temple of Venus) as lovers – however, in Guillaume's *Rose* this resolution is never achieved, while in the *Hypnerotomachia* it is only achieved within the dream narrative. As it was shown in Chapter 3, the initiation processes require a series of rituals – instruction, admission of servitude, presentation of the erotic Other – in order to be completed, while their completion leads to rituals of courting and union. It has also been demonstrated that there are differences between the male and female initiations and between the ways that the male and female protagonist experience the same rituals.

The three male protagonists (Livistros, Amant, Poliphilo) start their initiations as outsiders: Livistros is indifferent to love, Amant is outside the enclosed garden of Deduit along with all the vices, Poliphilo finds himself in an inhospitable wilderness. Consequently, they are admitted to a community (Erotokratia, the courtly society of Deduit, Queen Eleytherylida's court) through a series of symbolic actions and rituals (passing through doors, conversing with members of those communities, eating and dancing). Finally, they separate themselves from these communities or, as in the case of Livistros, find themselves alone in a new space (second dream), where the eroticized setting and the presence of a mediator (Eros, Amour, Thelemia and the nymphs) built up the emotional tension leading to the encounter with the erotic Other. Once desire is activated, the protagonists' existence acquires new purpose. From then onwards, they progress in their initiatory journeys with a specific goal in mind: to be united with their loved ones and to become whole.

Regarding the female protagonists, only two of the texts, the *Livistros and Rodamne* and the *Hypnerotomachia*, touch upon the issue of female initiation as a process, whereas in the *Roman de la Rose*, as we have seen, female subjectivity is hidden – or even absent – and female desire is somewhat represented through Venus' interaction with the male character Bel Accueil, who represents the rose, the object of desire. In the other two texts, Rodamne and Polia, contrary to their male counterparts, do not consciously provoke their initiation processes, but rather retain a passive role until after their submission to the gods of love. In both texts, the initiations of the female protagonists depend upon the agency of the male protagonists and the mediation of the gods of love. Eros/Cupid appears as an executioner both in the sense that he is carrying out his male subject's will and in the sense that he delivers justice by punishing those who spurn love. Also, Rodamne's and Polia's initiations are closely connected to their courting processes, which involve the writing of love letters and the initial resistance of the female protagonist followed by the male protagonist's threats of suicide. Moreover, the women's instruction, an essential component of the initiation processes, takes the form of warnings and is carried out solely by their trusted companions, Vetanos and the nurse.

Apart from their structural similarities, the texts also share thematic similarities as it is revealed by the close examination of their spatial aesthetics and of the themes and motifs that emerge from the investigation of characters, rituals and of the rhetoric of love. These convergences are



mainly attributed to the texts' common literary and cultural background, i.e. Greco-Roman, as well as to their similar subject-matter. At the same time, the texts present several divergences from each other, which, of course, relate to the distinct historical and socio-cultural environments that produced them. Both the similarities and the differences are important to the comparative study of the three texts, since both raise questions and, thus, open up interpretive possibilities, especially in regards to the dream narratives and the initiation processes found in these texts.

Given the theoretical framework that this thesis has attempted to establish for the examination of *dreams of initiation* as well as the wealth of information that the comparative study of these three diverse texts has produced, it would be worthwhile to consider whether the findings of the present research would be relevant to initiation processes and dream narratives found in philosophical or hagiographical texts. I hope that this thesis serves as a starting point for the implementation of similar methodological approaches for the study of a wider variety of texts, across genres and literary cultures.

Overall, in conducting this type of research, I have come to appreciate the importance of interdisciplinary and comparative approaches to medieval literature. I find that bringing together texts from diverse geographical, linguistic and socio-cultural backgrounds, but with shared themes and narrative strategies, helps elucidate aspects of each text that may have been overlooked and provides us with a fresh perspective.

## Appendix I: Dream synopses

### 1. *Tale of Livistros and Rodamne*

#### Dream L1

Dreamer and Narrator: Livistros

Introduction to the dream (lines 199-203) / Livistros alone in a meadow, description (204-215) / Livistros attacked and arrested by armed cupids, instructive speech, movements towards the Court of Amorous Dominion (216-284) / Description of the Court of Amorous Dominion (285-358) / Meeting with Desire and Love (359-429) / Description of the terrace and the fountain (430-466) / Desire and Love mediate in favor of Livistros, Cupid takes Livistros to confront Emperor Eros, description of Eros (467-497) / Confrontation with Eros (498-532) / Description of Truth and Justice (533-554) / Livistros is instructed to go to the Oath Room (555-568) / Description of the Oath Room and Livistros' oath (569-606) / The Seer reveals Livistros' future (607-624) / Exit from the dream (625-627) / Aftermath: Livistros psychological condition (628-647) / Livistros reports the dream to his Relative and the latter's response (648-679).

Additionally: Interpretation of Eros' appearance to Klitovon after the conclusion of Livistros' three dreams (915-939).

#### Dream L2

Dreamer and Narrator: Livistros

Introduction to the dream (684-686) / Livistros wanders in garden, description (687-699) / Livistros encounters Eros and Rodamne (700-726) / Description of Rodamne (727-737) / Eros introduces and gives Rodamne to Livistros (738-748) / Exit from the dream (749-753) / Psychological aftermath (754-759) / Livistros reports the dream to his Relative and together they decide on a plan to find Rodamne (760-798).

#### Dream L3

Dreamer and Narrator: Livistros

Introduction to the dream (889-896) / Eros visits Livistros in his tent and 'wakes' him up (897-900) / Eros confirms that Livistros has reached his destination and ensures Livistros that he will immediately go to shoot Rodamne with one of his arrows (901-905) / Eros exits the tent and vanishes, exit from the dream (906-908) / Morning comes and Livistros reports the dream to his young followers (909-914).

## Dream R1

Dreamer: Rodamne, Chain of Narration: Rodamne to Betanos to the Friend to Livistros

Introduction to the dream (1410) / Eros visits Rodamne in her bedroom (1411-1413) / Eros' message (1414-1422) / Eros shoots Rodamne's heart with his arrow (1423-1424) / Exit from the dream (1425) / Rodamne calls Betanos and reports the dream to him (1425-1432) / Aftermath: Commotion at the palace (1433-1435) / Second – but altered – narration of the dream by Rodamne to her father, Emperor Gold (1436-1439) / Lasting impact of the dream, multiple narration are suggested (1440-1449).

## **2. *Le Roman de la Rose***

### Amant's Dream (Guillaume de Lorris)

Introduction to the dream (lines 1-44) / Amant 'wakes up' in his bedroom (45-93) / Amant strolls in the meadows out of town until he finds a river (94-125) / Amant follows the river until he reaches the Garden of Deduit (126-133) / Description of the garden's exterior walls and of the portraits of the vices (134-471) / Amant tries to find a way in the garden and finds a little door (472-523) / Amant and Oiseuse (524-630) / Amant enters the garden and goes to find Deduit while admiring the singing birds (631-718) / Deduit's carol (719-1297) / Amant leaves the group to wander in the garden, the God of Love stalks him (1298-1319) / Description of the garden (1320-1421) / At the fountain of Narcissus (1422-1677) / Amant's submission to the God of Love (1678-2767) / The pursuit of the rose and of Bel Accueil (2768-2822) / The guardians of the rose (2823-2863) / Amant transgresses; Dangier's intervention (2864-2968) / Amant and Raison (2969-3096) / Amant and Ami (3097-3148) / Amant's second attempt to approach the rose (3149-3339) / Amant, Bel Accueil and Venus' intervention; the kiss (3340-3496) / Malebouche wakes up Jalousie with dire consequences for Amant (3497-3794) / The construction of the castle (3795-3945) / Amant in despair (3946-4056).

## **3. *Hypnerotomachia Poliphili***

Overall structure: Poliphilo's narrative [Poliphilo's dream [Polia's narrative [Polia's first vision] [Polia's dream] [Polia's second vision] [Poliphilo's narrative [Poliphilo's transcendental experience]] end of Polia's narrative] end of Poliphilo's dream] end of main narrative.

### Poliphilo's Dream

Dreamer and Narrator: Poliphilo

Falling asleep and entering the dream world and the dark forest (Chapter 1) / Second sleep, encountering the wolf, discovery of the ruined city (Chapter 2) / Exploration of the ruined city (Chapters 3-5) / Chased by the dragon Poliphilo enters the portal and the dark labyrinth

(Chapter 6) / In the land of Queen Eleutherylida (Chapters 7-9) / The three portals (Chapter 9) / In the land of Queen Telosia, meeting with Polia (Chapters 10-13) / Triumphs and other mysterious rituals (Chapter 14-17) / Ritual union at the temple of Venus Physioza (Chapters 17-18) / At Polyandrion (Chapter 19) / Sailing to the Cytherean Island with Cupid (Chapters 19-20) / At the Cytherean Island, Venus' epiphany (Chapters 21-24) / The Kalends of May, commemoration of Adonis (Chapter 24) / Polia's Narrative and beginning of Book II (Chapters 25-36) / Blissful moments in the garden with Polia and abrupt exit from the dream (Chapter 37) / Aftermath: accepting Polia is no more (Chapter 38)

Efthymia Priki

## Appendix II: Analysis of the Seer's Prophecy

### L&R, lines 611-624

“Livistros—the grand lord potentate of a Latin territory,  
master of much fortune, king of many men—

**is destined to become an exile to his fatherland**

[Separation]

because of the beautiful and **amorously desirable** Rodamne.

[Transition – Initiation]

<**He is destined to become crown prince of Silvercastle**>;

Goldenglow, the resplendent father of the maiden Rodamne,

**he shall succeed in his land** and govern the whole world.

[Incorporation]

After a period of two years **he shall lose Rodamne**

[Separation]

by a cunning woman, an evil old sorceress,

and **he shall leave in search of the maiden Rodamne.**

[Transition – Quest]

**He will have to wander for two years to find her,**

but after he will have found her through the aid of a good friend of his,

in the time-span of one more year **he again**

**shall become lord over Silvercastle**

**and die in old age together with the wondrous maiden.”**

[Reincorporation]

## Appendix III: Dream Topography

### A. Spatial Diagrams

The diagrams that follow constitute an attempt of visualizing the narrative and spatial structure of the three works under consideration, namely, the *Tale of Livistros and Rodamne*, the *Roman de la Rose* and the *Hypnerotomachia Poliphili*.

#### List of diagrams:

LR1: Following Klitovon's point of view, this diagram demonstrates the various narrative levels of *Livistros and Rodamne*, their interrelationships and their associated spatial and temporal levels.

LR2: This group of diagrams presents the individual journeys of the main characters of the *Livistros and Rodamne*, namely Klitovon, Livistros, Rodamne, Berderichos and the Witch. The aim here is to demonstrate that, despite the complex multi-leveled, multi-perspective narrative of the romance, when each character's journey is examined separately their stories basically follow a linear (from point A to B) and/or a cyclical pattern (departure from and return to point A).

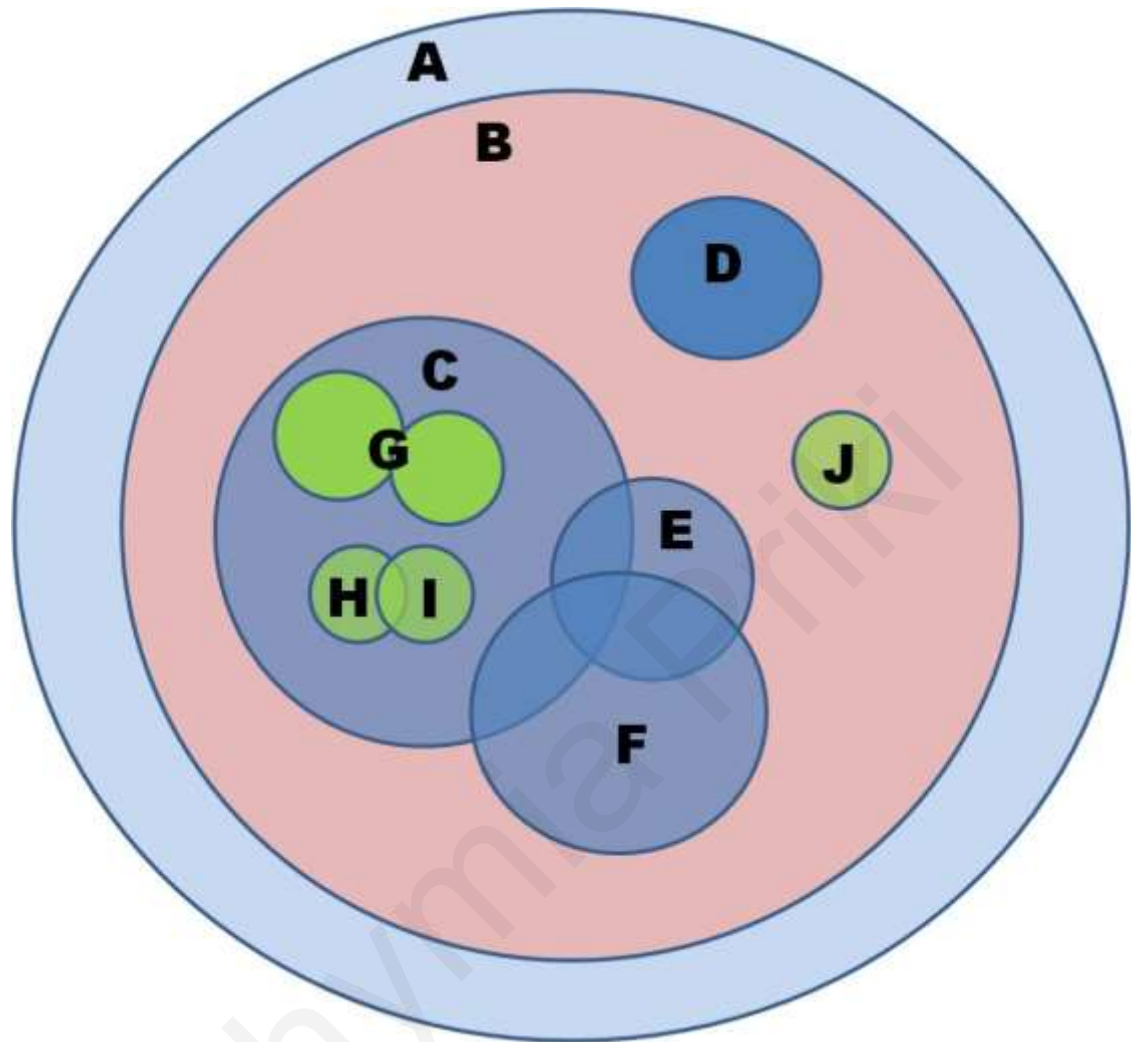
LR3a, LR3b: These two diagrams are schematic visualizations showing the spatial arrangement of Livistros' first two dreams (L1 and L2 in appendix I.1).

LR4: A schematic ground plan of Silvercastle in its surroundings, marking Livistros' movement within the meadow around the castle.

RR1: This diagram is a schematic visualization of the dream spaces in the *Roman de la Rose*. The boundary of Amant's heterotopia is delineated by a circle coinciding with the narrative frame of the dream (of course, the dream is only concluded in the continuation by Jean de Meun). The doubling and reversal of the bedroom rectangle is used to designate the illusory experience of this actual space within the dream. Also, apart from the square shape, the garden of pleasure is not further defined in this diagram, because of the vagueness that characterizes its arrangement and because of the fluidity of this space as it transforms from a garden of pleasure to a garden of love.

HP1: This schema aims to demonstrate the order and manner of Poliphilo's spatial progression in the *Hypnerotomachia Poliphili* and, also, the relationship between the actual Treviso, where Poliphilo falls asleep, and the imaginary Treviso, where Polia's story takes place within the confines of the dream.

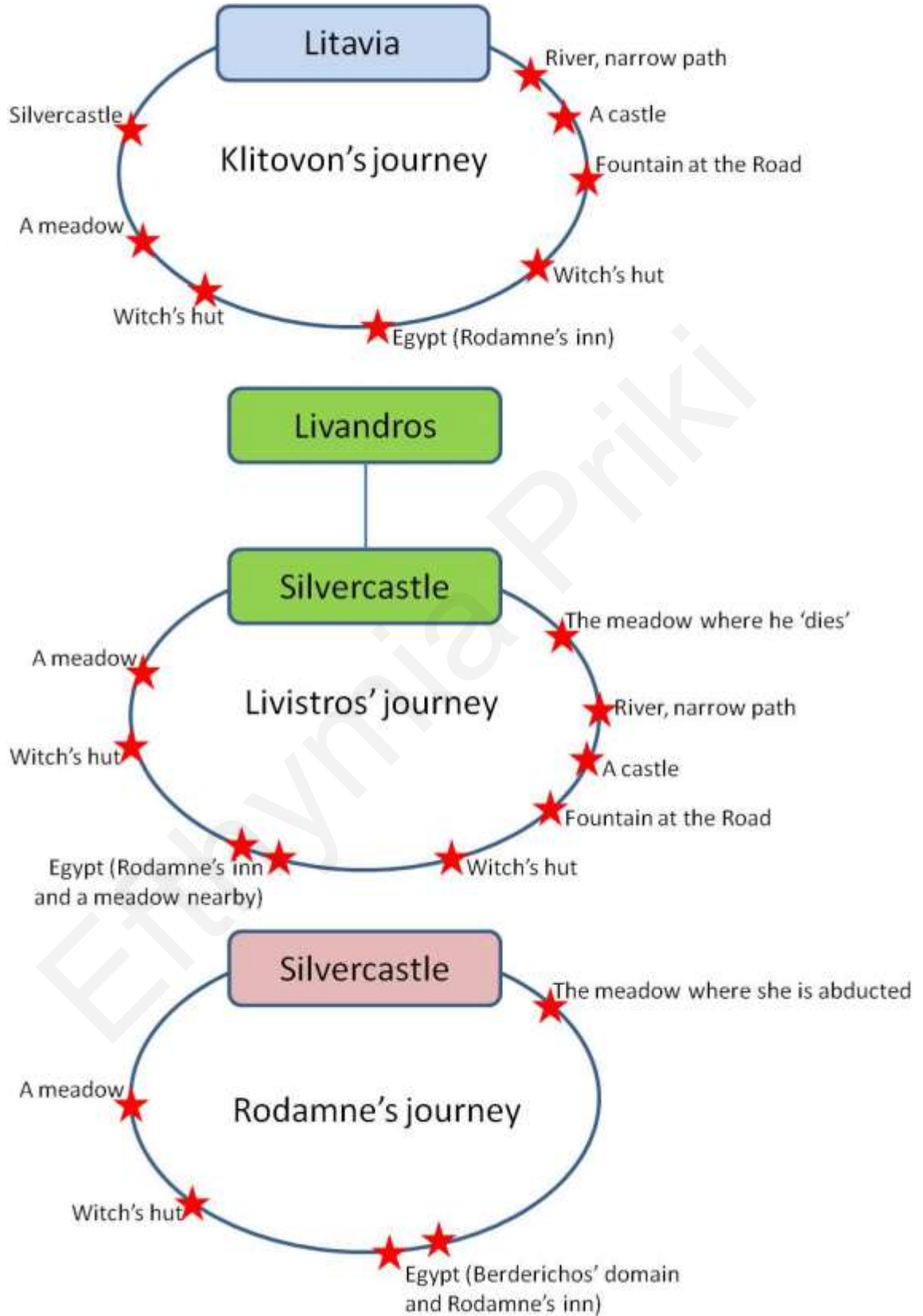
HP2: This diagram demonstrates the narrative placement of Polia's story within Poliphilo's dream as well as the spatial progression of Polia and Poliphilo in this story.



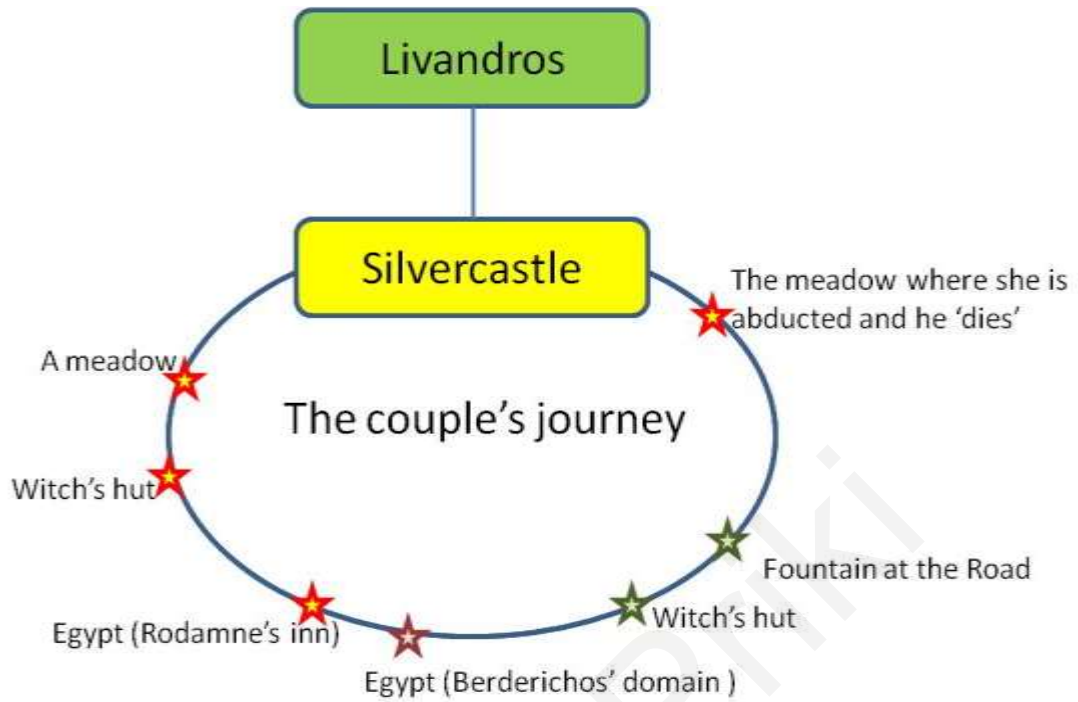
### Legend

- A:** Narrative level 1 – space: Litavia, time: present (Klitovon at court).
- B:** Narrative level 2 – spaces: the Road, fountain, witch’s hut, Rodamne’s inn in Egypt, meadow, Silvercastle, time: Klitovon’s past (between Klitovon’s exile and return to Litavia).
- C:** Narrative level 3a – spaces: Livandros, the Road, Silvercastle and its surroundings, time: Livistros’ past.
- D:** Narrative level 3b – spaces: Litavia, the Road, time: Klitovon’s past (before the exile).
- E:** Narrative level 3c – spaces: the Road, time: the Witch’s past (the couple’s separation).
- F:** Narrative level 3d – spaces: Silvercastle, the Road, Egypt, the inn, time: Rodamne’s past.
- G:** Dream narratives L1 and L2 – space: the dream world, time: associated with narrative level 3a.
- H:** Dream narrative L3 – space: Livistros’ residence, time: associated with narrative level 3a.
- I:** Dream narrative R1 – space: Rodamne’s bedroom, time: simultaneous to dream narrative L3, but also belonging to a sublevel of narrative level 3a.
- J:** Dream narrative K1 – space: under a tree in the Road, time: associated with narrative level 2.

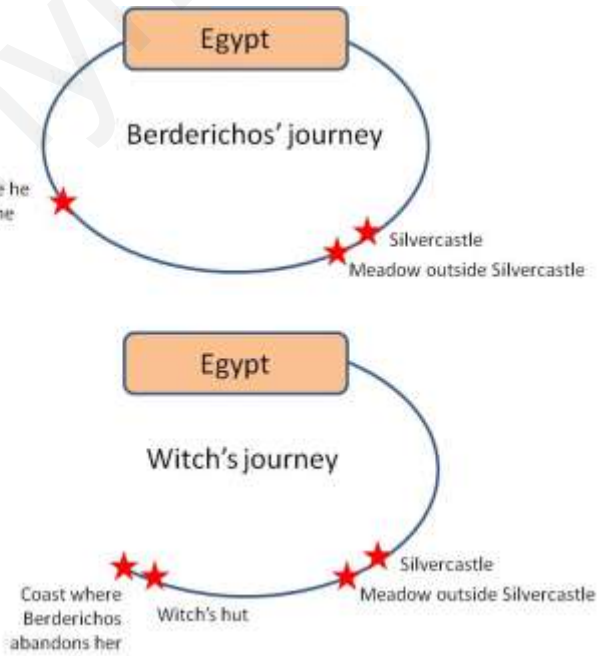
LR2



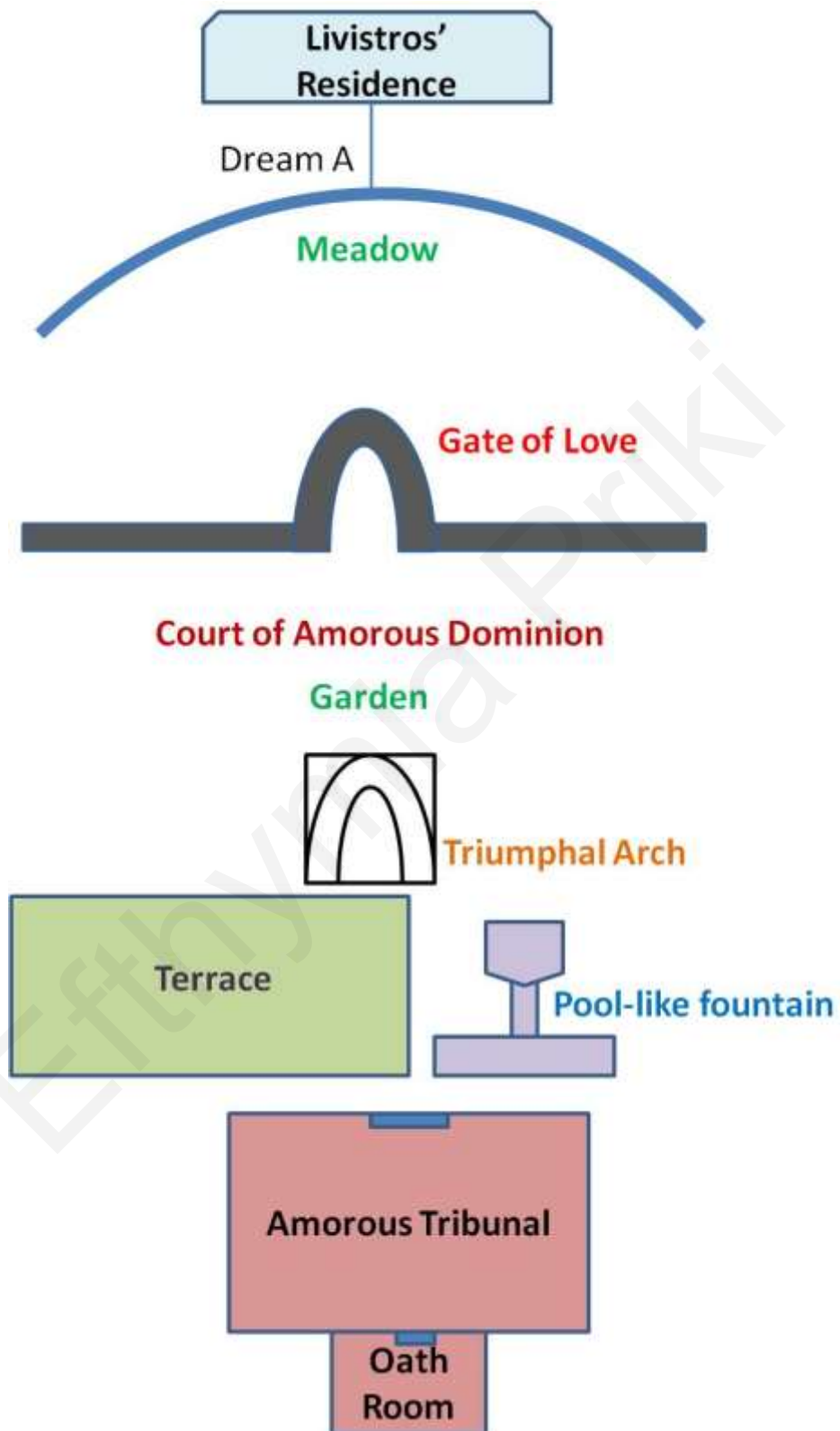




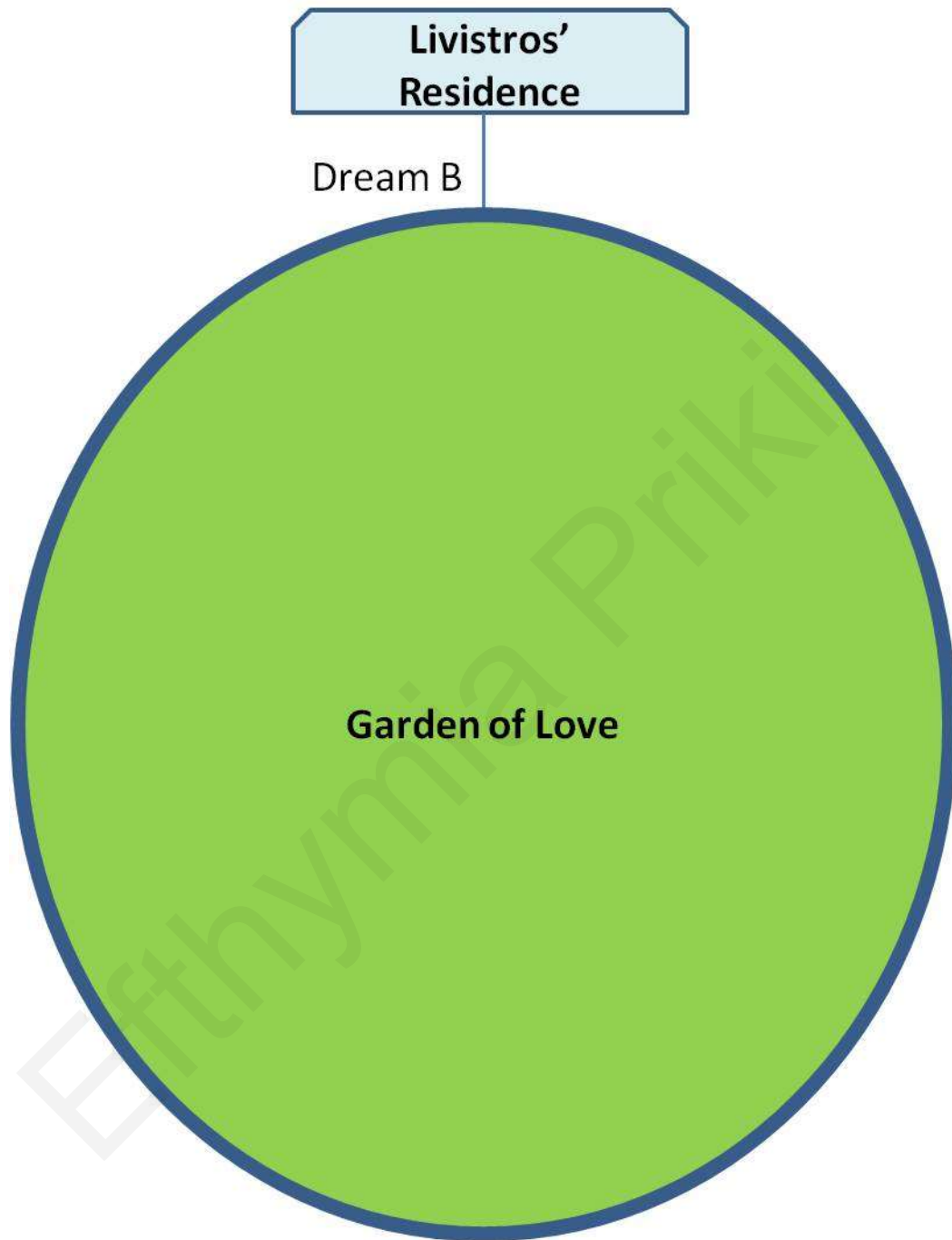
- ★ Location where they are both together
- ★ Location associated with Livandros
- ★ Location associated with Rodamne



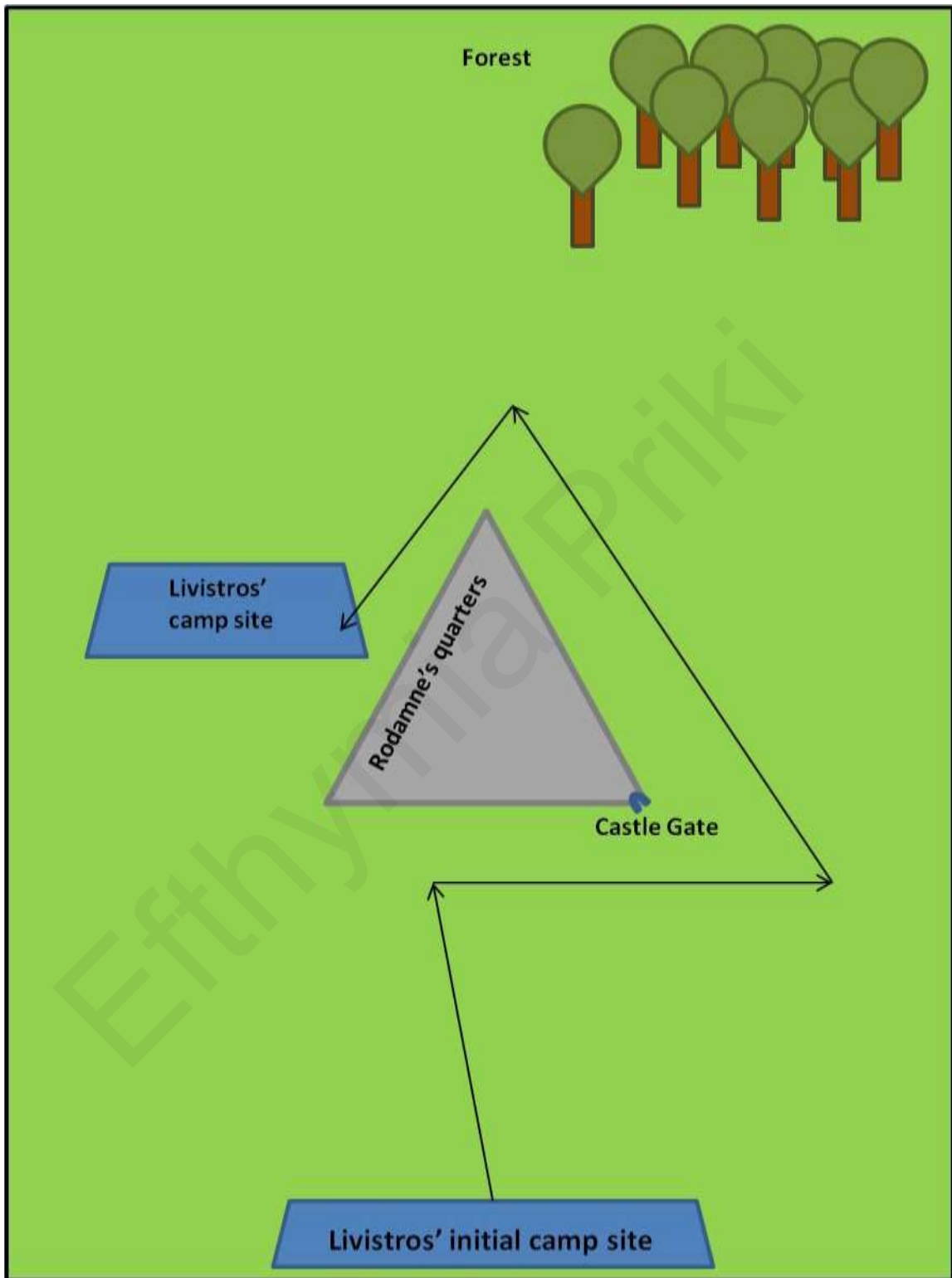
LR3a



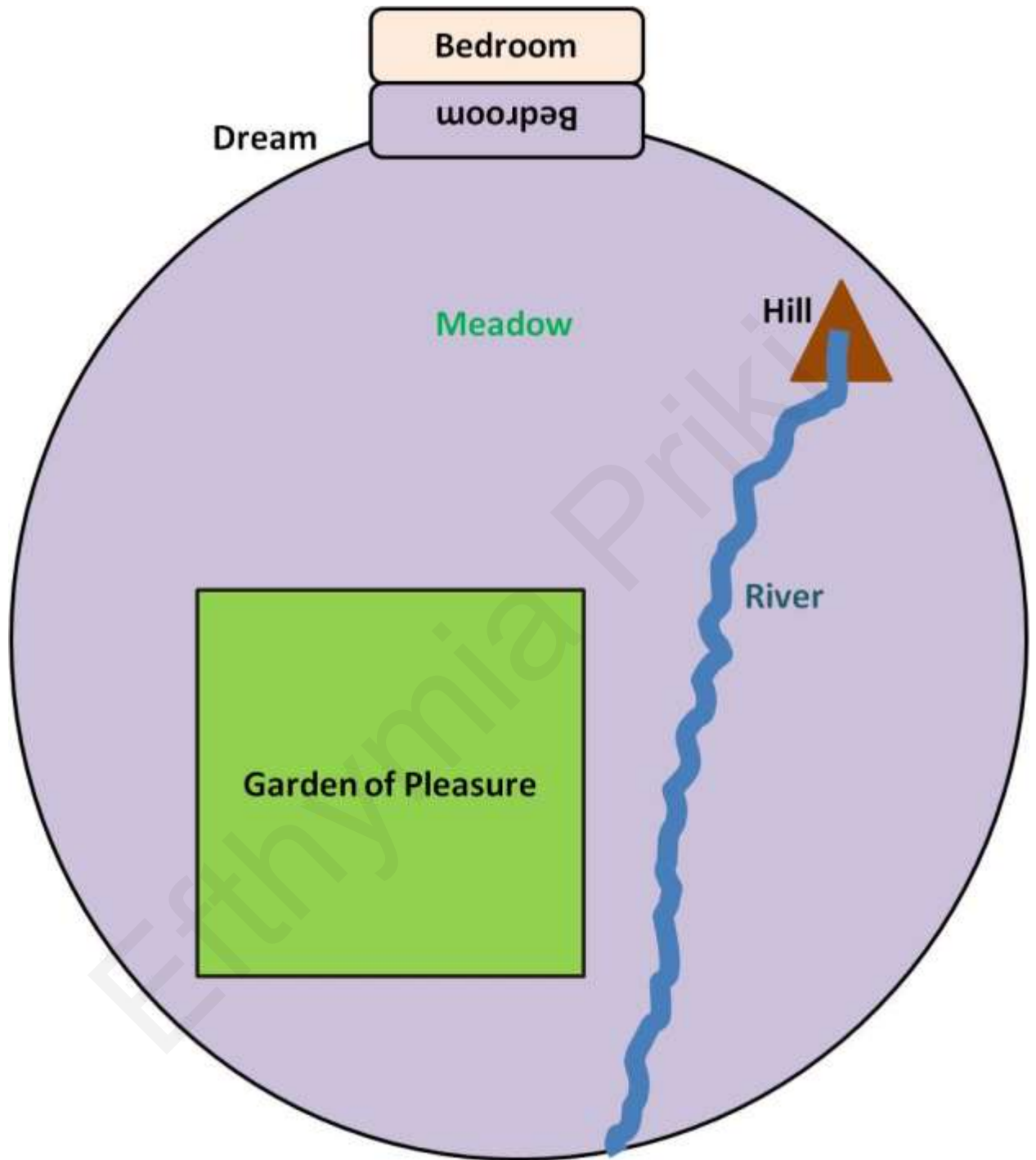
LR3b

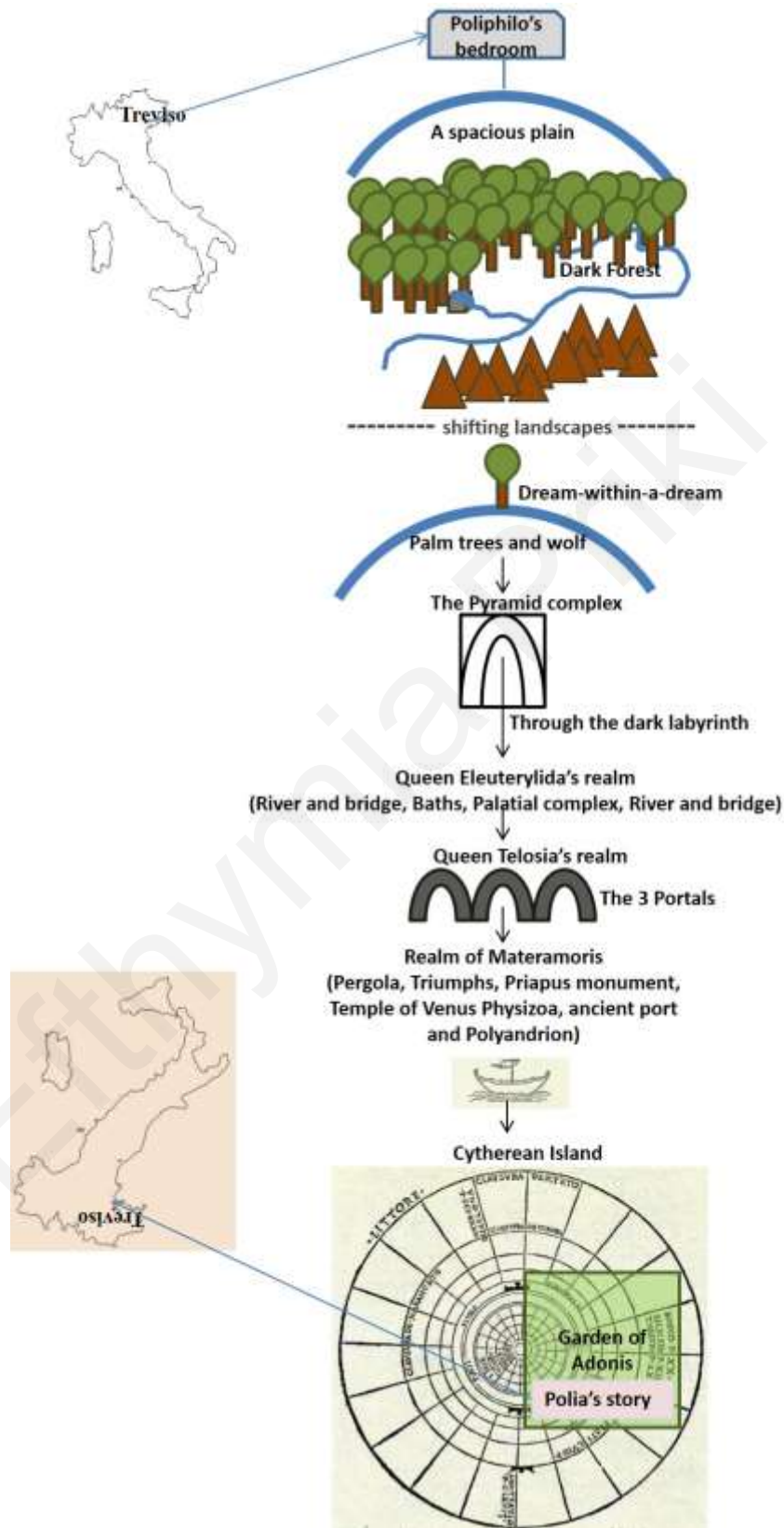


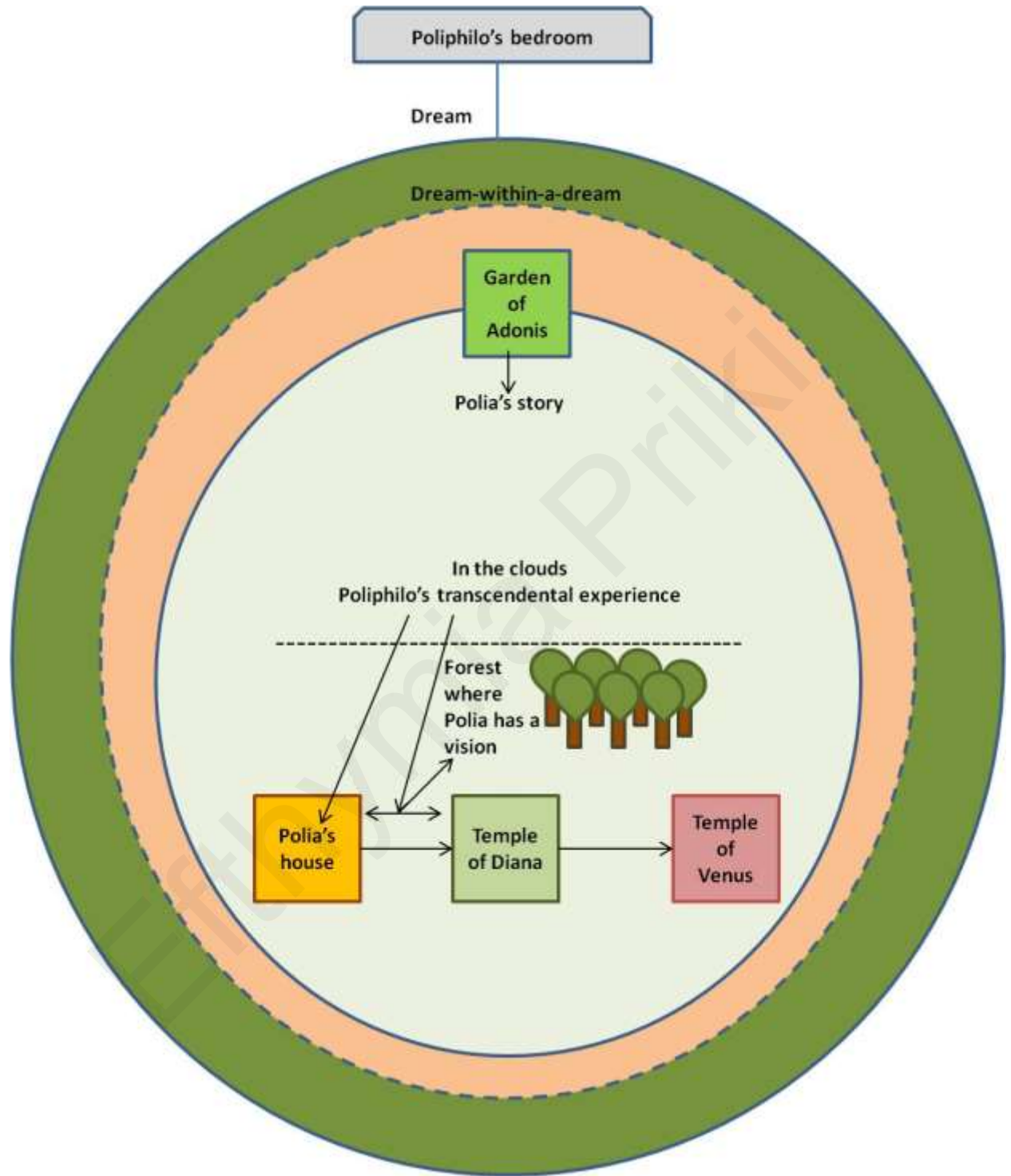
LR4



RR1







## B. An index of the dream setting: descriptions of the landscapes, buildings and other spatial objects

### 1. *Tale of Livistros and Rodamne*

#### Imaginary Spaces: Dream A

Meadow (λιβάδι), lines 204-231:<sup>527</sup> An open space, seemingly uninhabited, where the dreamer finds himself upon falling asleep. It is a natural and colourful landscape filled with myriad of flowers, thousands of trees, plants, streams of cold water and fountains.

Amorous Dominion (Ἐρωτοκρατία), 282-627: The abode of Eros (κατούνα τοῦ Ἐρωτος) is an enclosed guarded space comprising of a courtyard, a triumphal arch, a terrace and two rooms – the Amorous Tribunal and the Room of the Amorous Oaths. In the courtyard there are animals, trees and fountains, while its walls are decorated with paintings. Due to the great length of time he claims he would need to describe the contents of this courtyard, the dreamer-narrator does not provide detailed descriptions and does not enumerate the types of flora and fauna within this courtyard. Rather, he chooses to describe at length three particular structures: the triumphal arch, the low terrace and the pool-like fountain.

Gate of Love (πόρτα της Ἀγάπης), 287-308: The gate through which the dreamer enters the court of Amorous Dominion. Guarding the gate is a threatening figure of a man, who is holding a drawn sword and an unfolded paper scroll with a cautionary message. The same scroll also labels this gate as the Gate of Love and the man as the Gatekeeper of the Court (Αὐλῆς πορτάρης).

Triumphal arch (τροπική), 315-352: This decorated triumphal arch or *tropike* – the Greek technical term – is one of the most distinctive and important elements of the court of Eros and the first of a series of structures through which the dreamer needs to go to reach the Emperor Eros and to complete his initiation. Though its location within the enclosed space of the courtyard is not clearly defined, it seems to dominate that space drawing the dreamer's attention, who describes it in detail before being led through it. The floor of this structure is decorated with a mosaic (μουσείωμα) of mostly golden pebbles that depicts a natural landscape of trees and birds. In the centre of this mosaic is a slab of green marble with the birth of Eros chiselled on it. The vaulted ceiling is also decorated with frescoes depicting the judgment of Paris. On the four niches of the arch there are sculptures made of fine moulding plaster. Specifically, on each niche there is the statue of an upright standing cupid with a reed placed on his lips, which seems to be connected to a type of mechanism – activated with either wind or water – that causes the statues to shout warnings and cautionary advice to the dreamer.

Terrace (ἡλιακός), 432-437: The low terrace built from marble is located right outside the amorous tribunal and next to the pool-like fountain described below. It is a type of elevated balcony, surrounded by a balustrade (στηθαῖον) with finely chiselled balusters

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<sup>527</sup> The lines given for each space refer to the passages that either describe those spaces or narrate the events that take place in each of these spaces.



(λεφτοκάλαμα) which depict statues of cupids that look as if they are about to come to life. On the balustrade there are small animal statues that spit water from their mouths.

Pool-like fountain (φισκίνα), 438-466: Located just outside the terrace, this fountain is comprised of four main elements: a pool of undefined shape filled with cold water, a column-like pipe placed inside this pool, through which the water is transferred into a marble basin, in which there is the statue of a man. This statue, as in the previous cases, looks as if it is about to come to life, ‘living and moving’. On top of his head a snake-like creature is lying, tightly coiled around skull and ready to attack the man’s brow. The statue is holding a paper explaining his miserable state, while hot-water tears are dripping from his eyes. Like the cupid sculptures on the triumphal arch, the statue is also able to produce sound and, thus, gives a warning to the dreamer, or at least that is the impression of the latter.

Amorous Tribunal (έρωτοδίκη), 467-566: The multitude of people within this closed space as well as the fact that the dreamer is able to see the throne as soon as he enters through the door attest that the Amorous Tribunal is a very spacious hall where the most important element is the throne, upon which the Threefaced Eros sits.

Room of the Amorous Oaths (τὸ κελλίον τὸ ἐρωτικὸν τῆς ποθοορκωμοσίας), 567-627: Although it is not specified, we can infer that this room is located very close – though not necessarily adjoined – to the Amorous Tribunal, with which it is also closely related from a narrative point of view. Moreover, it gives the impression that it is smaller in size, because of the small number of people in it. The dreamer is led there through a double wooden door, upon which there is an inscription – the text of which is now lost in all three redactions of the romance – and a painting. The painting shows Eros, naked, with sharpened sword on one hand and a scarlet red flaming torch on the other. Another inscription below this painting explains its content. Inside the chamber, there is a golden-red lectern (χρυσοκόκκινον ἀναλόγιον) where the dreamer finds the necessary items for his ritual oath: the wing of Eros, a strung bow and a paper with the oath written on it.

### Imaginary Spaces: Dream B

Garden (περιβόλιον): An enclosed large space, a garden of love, filled with a great variety of trees, flowers, as well as with fountains, streams and pools of water. In there, the dreamer also sees groups of mythical people: a gathering of Graces and a dance of Cupids.

Actual Spaces [Here I only provide a description of the Silvercastle as it is the only actual space which is described in great detail and which is significant as a spatial element for the initiation process.]

Silvercastle (Ἀργυρόκαστρον) and its surroundings: Located in the middle of a meadow and close to a forest (where the couple eventually holds a secret meeting), Silvercastle dominates the space with its splendor and size. When they find it, Livistros and his men set camp at the beginning of the meadow outside the castle, while, later on, after Livistros circles around the building to examine its architecture and decoration, he sets up his tent right below Rodamne’s quarters.

Castle exterior: The Silver Castle is constructed with silver stones so exquisitely placed that it looks as if the walls are made out of a single rock. Moreover, the building material is so fine and shining that the castle walls become almost translucent, a reflective surface able to mirror the sun. The shape of the castle is triangular. It has twelve towers on each of its sides, which form a series of alternating tooth-like merlons and crenels framing an embattled parapet. On each merlon there is a bronze statue of a man standing. Some of those men are holding arms, while others are portrayed playing wooden musical instruments. Since these instruments produced sounds through the action of the wind, we could characterize these statues as musical *automata*.<sup>528</sup> On each side of the castle there are groups of marble reliefs beneath each tower and thus beneath each of the aforementioned bronze statues. The wall to the left of the castle's gate – which seems to be located in the corner between two of the castle's sides<sup>529</sup> – is decorated with marble reliefs of the twelve Virtues, while on the right side there are the marble reliefs of the twelve Months. Each personification is performing a gesture or holding an attribute appropriate to what it personifies, and is also holding an open scroll with inscriptions relevant to it. The third side of the castle has a group of twelve cupids, Amours, holding inscribed scrolls explaining what each of them personifies. Below, I provide the lists of the names for each group of personifications:

<b>Virtues (Άρετές)</b>	<b>Months (Μήνες)</b>	<b>Amours (Έρωτιδόπολα)</b>
Prudence (Φρόνεσις)	March (Μάρτις)	Concern (Άσχόλησις)
Prowess (Άνδρεία)	April (Άπρίλιος)	Esteem (Ύπόληψις)
Truth (Άλήθεια)	May (Μάιος)	Love (Άγάπη)
Faith (Πίστις)	June (Ιούνιος)	Friendship (Φιλία)
Justice (Δικαιοσύνη)	July (Ιούλιος)	Perseverance (Στοργή)
Chastity (Σωφροσύνη)	August (Αύγουστος)	Remembrance (Ένθύμησις)
Humility (Ταπεινοφροσύνη)	September (Σεπτέμβριος)	Recollection (Ανάμνησις)
Love (Άγάπη)	October (Όκτώβριος)	Good Esteem (Εὖποληψία)
Prayer (Προσευχή)	November (Νοέμβριος)	Uprightness (Άκεραιότητα)
Forbearance (Μακροθυμία)	December (Δεκέμβριος)	Gentility (Εὐδιακρισία)
Hope (Έλπίδα)	January (Ιανουάριος)	Magnanimity (Μακροψυχία)
Charity (Έλεημοσύνη)	February (Φεβρουάριος)	Patience (Άναμονή)

<sup>528</sup> See Agapitos' comment related to line 1019 in *L&R* trans.

<sup>529</sup> See Agapitos' comment related to line 1195 in *L&R* trans.

Castle interior: Livistros decides to set camp in front of the back side of the castle, whose wall is decorated with the cupids, because that is where Rodamne's private quarters are: her bedroom (κοιτών), a terrace (ήλιακός), and a garden (μεσοκήπιν).

Garden: A paradisiacal space within the castle filled with all kinds of trees and beautiful plants and characterized by sensual smells. The garden's centre piece is a pool-like fountain (φισκίνα).

## 2. *Le Roman de la Rose*

Dreamer's bedroom: This space is where the dream begins. However, it is not clearly defined. The dreamer-narrator only mentions that he got out from his bed (*lit*), put on his shoes, washed his hands (thus, we can assume there is a basin in his room), took a silver needle from a case and began to thread it. He then sets off alone to go out of the town (*vile*) and goes through a broad, fair meadow (*la prairie grant et bele*) following a river (*une riviere*) downstream until he reaches a walled garden (*verger*). The river is rather wide – though not as wide as the Seine – and it has its source in a nearby hill. Its waters are clear, cold and abundant.

Garden of Pleasure (*Verger / Vergier / Jardin de Dedit*): A large and extensive garden of a square shape, entirely surrounded by a high, crenellated wall (*haut mur bataillié*), decorated on the outside with ten paintings (*portrait, ymages*) of the Vices and carved with many inscriptions (*escriptions*).<sup>530</sup> The images of the Vices are painted in gold and azure all along the wall.

Vices (in order of appearance in their description by the dreamer):<sup>531</sup> Hate (*Haine*), Cruelty (*Félonie*), Baseness (*Vilenie*), Covetousness (*Convoitise*), Avarice (*Avarice*), Envy (*Envie*), Sorrow (*Tristesse*), Old Age (*Vieillesse*), Religious Hypocrisy (*Papelardie*), Poverty (*Pauvreté*).

Otherwise impenetrable, the garden is only accessible by a well-hidden, small and narrow little door (*huisselet, guichet*) made of hornbeam. Inside, the garden is filled with all kinds of trees,

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<sup>530</sup> There seems to be a question of whether these images are paintings or painted bas-reliefs. For more details, see Blamires & Holian, *The Romance of the Rose Illuminated*, pp. 41-42: 'Although it is not absolutely clear whether the images, or just accompanying inscriptions, are also carved (*entaillié*, 132), the reader who thinks initially of flat wall-paintings needs to note that medieval bas-relief carvings on buildings were usually colorfully painted, and that where the illuminators present an impression of the images all together, as occurs sometimes at the start of the poem, they frequently register the medium of carving.'

<sup>531</sup> Their actual placement on the garden's wall is not clear from the dreamer's description. While he places Hate in the middle with Cruelty on the left and Baseness on the right, the rest of the images seem to be side by side on the right side, following Baseness. This initially creates a spatial inconsistency, since Hate seems to be no longer in the middle, but rather the second image in this series of paintings. The other possibility is that the paintings surround the wall, which may be supported by the following passage, which concludes the description of the ten images: 'I gazed intently on these images, which, as I have said, were painted in gold and azure **all along the wall**' (463-466 *Ces ymages bien avisé | Que si com je l'ai devise | Furent a or et a azur | De toutes parz pointes ou mur*). In that case, the last painting depicting Poverty would be placed between Religious Hypocrisy and Cruelty.

plants, flowers, songbirds and animals, as well as springs and streams. The specifically identified species are: thirty-one kinds of trees (eighteen domesticated/fruit-bearing trees, which include pomegranates, nutmegs, almonds, figs, dates, quinces, peaches, chestnuts, walnuts, apples, pears, medlars, white and black plums, cherries, sorb-apples, serviceberries, hazels, and thirteen non-domesticated trees, which include laurel, pines, olives, cypresses, elms, horn beams, beeches, filberts, aspens, ashes, maples, firs, and oaks), two kinds of plants (fennel, mint), six types of spices (cloves, liquorice, cardamom, zedoary, anise, cinnamon), thirteen kinds of birds (nightingales, jays, starlings, wrens, turtledoves, goldfinches, swallows, larks, titmice, calandra larks, blackbirds, thrushes, parrots), four other animals (fallow deer, roe-deer, squirrels, rabbits), and two kinds of flowers (violets, roses).<sup>532</sup> The trees are spaced in a rather organized manner with more than ten or twelve yards separating one from the other, while their branches are dense and high, thus protecting the garden from heat.

A little path on the right of the entrance leads to a secluded place, where Pleasure and his companions dance and sing. Upon leaving them, the dreamer wanders deeper into the garden until he discovers Narcissus' fountain. By looking inside the fountain's crystals he views the entire garden and, thus, notices a rose-garden in another secluded spot, enclosed by a hedge. Moreover, given that Raison is able to see the dreamer at the moment when he is standing right outside the rose-garden, we can assume that her high tower (*tor*) is close by. As the dream progresses, there are some spatial alterations to the garden, namely, the construction of Jealousie's castle to imprison Bel Accueil and protect the rose from the dreamer.

Narcissus' fountain (*fontaine*) or the perilous mirror (*li mireors perileus*): After wandering in the garden for some time, the dreamer finally reaches this pleasant spot, whose exact position within the garden is not specified. The fountain is placed beneath a pine-tree (*le pin*) that was the largest tree in the garden. The water is gushing from a marble stone (*pierre de marbre*), around the upper edge of which there is an inscription with small letters stating that this is the fountain where Narcissus died. The water of the fountain is cool and fresh and it constantly gushes out through two channels. Down at the bottom of the fountain there are two crystals (*pierres de cristal*) which reflect the entire garden in the following manner: 'For whichever side he is on, he can always see half of the garden, and by turning he is at once able to see the remainder' (1560-1563 *Car touz jorz quell que part qu'il soient, | L'une moitie dou vergier voient | Et s'il se tornent maintenant, | Puent veoir le remenant*). By looking into these crystals, the dreamer perceives the rose-garden for the first time.

Rose-garden (*rosier*): When the dreamer looks into the fountain's crystals, he discovers a new space: a secluded space, enclosed by a hedge (*la haie*), with rose-bushes laden with roses (1613-1615 *rosiers chargez de roses | Qui estoient en un destor | D'une haie clos tout entor*). The exact location of this enclosure within the spatial arrangement of the dream is not specified; it does, however, become the spatial focal point and the centerpiece of the narrative from this point onwards. Next to the rose-garden, there is another place covered in grass and leaves, from where Dangiers looks after the roses. This space is later re-developed by Jealousie, whose architectural project concerning this rose-garden

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<sup>532</sup> There is also mention of white, red and yellow flowers, whose species is not identified.

aims at excluding the dreamer or any other lover from having any access to either the roses or Bel Accueil.

Castle (*chastel*) of Jalousie: The description of this structure and, particularly, of its construction process establishes that this was an ambitious and expensive architectural project and the end product gives the impression that this castle/fortress dominates the dreamscape. There are wide and deep ditches (*fossez, fossez*) around the roses with low battlements. Above those ditches, a wall of cut stone (*mur de quarriaus taillez*) was founded on solid rock. The wall forms a square, whose sides measure six hundred feet. The foundations are well proportioned; they are wider at the bottom and narrower towards the top. There are turrets (*torneles*) positioned side by side. These are built of square-cut stone and have high battlements. Being the strongest, the four towers on the corners are hard to bring down. In addition, there are four gateways (*portauz*), one on each side of the square castle, with thick and high walls, making invasion a harder task to achieve. Each gate has strong portcullises (*portes colanz*). The main gateway, where Jalousie is garrisoned, is the eastern one and its keeper is Dangers. The northern and southern gates are guarded by Peur and Honte respectively with their troops, while the back gate is under the charge of Malebouche and his Norman soldiers. Moreover, the castle was equipped with many kinds of war engines, such as catapults (*perieres*), traction trebuchets (*mangoniaus*), cross-bows (*arbalestes*) at the loopholes around the wall. In the middle of the fortress (the words *forteresce, chastel* and *porprise* are used interchangeably to characterize the entire castle or the square wall that encloses this space) there is a broad, high and round tower (*tor*) with strong walls made with quicklime slaked with strong vinegar. Its foundation stone is the natural rock, which is strong like adamant. This tower is surrounded by a bailey (*baille*) on the outside and the rose-bushes are planted in the space between the tower and this bailey. Jalousie appoints La Vieille as the keeper of the round tower, which serves as Bel Accueil prison.

### 3. *Hypnerotomachia Poliphili*

#### Actual spaces

Treviso: At the end of the last chapter of the book, there is an indication of the actual time and place of the narrative – 1st of May 1467, at Treviso. However, the events ascribed to the actual world of the narrative (i.e. falling asleep and waking up) take place in a single location, namely, Poliphilo's bedroom (*camera*) during wintertime (see also discussion in Chapter 2, subsection 2.3.2). The story begins with Poliphilo lying on his couch (*el lectulo*), just before dawn, about to fall asleep. Given the vivid descriptions of the natural landscape and of the movements of the sun and the stars, we can infer that his bedroom has at least one opening, perhaps a window, through which the sunbeams violently interrupt his dream.

### First layer of the dream

A spacious plain (*spatiosa planitie*): A peaceful place, a green meadow filled with various flowers. The sun's rays make the climate here temperate and only a gentle breeze is disrupting the silence of the uninhabited space. Opposite this plain lies a thick wood.

Dark Forest (*obscura silva/ scuro bosco*) and natural water sources: A pathless, dense, and thorny wood full of briars, sharp brambles and wild-growing trees with many branches, such as wild ash, rough elms, thick-barked cork-oaks, etc. When Poliphilo manages to exit the dark forest and reach the light, he finds himself close to a spring (*iocundissimo fonte offerite cum grossa vena de aqua freschamente resurgente*). Surrounding it are various flowers and plants. From this spring arises a clear stream of water that forms a winding channel running through the forest joining with other streams, its waves dashing noisily against rocks and tree-trunks. It also receives torrents of melted snow falling from the icy Alps.

The ancient oak (*una ruvida & veterrima quercia*): Following the unearthly music that distracts him and prevents him from drinking the water from the stream, Poliphilo goes in search of the source of this music. After much wandering in a constantly shifting landscape, he finds an unknown, wild region that is quite pleasant (*regione incognita & inculta, ma assai amoeno paese*). This deserted space has no water source. Its only spatial features are the dewy grass and an ancient, furrowed oak, laden with clusters of acorns and with spreading, leafy branches that provided a cool shade for anyone sitting beneath it. Poliphilo decides to rest there, lying on his left side and has his dream-within-a-dream.

### Second layer of the dream<sup>533</sup>

Valley and grove of palm trees: Through his second sleep, Poliphilo is transported to an agreeable region (*in uno piu delectabile sito*), a valley with small pleasant hills (*de grate montagniole di non tropo altecia*) also referred to as forested slopes (*arboriferi Colli*), upon which there are various types of trees (young oaks, roburs, ash, hornbeam, leafy winter-oaks, holm-oaks, hazels, alders, limes, maples, wild olives). Apart from the trees on the hills, there is vegetation on the meadow: wild shrubs, flowering brooms and other green plants. The identified species of herbs are clover, sedge, common bee-bread, umbelliferous panacea, flowering crowfood, cervicello or elaphio and sertula. Near the middle of this pleasant region, there is a sandy or shingly beach (*uno sabuleto, o vero glareosa plagia*) that also had some grassy areas. There, Poliphilo finds a grove of neatly spaced, date-clustered palms (*uno iocundissimo Palmeto, racemose palme*) with leaves like pointed knives that, as he says, are useful to the Egyptians. This is where he encounters a wolf that scares him away and towards the marvellous enclosure, i.e. the pyramid complex, which blocks this space.

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<sup>533</sup> There are already several studies that focus on the spatial analysis and reconstruction of the *Hypnerotomachia*, focusing mostly on the pyramid complex, the realm of Queen Eleuterylida, the temple of Venus Physizoa, the ancient port, the Polyandriion and the Cytherean Island. Of particular note is the work of Esteban Alejandro Cruz who has recently published two books with detailed descriptions and exquisitely made visual reconstructions of all these monuments, which follow both the text and the woodcuts: Cruz, *Hypnerotomachia Poliphili – Rediscovering Antiquity*; idem, *Hypnerotomachia Poliphili: An Architectural Vision*. In this index, I will provide an overview of those spaces, thus, focusing more on the spaces that have not yet been studied in greater detail.

Pyramid complex: Situated at the borderline of the dreamscape that Poliphilo finds himself in when he wakes up from his dream-within-dream, the pyramid complex conjoins in a symmetrical manner with the surrounding hills, which are higher near the pyramid, forming an enclosed valley. The immensity of the pyramid and the height of the hills adjacent to it create a solid boundary between this dream space and the next – the realm of Queen Eleutyrida. The only point of entry or exit is the great portal at the base of pyramid, which leads to a dark labyrinth. The pyramid complex comprises of several architectural elements, which are presented as the last standing monuments of an ancient ruined city, whose remnants echo not only a Greco-Roman, but also an Egyptian past.

The Great Pyramid (*una adamantineamente fastigiata & portentosissima Pyramide*):<sup>534</sup> A highly complex structure, the pyramid is a hybrid monument combining architectural elements of the Egyptian (pyramidal shape, obelisk) and classical past (sculptures, colonnade, portal, etc.) in new, unprecedented ways. The base of the pyramid comprises of a square podium (*uno ingente & solido Plintho*) supported by a base structure with an aerostyle colonnade and a portal (*uno integro portale*) in the middle of its façade. Above the portal, on the plinth, there is a sculpted Medusa head. On the façade of the base structure there is a frieze depicting the gigantomachy, while on the right-hand side of the façade there is a door giving access to a staircase that leads to the top of the pyramid. The pyramid itself, on its exterior, has 1410 steps that lead to its summit, although there are other entranceways that lead to its top from the inside. The mouth of the Medusa is wide open, serving as an entrance towards a passageway that leads through the hollow interior of the pyramid - a huge spherical, vaulted room, one mile high. Poliphilo is able to enter by climbing on the serpentine hair of the Medusa. At the centre of the room, there is a winding channel with a spiral staircase that leads to the summit. This spiral passageway is lit by the air and light channels on the upper part of the pyramid. The summit is crowned with an elaborate monolithic structure consisting of a cube of stone with a portal supporting a base of four harpy legs made of orichalcum, which in turn supports an extremely tall obelisk inscribed with hieroglyphs, topped with a wind-powered automaton of Fortuna or Opportunity (*Occasio*) that produces sound. From the summit of the pyramid, Poliphilo is able to see a panoramic view of the space below and notices in front of the portal a piazza (*una platea Tetragona, piacia*) wherein all the rest of the monuments are, but which also contains a curving colonnade and various trees (plane-trees, wild laurel, coniferous cypresses and blackberries). In trying to identify this piazza, Poliphilo proposes various explanations; a hippodrome, a xystus, a promenade or avenue with wide open porticos, or a temporary canal.

The Portal (*portale, porta, porta triumphante*): A perfectly symmetrical architectural element, constructed with mathematical precision, following the Vitruvian paradigm. It comprises of a triangular pediment, two rectangular zones, separated with a cyma, each containing four squares, and two double

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<sup>534</sup> Apart from Cruz's reconstructions (2006 and 2012), an earlier attempt to systematize the architectural data of the textual description of the Pyramid has been made by John Bury in the appendix of his article in the Word & Image volume dedicated to the dreamscapes of the *Hypnerotomachia* ('Chapter III of the Hypnerotomachia Poliphili and the tomb of Mausolus', *Word & Image* 14: *Gardens and Architectural Dreamscapes*, pp. 56-58).

columns made of porphyry, with Corinthian capitals, which are supported by square plinth bases and which frame the arched entrance. Moreover, the two sides framing the arch are protruding. The pediment, the four squares, the plinth base, and the arch are all decorated with marble reliefs. Above the top of the arch there is the sculpture of an eagle with his wings open.

Piazza monuments: In the rectangular enclosed area in front of the pyramid there are three significant monuments that remain intact, namely, the statue of a horse (*uno cavallo*), a male colossus (*uno iacente colosso*), and an elephant bearing an obelisk (*uno elephanto*). The horse is winged and there are several children trying to hold on to it. The rectangular base of the statue is of solid marble containing slabs of green marbles with relief decorations and inscriptions. The male colossus makes groaning sounds, produced by the action of the wind entering through his feet. It is a huge metal statue of a middle-aged man, reclining holding his head. Poliphilo is able to enter through the colossus' open mouth and see his interior structure, where there are trilingual inscriptions of all the human organs. There is a female colossal statue, which is barely visible since it is mostly buried under the ruins. Poliphilo is only able to see the forehead of the female head (*una fronte di testa foeminea*). Lastly, the elephant statue was made from a dark stone similar to obsidian, but dusted with gold and silver so that it sparkled. On top of its back is a bronze caparison with ornamentation and inscriptions, held by two straps going around his belly. Under the elephant's belly, there is a square block which corresponds in size to the obelisk, placed above the elephant, giving the impression that the obelisk structure passes through the elephant's body. The sides of the obelisk are inscribed with hieroglyphs. This statue stands upon an oval porphyry base, engraved with hieroglyphs all around it. The base also has an opening behind the body of the elephant statue. This opening leads to a vaulted room underneath the statue by means of a ladder. In that room, there are an inextinguishable lamp hanging by a bronze chain and two tombs, on which there are statues, a male and a female one, holding tablets inscribed with trilingual epigrams.

Dark labyrinth (*locus subterraneus, inextricabile fabrica, umbroce caverne, horrendo barathro, horcico loco*): In his attempt to escape the dragon that pursues him, Poliphilo enters through the great portal and into the abyssal darkness of the labyrinth. This Daedalean structure of winding corridors and subterranean passages forms the base of the pyramid, connecting the ruined city with the realm of Queen Eleuterylida. After much wandering in there, Poliphilo finally discerns a source of light (*uno paulatimo di lume*) that leads him to a holy altar (*il sancto & sacro Aphrodisio*) illuminated by a perpetual lamp (*una suspesa lampada aeternalmente dinanti ad una divota Ara ardente*), where there are some dark statues (*le nigrate statue*). He also notices that the various subterranean passages are supported with large piers of various shapes – square, hexagonal, octagonal. Leaving the holy altar behind, Poliphilo continues his wandering, searching for an exit, until finally he sees 'a particle of blessed light' that came 'through a narrow funnel-shaped tube' (*uno modiculo di desiderato lume che subluceva quasi per uno subtilissimo spiraculo de infundibulo*). Following that light, he reaches an opening and, thus, enters the next dream space.

The realm of Queen Eleuterylida: A pleasant dream space (*la bella & amoena patria*) ruled by Queen Eleuterylida and inhabited almost exclusively by women, or rather nymphs. As



Poliphilo walks through it he progresses from natural, bucolic landscapes to entirely artificial ones. The architectural elements of this space include a bridge, an octagonal building, a bath, two fountain automata and the palatial complex of Queen Eleuterylida.

As Poliphilo comes out from the labyrinth and finds himself high up on a mountain, he notices that this opening also has a similar portal to the one he entered through, with the difference that this one is concealed by climbing shrubs (especially ivy). The mountain is of medium steepness and filled with all sorts of trees (acorn-bearing roburs, beeches, various types of oaks and two types of ilex). As he moves forward, he finds even more dense vegetation (cornel-cherries, hazels, hornbeams, ash, red and white privets, shrubs wrapped in green climbing plants like honeysuckle, various types of herbs and woodland trees) and notices more forested mountains filled with many types of trees, such as firs, larches, pines and other leafy trees. At the foot of the mountain, there are a lot of chestnut trees and Poliphilo suspects that this spot is the dwelling-place of Pan. Passing through this forest of chestnuts, he finally comes upon an aged yet majestic high-arched marble bridge (*uno marmoreo & vetustissimo ponte di uno assai grande, & alto arco*), beneath which runs a broad water stream, at the banks of which grow various plants. On both sides of the bridge's parapet (*appodii*) there are seats (*sedili*), while in the middle of each parapet and directly above the keystone of the arch beneath, there are rectangular panels, one of porphyry and one of serpentine stone, surrounded by cymas and decorated with hieroglyphs and inscriptions.

The octagonal building (*uno octogonio aedificio*) with fountain (*una exquisita Fontana, et molto conspicua, una mirabile & egregia fontana*): This octagonal building has a roof covered with lead, while its most distinguishable feature is a stone of shining white marble on one of its façades, which is sculpted with architectural features (cyma, Corinthian capitals and fluted pilasters, supporting a small beam, zophorus and cornice, a frontispiece containing a wreath around two doves drinking from a vase, marble relief in the main block), reminiscent of ancient Greek funerary or votive steles. The marble relief which is the centrepiece of this particular feature of the building, depicts a nymph sleeping in the shade of an arbutus tree, two satyr-children close to her head and upper torso, one holding two snakes entwined in his hands and the other holding a vase, and an adult satyr, aroused, holding a branch of the tree as well as a curtain in such a way as to provide the nymph with more shade. This structure is actually the fountain dedicated to the mother of all things (ΠΑΝΤΩΝ ΤΟΚΑΔΙ or ΠΑΝΤΑ ΤΟΚΑΔΙ), as its inscription informs Poliphilo and the reader. Through some type of mechanism, water flows from the nipples of the nymph's breast, cold from the right nipple and hot from the left. The two streams of water fall into a porphyry base containing two receptacles and based on a limestone block that is placed six feet away from the nymph. A channel connects the two streams after they enter the two receptacles and, thus, one tempers the other. Then, they flow out of the stone as one stream irrigating the surrounding vegetation. A small practical detail that the text provides is that the hot stream shot up high enough so as not to hurt those who placed their lips to drink from the right breast.

ΓΕΛΟΙΑΣΤΟΣ and the Bath of the Five Nymphs: The bath-building is also octagonal in shape (*uno mirifico aedifico di therme octogono*). It is made mainly of marble and has a pair of pilasters (*pili*) at each external angle joined by an areobates at ground

level. The capitals of the pilasters supported a straight beam with a frieze above it, decorated with fine sculptures including some naked putti. Above the frieze there is a cornice, above which stands an octagonal dome, perforated between the angles with panes of pure crystal that seem like lead. On top of the dome and following its octagonal form, there is a spire upon which rests a sphere. From the top centre of this sphere arises a fixed stylus that fits into another spire fastened to a wing – this part of the pinnacle is revolving freely following the direction of the wind. On top of this moving spire, there is another, smaller sphere upon which a naked child stands on his right leg, holding a large trumpet. The back of the child's head is hollowed out in the form of a funnel so that when the wind blows, this device produces sound. This entire structure atop the building is made of bronze. The entrance of the bath is directly opposite from the fountain of the sleeping nymph (see above). Its double doors are made of pierced metal filled with translucent crystal so that, when closed, they give a multicoloured lighting to the interior space of the bath. The frieze of this doorway is inscribed with the word ΑΣΑΜΙΝΘΟΣ ('bathing-tub'). In the niche above the door in the interior of the bath-building, there is the sculpture of a dolphin and a youth sitting on it playing a lyre. Directly opposite this, there is another dolphin sculpture with Poseidon astride it holding his trident. In the interior, there are also four rows of seats around the walls, made from continuously jointed jasper and chalcedony stone slabs. The warm water covers two of these rows and part of the third. Poliphilo emphasizes that the warmth of the water is not the result of a hypocaust or furnace. The floor under the water is paved and inlaid with various emblems (*varia emblematica*) in hard stone but coloured. Also, the seats are decorated with mosaics of fish and the black stones of the walls are engraved with compositions of knotwork or ligatures of antique foliage. In each angle of the building there are round Corinthian marble columns detached from the walls. These support a beam and a zophoros, which is decorated with naked putti playing in the water in chiding sports and contests with aquatic monsters – a scene that anticipates the sea voyage of the couple to the Cytherean Island. The zophoros is capped by a cornice. Directly above each column there stretches up to the top of the dome a garland of oak-leaves made of green jasper tied around with gilded ribbons. These unite at a central roundel with a lion's head, which grips a ring in its teeth. From this ring hang chains of orichalchum, suspending a shallow vase. The interior part of the dome that is not filled with crystal is painted instead with an Armenian blue and studded over with gilded bosses. The walls between the columns are decorated in the middle with nude nymphs made of white stone with an ivory lustre, each having a different gesture and attribute, seated on pedestals with rounded lineaments. On the wall directly opposite the doorway with the niche decorated with the dolphin and Poseidon sculpture, there is the trickster fountain (*il geloeasto fonte*) or ΓΕΛΟΙΑΣΤΟΣ, a *puer mingens* fountain automaton which is a type of *gioco d'acqua*. In design it is similar to the sleeping nymph fountain, with a marble relief within an architectural frame. The scene depicted on the relief is of two nymphs holding a little boy and raising his undergarment, while the boy pisses cold water into the hot bath, to make it tepid. The trick (*la deceptione*) of the fountain is activated by stepping on the bottom step in front of the structure. When the mechanism is activated, the child raises his little member and squirts water in the face of the unsuspecting visitor.

The palace and gardens of Queen Eleuterylida: Poliphilo is led by the Five Senses to the palatial complex of Queen Eleuterylida through a broad road lined with tall cypress trees. The road initially leads to a hedged enclosure (*una verdegianta clausura*). This enclosure is equilateral, with three of its sides resembling perpendicular walls as high as the tall cypresses along the road and made from citrons, oranges and lemons with their foliage artificially linked to one another. There is an archway in the middle of the front side through which Poliphilo and the Senses enter the palatial complex. The enclosure forms a cloister (*claustrum*) in front of a magnificent symmetrical palace (*Pallatio*) that serves as the fourth side of the enclosure. In the centre of the hedged enclosure there is an extraordinary fountain (*uno eximio fonte*) spurting clear water through narrow pipes as high as the enclosing hedge. The water falls back into a round base of fine amethyst, which is three paces in diameter and three inches thick and decorated with aquatic monsters carved in bas-relief. From the centre of this base rises a circular plinth of greenish serpentine upon which stand four golden harpies with their back parts against a pillar that supports a well-proportioned shallow basin, decorated with dragons on its rim and the lion head on its exterior surface. In the centre of this second basin, a base is raised to support three nude Graces made of gold, from whose nipples water flows. Each one of these Graces holds a cornucopia that reaches a little above her head. The openings of the cornucopias together form a single, round, open form, upon which there is an abundance of artificial fruits and leaves. Among these, six little sprouts protrude squirting water.

Regarding the palace, it is supported by a podium and, thus, it seems to dominate the surrounding space. The palace itself comprises of a portal entrance, a symmetrical system of inner courtyards and porticoes, and a propyleum on each side. Also, it is surrounded by two hundred columns (Numidian, Claudian, Simiadian, and Tistian). Passing through the central portal and the three velvet curtains, Poliphilo finally reaches, at the back side of the palace, the arched entrance to the throne room, which is paved with jasper flooring in a design that resembles a chess board. The surrounding walls are decorated with representations of the celestial bodies in gold.

Following the symmetrical design of the palace, the gardens are symmetrically arranged on the two sides of the main palatial complex. Their basic characteristic is their artificiality that closely imitates nature. The four main sights that Poliphilo is guided through are (a) the garden of glass (*viridario, vitriculato*) and (b) the labyrinth (*Labyrinthum*) of water canals divided in seven circuits by a series of towers, both adjoining the palace on the left wing, while, adjoining the right wing, are (c) the garden of silk (*giardino di seta*) with a pearl enclosure and a rotunda pavilion (*una rotunda clausula*) made almost entirely of gold and jasper and, finally, (d) a round colonnade of one hundred columns (*displuvium*) interspersed with golden statues of nymphs, in the centre of which there is a mysterious golden structure: a three-sided obelisk monument dedicated to the divine trinity (*DIVINAE INFINITAEQUE TRINITATI UNIUS ESSENTIAE*).

The realm of Queen Telosia (the three portals): Once more, the passage from one dream space to the next is signalled by the water element. After his 'sightseeing' experience in the gardens of Queen Eleuterylida with the guidance of Logistica and Thelemia, Poliphilo is now led to the

realm of Queen Telosia, where he will choose his future path. Thus, leaving the palatial complex, the group arrives at a charming river (*uno lepidissimo fiume*), on whose banks grow plane-trees, green shrubs, water plants and lotuses. To cross this river, there is a stone bridge of three arches (*uno lapideo & superbo ponte di tre archi*) and a noble parapet (*nobilissime sponde*). The bridge's solid foundations and firm structure are particularly emphasized. On its central arch, above the keystone, a polished square of porphyry stood out on each side containing hieroglyphs sculpted in relief, which are presented as crucially important to one who is going to the three portals. After crossing the bridge, the company reaches a rocky and stony place of high, impassable, treeless mountains, circled with thorn bushes. Here, they find three metal portals (*le tre porte*), carved into the mountain rock. Above each portal there are multilingual inscriptions (Greek, Latin, Hebrew and Arabic) labelling the realms that lie beyond: ΘΕΟΔΟΞΙΑ or GLORIA DEI, ΕΡΩΤΟΤΡΟΦΟΣ or MATERAMORIS, ΚΟΣΜΟΔΟΞΙΑ or GLORIA MUNDI. Poliphilo is presented with the content of each portal, which basically comprises of a landscape and a group of women whose leader is Queen Telosia in three different guises. Poliphilo chooses the middle path, the realm of Materamoris.

The realm of Materamoris: Poliphilo finds himself once again in a pleasant natural landscape. The first distinguishable spatial element in this realm is a pergola or trellis (*una artificiosa pergula*), where Poliphilo meets Polia for the first time in the dream, even though he does not recognize her. Together they traverse this new space pausing several times to witness various ceremonies, e.g. at the site of the triumphal processions and at the site of the sacrificial rites to Priapus. Afterwards, they discover the Temple of Venus Physizoa, whose high turret and dome is visible from a distance.

Temple (*templo*) of Venus Physizoa (*alla physizoa Venere consecrato*): Situated in a beautiful, fertile valley, close to the shore, this temple has the form of an octagonal rotunda inscribed within a square figure on the flat ground, so that its diameter was the same length as the height of the square. A remarkable feature of this temple is that wall, arches and pilasters are all made in one solid piece. Surrounding the interior of the building is an arched corridor supported on one side by the interior circular wall and its fluted square pilasters and on the other side by pilasters and porphyry Corinthian columns, thus creating arched openings towards the centre of the temple. The arches are decorated with putti alternating with shells and flowery foliage, while in each triangle there is a roundel of jasper shining like a mirror. In between the fluted pilasters of the circular wall, there are rectangular windows, eight in total, as the remaining two parts of the wall are occupied by the door of the temple and by the golden doors of the chapel or adytum (*le valve auree de postico sacello, o veramente del sacro Adyto*) that is attached to it, where the altar can be found. Each one of the Corinthian columns stands on a sub-column that is attached to a half-pedestal that supports the adjoined pilaster. This colonnade is topped with a straight beam, a fascia and a cornice. Above the columns, there are square, fluted half-columns of serpentine, above whose capitals ran a cornice from which point the dome began. Beneath those half-columns, there are windows framed by mosaics depicting the Zodiac. The other walls of the edifice are decorated with precious marbles and various symbols. Also, above each Corinthian column, on the projections of the surrounding moulding, there are sculptures of Apollo playing his lyre and of the nine Muses. Regarding the dome (*cupola*), it was made in a single solid fusion and casting of metal. Its decoration imitates a vine sprouting from

vases that are arranged perpendicularly above the columns. In between the branches of the vine there are infants, birds, lizards and snakes. Everything in the temple is gilded with pure gold and the openings are covered with crystalline plaques of various transparent colours. In the middle of the temple there is an alabaster cistern above which suspends a crystal lantern, sustained by a system of gold chains and rings. The floor of the temple is made of porphyry and serpentine stones cut into small pieces to create mosaics of ten roundels. On the exterior of the temple, there are equally elaborated decorations and architectural elements as in the interior, while there is also a water-drainage system that allows rain-water falling from the gutters of the roof to be channelled until it reaches the ground. Between the dome and the outer wall of the building there are scroll-shaped sculptures and candelabra burning with inextinguishable flames. The whole building is topped by a pinnacle consisting of an arched turret, an inverted ewer and a curious bell device. Lastly, the entrance to the temple is inscribed with the word 'ΚΥΛΟΠΗΡΑ' in pure gold.

An ancient port: Having left behind them the temple of Venus Physioza, the couple reaches the shore where they find an ancient ruined building (*uno veterrimo aedificio*) surrounded by a sacred wood (*uno religioso luco*). Nearby are also the remains of a harbour (*uno fragmentato, & illiso mole di porto*), whose odd-numbered staircase leads to a ruined temple with many graves and epitaphs. Polia identifies this edifice as the Polyandron temple (*Polyandron tempio*). While the couple waits for Cupid to arrive at the shore, Poliphilo is urged by Polia to explore the temple so that his sexual urges are subdued.

Polyandron, the cemetery of lost loves: The Polyandron temple is comprised of several architectural elements, including two *propylaea* at the junction between ground floor and first floor, a semicircular *tribuna* where the tombs are located, at the central section of which is the entrance at the temple from the first floor level, a roofless circular temple with a *ciborium* placed in front of the tribuna and leading to a sacrificial *hypogeum*, an obelisk inscribed with hieroglyphs located in the centre of the temple complex and an open square at ground level. The various funerary monuments and, especially, their inscriptions have been studied by Martine Furno, who also transcribed and translated the text of the inscriptions depicted in the woodcuts.<sup>535</sup>

The sea: When Cupid finally arrives at the shore with his entourage of nymphs, the couple boards with them on a little ship, a hexireme, that is, a boat with six oars (*la navicula era una exeres, cioe una navicella non sutile, ma confixa cum remigatoria de sei remi*). These oars are made of ivory. Supported on a golden lance in the middle of the boat, there is a triumphal and imperial banner made of blue silk (*una aurea hasta cum triumphale & imperatorial vexillatione, dip anno tenue sericeo, de infectura cyanea*), embroidered with gems and pearls, which formed decorative patterns and three hieroglyphs which are interpreted as 'Love conquers all' (*AMOR VINCIT OMNIA*). The boat is rowed by six sailor-nymphs, while Cupid using his wings manipulates the wind to move them towards the right direction. During the

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<sup>535</sup> See Furno, *Une "Fantaisie" sur l'Antique*.

sea-voyage, the couple sees sea triumphs with various sea nymphs and other sea-creatures and gods, while listening to the songs of the sailor-nymphs.

The Cytherean Island (*l'insula Cytherea*): A circular island that is arranged with perfect mathematical precision in geometrical patterns and that combines nature and artifice in an ideal manner. Its circumference is defined by ordered plantings of topiaries made of cypresses, myrtle and bushes. The island's circuit measured three miles around and it was a mile in diameter, divided into three parts, each third containing 333 paces, one foot, two palms and a little more. The whole island is designed in concentric circles divided into segments, each one with a different type of planting and featuring different species of flora (oak, fir, shrubs, pine, laurel, apple, pear, cherry, heart-cherry, wild-cherry, plum, peach, apricot, mulberry, fig, pomegranate, chestnut, palm, cypress, walnut, hazelnut, almond, pistachio, jujube, sorb, loquat, dogwood, service, cassia, carob, cedar, ebony, aloe, various types of herbs including absinthe, birthwort, mandragora, fumitory, etc., flowers, and aromatic and edible plants, e.g. lettuce, spinach, artichokes, cucumbers, etc.).<sup>536</sup> Wooded segments alternate with meadows divided into smaller sections by covered walks and enclosures of artificial foliage and knotwork decorations that alternate with marble pilasters. Many of the section contain fountains of various designs as well as topiaries, trellises, bowers, altars, bridges, and other architectural and sculptural elements. The entire island is irrigated by a river of clear, transparent water, which flows through openings and subterranean pipes, ending up in well-chosen places from which it is channelled to the various gardens of the island through stone aqueducts, before finally reaching the sea. The river surrounding the centre of the island is covered by a trellis. In general, the natural landscape is creatively manipulated to create geometrical patterns and give the impression of artificiality. Some examples of the intermingling of nature with art are the topiaries of various shapes, the parterres resembling knot-work and the knot gardens near the centre of the island. In the centre of the circular island, there is an amphitheatre and a fountain, where the couple has an epiphany of Venus. The garden of Adonis, where the couple and various nymphs end their exploration of the island, has a vague location within the perfectly geometrical island. The island is inhabited by nymphs, maidens, satyrs, fauns, youths and gods, while it also contains many types of animals (fish, lions, panthers, snow leopards, giraffes, elephants, griffins, unicorns, stags, wolves, does, gazelles, bulls, horses, etc.).

Venus' amphitheatre (*amphitheatro*) and fountain: All the paths of the island lead upwards (through a series of seven-step staircases) and towards the centre, where this amphitheatre is located. The triumphal procession of Cupid enters the amphitheatre through an archway containing an open door (*uno proscenio, ove era una conspicua, & faberrima, & scitissima porta*). The arched enclosure of this amphitheatre evokes the

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<sup>536</sup> In her study of Italian gardens, Georgina Masson includes a catalog of the various species of plants mentioned in the description of the Cytherean Island with their equivalents in the Latin and English language. She also associates several of these species with flower paintings in watercolour from an eighteenth-century manuscript, now in the Corsini Library in Rome (G. Masson, *Italian Gardens* (Perugia, 2011), pp. 334-340). A more analytical catalogue along with a detailed description of the gardens of the island and a reconsideration of its mapping is offered by Ada Segre in her contribution to the *Word & Image* volume dedicated to the *Hypnerotomachia* ('Untangling the knot', pp. 82-108). Segre divides the island into three main concentric *claustris* separated by rivers (the *bosco*, the *prati*, and the centre of the island which she subdivides in two: inner and outer ring), each subdivided into trapezoid compartments and representing a different type of garden / natural landscape.

Colosseum, since it has three colonnades one on top of the other. The first two colonnades are equal in height, while the third and highest one is shorter by a fifth. These colonnades create arches openings that look into the amphitheatre. The bases and beams are made of copper gilt, while the rest of the structure is a single piece of Indian alabaster transparent as glass. The floor of the interior is a single block of polished black obsidian, creating a highly reflective surface. In the very centre of the amphitheatre is the fountain of Venus (*sacro sancto fonte cythereo*), also made of black obsidian. The fountain is heptagonal in its outward form and round within. Its obsidian base is inscribed with Greek letters. The fountain is framed by seven columns of precious stones supporting a roof of pure crystal on top of which is a large carbuncle. Between the columns of the fountain there is a velvet curtain, hanging in circular folds and attached by knotted cords. This curtain is embroidered with the Greek word YMHN and is torn down by Poliphilo. The fountain's interior has six small steps of dark agate, descending into it. The dominant feature of this entire space (amphitheatre and fountain) is the quality of transparency that is particularly emphasized in the description of the waters of the fountains, which reflected a clear vision of the also luminous and transparent body of Venus.

The garden of Adonis: A perfectly arranged enclosed garden filled with various kinds of trees (laurel, cypresses, fruit trees, etc.) and flowers and paved with a level mosaic floor that gave the impression of grass. A group of trees are placed in a circle with trellis panels in between them, thus, forming the enclosure of the garden. The garden has a small gate as an entrance and adjoining this entrance there is an arbour. At the centre of the garden, there is a sacred fountain (*sacrato fonte*). The fountain head is in the form of a coiled snake spouting water into a hexagonal basin, which has a periphery of twelve paces. It is attached to the tomb (*sepulchro*) of Adonis, which is decorated with marble reliefs, telling the story of Venus and Adonis, and inscriptions on large shields (AΔONIA and IMPURA SUAVITAS). The tomb is covered by a rose trellis. On the flat top of the tomb, beneath the trellis and opposite the fountain, there is a seated statue of Venus nursing Cupid. In the woodcuts, Venus' chair is depicted with an ornamental eagle head at the back, while the chair's feet imitate a lion's paws.

### Polia's narrative

Treviso: A pseudo-historical, hybrid Treviso, blending elements of a pagan past into the fifteenth century cityscape. This is where the events of Polia's story take place.

Places associated with Polia: Polia's residence (*palacio, mansion*) and, particularly, her bedroom (*il thalamo, cubiculum*); temple of Diana (*sancto tempio*); dark forest (*uno agreste Nemore, arbusto, & umbrifico bosco*) where she has her first vision; the temple of Venus (*alle venerande Are, della divina madre*).

The heavens: Poliphilo's near-death experience transports him for a time in the clouds, where he encounters Venus and Cupid.

## Appendix IV: List of characters (in order of appearance)

The aim of this appendix is the cataloguing of the various characters that appear in the dream narratives of the three texts under examination in order to provide an overview of the population of the dream spaces and, more importantly, in order to facilitate the comparison between the characters of each text, particularly of the allegorical and mythological ones. Each entry in the following catalogue is accompanied with English translations and etymologies, whenever needed.

### Tale of Livistros and Rodamne

[The English translations of the names follow: *L&R* trans.]

Κλιτοβών: Klitovon  
Μυρτάνη: Myrtane  
Λίβιστρος: Livistros  
Συγγενής: Relative  
ἔρωτοδήμιοι/ἔρωτες: Cupid Guards (one, in particular, undertakes the task to instruct and guide Livistros)  
Αὐλῆς πορτάρης: Gatekeeper of the Court  
Πόθος: Desire  
Ἀγάπη: Love  
Ἔρωσ βασιλεύς: Emperor Eros.  
Ἀλήθεια: Truth  
Δικαιοσύνη: Justice  
Μάντις: the Seer  
Ροδάμνη: Rodamne  
Φίλος: Friend  
Βέτανος: Vetanos  
Χρυσός: emperor Gold  
Βερδερίχος: Berderichos  
Μάγισσα: Witch

### Roman de la Rose

[The English translations of the names follow Horgan's translation. Alternative translations are noted in square brackets.]

Amant: Lover  
Oiseuse: Idleness [Ease, Leisure]  
Dedit: Pleasure [Diversion]  
Leesce/Liesse/Joie: Joy  
Cortoisie/Courtoisie: Courtesy  
Amour/Amors: the God of Love  
Doux Regard: Pleasant Looks



Beauté: Beauty  
 Richesse: Wealth  
 Largesse: Generosity  
 Franchise: Generosity of Spirit  
 Jeunesse: Youth  
 La Rose: the rose chosen by the lover, a non-anthropomorphic 'character'  
 Doux Parler: Pleasant Conversation  
 Doux Penser: Pleasant Thought  
 Esperance: Hope  
 Bel Accueil: Fair Welcome  
 Dangiers: Rebuff [Resistance]  
 Malebouche: Evil Tongue  
 Honte: Shame, the daughter of Reson - Reason and Mefez - Fiend  
 Chastete: Chastity  
 Peur: Fear  
 Raison/Reson: Reason  
 Ami: Friend  
 Pitié: Pity  
 Vénus: Venus  
 Jalousie: Jealousy  
 La Vieille: Old Woman. (Though she is briefly mentioned as Bel Accueil's guardian assigned by Jalousie, this character develops significantly in the continuation of Jean de Meun.)

In his continuation, Jean de Meun adds a new array of allegorical and mythological characters: the army of love - Noblesse de Coeur (Nobility of Heart), Hardiesse (Boldness), Honeur (Honour), Plaisir (Delight), Simplicité (Simplicity), Compagnie (Company), Sûreté (Security), Gaîté (Gaiety), Humilité (Humility), Patience, Bien Celer (Discretion), Abstinence Contrainte (Constrained Abstinence), Faux Semblant (False Seeming); other characters – Guillaume de Lorris, Jean de Meun (presented by Amour as the future authors of the story), Nature, Genius, Adonis.

### *Hypnerotomachia Poliphili*

[The author of the *Hypnerotomachia* has indulged in an onomatopoeic process generating a full array of unique character names using mostly Greek and, sometimes, Latin roots. Interpretations of these names can be found in the commentaries of the two editions of the *Hypnerotomachia* by Ariani and Gabriele (*HP A&G*, vol. 2) and by Pozzi (*HP P&C*, vol. 2) as well as in Godwin's translation (*HP Godwin*, p. 472). The list includes my own translations with their etymological justification and, whenever these differentiate from previous interpretations, the alternatives are then noted in square brackets.]

Poliphilo: the name could acquire a variety of meanings based on the identification of the two words that comprise the composite name, e.g. he who loves a lot (πολύ + φίλος), he who loves many things (πολλά + φίλος), he who loves Polia (Polia + φίλος), etc.

The five Senses:

Apha: Touch  
 Osfressia: Smell

Orassia: Sight  
Achoe: Hearing  
Geussia: Taste

The three portresses of Queen Eleuterylida's palace:

Cinosia: Motion (< GRE n. κίνησις) [active intellect]  
Indalomena: Appearance or Imagination (< GRE v. ἰνδάλλομαι) [fantasy, imagination]  
Mnemosyna: Memory

Regina Eleuterylida: Queen Freedom [Queen of Free-Will]

Logistica: Reason

Thelemia: Will, Desire

Regina Telosia: Queen Aim (< GRE n. τέλος) [end, goal, final cause]

The gatekeepers of the Theodoxia portal:

Theude: God-Fearing or Fear of God (< GRE adj. θεουδής or n. θεούδεια) [Religious, Pious, Piety] and her six servants:

Parthenia: Virginity (<GRE n. παρθενεία) [virgin]  
Edosia: Shame (GRE n. αἰδώς) [guardian, consciousness]  
Hypocolinia:<sup>537</sup> Crudeness [hesitant, halting]  
Pinotidia: Prudence or Discretion (< GRE adj. πινυτός-της)  
Tapinosa: Humility (<GRE adj. ταπεινός, ή, όν)  
Ptochina: Poverty (< GRE n. πτωχότης) [fearful, timid]

The gatekeepers of the Cosmodoxia portal:

Euclelia: Glory (< GRE n. εὐκλεια) and her six servants:

Merimnasia: Thoughtfulness  
Epiteide: Suitableness (< GRE n. ἐπιτηδειότης) or Devoted Pursuit (< GRE n. ἐπιτήδευσις) [adequate, necessary]  
Ergasilea: Diligence or She who takes up work (<composite from GRE. n. ἐργασία + GRE v. αἰρῶ) [labour, toil]  
Anectea: Endurance or Tolerance (< GRE n. ἀνεκτικός)  
Statia: Stability or Firmness (< GRE n. στάσις)  
Olistea: Universality or Wholeness (< GRE adj. ὅλος, η, ον or ὀλικός, ή, όν or ὀλοστός) [mobility]

The gatekeepers of the Erototrophos Portal:

Philtronia: Love, Affection or Charm (< GRE n. φίλτρον) [seduction] and her six servants:

Rastonelia: Ease (< GRE n. ῥαστώνη)  
Chortasina: Satiety (< GRE n. χορτασμός) [feeding, nutritive]  
Idonesa: Pleasure, Enjoyment (< GRE n. ἡδονή) [form, species]  
Tryphelea: Delicacy or Voluptuousness (< GRE adj. τρυφηλός) [enjoyment, delight]

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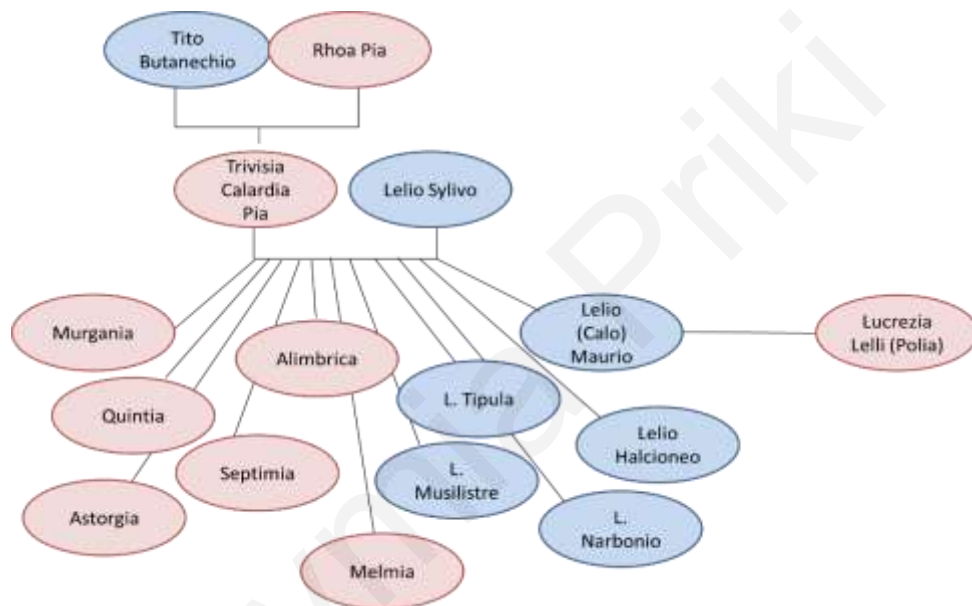
<sup>537</sup> There are several etymological possibilities for this composite word: GRE prefix ὑπό + LAT v. colo (colere = to cultivate, to tend; to take care of, to attend to) – this is the one, on which I based the translation of the name; ὑπό + LAT v. colo (colare = to purify, to strain, to clarify); ὑπό + GRE v. κωλύω (=to hinder, to prevent); ὑπό + GRE v. κυλίνδω (=to be tossed from mouth to mouth); from GRE v. ὑποκολλακεύω (=flatter a little). In *HP P&C*, the etymology suggested is from the Greek verb ὑποχωλαίνω (=limp a little); ὑπό + GRE n. κῶλον (=limb, member, portion) or LAT n. colon (=member; a punctuation mark; figuratively, a clause of a sentence) – perhaps the translation as hesitant or halting, suggested by other scholars, derives from this etymology.

Etiania: Cause or Occasion or Motivation (<GRE n. αἰτία) [friendly, coeval from ἔτος]

Adia: Abundance (<GRE n. ἄδεια (δέομαι) = abundance, plenty) [pleasantness]

Polia: like Poliphilo's name, this name could also acquire a variety of meanings based on the identification of the word from which it originates, e.g. πολύς, πολλή, πολύ (adjective meaning many) or πολιός, α, ον (adjective meaning either grey and when applied to a person alluding to old age –or even it could point to Antiquity – or bright, clear, serene, or, metaphorically, it also means venerable).

In Book II, Polia reveals that her actual name is Lucretia Lelli and explains her genealogy. The members of the noble family of Lelia from which Polia descends can be seen in the genealogical table below:



Vertumnus and Pomona: Vertumnus is a Roman deity, the god of the changing seasons, and Pomona, his wife, is a wood nymph of Latium.

Sacra Antistite/Sacerdotessa: High Priestess of the Temple of Venus Physizoa

Cupido: Cupid, the god of love

Nymphs accompanying the couple in their sea voyage to the Cytherean Island:

Aselgia: Licentiousness (<GRE n. ἀσέλγεια) [extravagance, impudence]

Neolea: Youth (<GRE n. νεολαία)

Chlidonia: Luxury (<GRE n. χλιδή)

Olvolia: Happiness or Worldly Happiness (<GRE adj. ὄλβος)

Adea: Fearlessness or Plenty (<GRE adj. ἀδεής, ἔς = fearless; not in want) [safety]

Cypria: belonging to Venus

Psyche: soul, Cupid's wife

Nymphs attending Psyche and Cupid:

Imeria: Longing or Desire (<GRE n. ἴμερος)

Erototimoride: Amorous Punishment or Punisher of Eros [avenger of love]

Toxodora: Bow-giver (<GRE n. τόξον + δῶρον)

Ennia: Thought (<GRE n. ἔννοια)

Phileda/Philedia: Voluptuousness (<GRE n. φιληδία)  
 Velode: Arrow (<GRE n. βέλος)  
 Omonia: Concord (<GRE n. ὁμόνοια)  
 Diapraxe: Action, Agency or Accomplishment (<GRE n. διάπραξις) [fulfilment]  
 Typhlote: Blindness (<GRE n. τυφλότης)  
 Asynecha: Discontinuity (<GRE adj. ἀσυνεχής) or Stupidity (<GRE n. ἀσυνεσία)  
 [incontinence]  
 Aschemosyne: Ungracefulness (<GRE n. ἀσχημοσύνη) [immodesty]  
 Teleste: Fulfilment (<GRE adj. τελεστός, ἦ, ὄν) or Initiator (<GRE n. τελεστής)  
 [concluder]  
 Vrachivia: Short-lived (<GRE βραχύς + βίος)  
 Capnolina: Smoke (<GRE n. καπνός)  
 Plexaura: Golden tangle (<composite of GRE v. πλέκω + LAT n. aurum) [binder]  
 Ganoma: Brightness of Brilliance (<GRE n. γάνωμα) [pleasure, voluptuousness]  
 Synesia: Union (<GRE n. σύνεσις)  
 Venera/Divina Matre/Matre Cypria: Venus, the goddess of love  
 Attendants at the Fountain of Venus:  
     Peristeria: Dove or Dovelike. Pozzi identifies her as the nymph Peristera, who was  
     transformed into a dove by Cupid and who is mentioned elsewhere in the book (i8r).  
     Venus is also considered the mother of doves.<sup>538</sup>  
     Eurydomene: Eurydome (Εὐρυδόμη) [giver]  
     Eurymone: Eurynome (Εὐρυνόμη) [returner]  
     Eurymeduse: Eurymedusa (Εὐρυμέδουσα) [ruler]<sup>539</sup>  
 Divo Nyctilea: a nocturnal god, *nyctileo* is an epithet for Bacchus/Dionysus.  
 Matriona: a goddess supported by two scaly serpents, perhaps Demeter.  
 Maidens assigned to Poliphilo at the Cytherean Island:  
     Enosina: Union (<GRE n. ἔνωσις) [oneness]  
     Monori: Unity. Pozzi interprets her as a symbol of matrimonial union.  
     Phrontida: Care (<GRE n. φροντίς) [reflection]  
     Critoa: Chosen or Excellent (<GRE adj. κριτός) [choice]  
 Maidens assigned to Polia at the Cytherean Island:

<sup>538</sup> E.g. in Lactantius Placidus, In Statii Thebaida Commentum, 226, ed. R. D. Sweeney, *Vol. 1: Anonymi in Statii Achilleida commentum. Fulgentii ut fingitur Planciadis super Thebaiden commentariolum* (Leipzig, 1997).

<sup>539</sup> Eurydome, Eurynone and Eurymedusa can be associated with several different women from Greek mythology. However, the common denominator between all three is their association with Zeus and in some sources Eurynome and Eurydome are considered as the mother of the Graces (Χάριτες): Hesiod, *Th.* 907 ff; L. A. Cornutus, *Compendium Theologiae Graecae* 15, ed. C. Lang, *Cornuti theologiae graecae compendium* (Leipzig, 1881). Eurynome is also mentioned in several emblems of the 16<sup>th</sup> and 17<sup>th</sup> centuries as the mother of the Graces (e.g. in the emblem ‘Gratae’, in A. Alciato, *Emblematum libellus*, Venice 1546). Because of their presence here as three different characters, who appear as the attendants of Venus, we could assume that the author of the *Hypnerotomachia* introduced this group as an alternative to the Graces combining their figures with the myths of their parentage. A similar triad representing the Graces is found in Niccolò Perotti’s *Cornucopia*, 1489 (345, 21), who also explains the three names based on their etymology (Eurydomene: εὐρύ + δίδωμι, abundantly giving; Eurynome: εὐρύ + νέμω, abundantly distributing; Eurymeduse: εὐρύ + μέσω, interpreted as a liberal and generous ruler). There could also be a subtle reference to the Gorgons (Stheno, Euryale, and Medusa), not only because of Eury-Medusa but also because Eurynome is often depicted with a fishtail, e.g. at her temple at Phigalia in Arcadia.

Adiacorista: Inseparable (<GRE adj. ἀδιαχώριστος)  
Pistinia: Faith (<GRE n. πίστις)  
Sophrosyne: Chastity (<GRE n. σωφροσύνη) [wisdom]  
Edosia: Shame or Modesty (GRE n. αἰδώς) [modesty]  
Armigero/viriato milite: the god of war, Mars (accompanied by his wolf Lycaon).  
Nymph at the fountain of Adonis:  
Polyorimene: Very-Attentive or Veneration (<GRE v. πολυωρέω) [Respectful]<sup>540</sup>  
La Pontifice del Sacrato Tempio: the High Priestess of Diana  
Algera: Painfulness (<GRE adj. ἀλγηρός) [Sorrow-bearer] (Polia's friend and follower of Diana; one of the *noviciates* at the temple)  
Templaria/Sacerdote: High Priestess of Venus in Treviso

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<sup>540</sup> The translation 'Very-Attentive' was suggested by Dronke (*Sources of Inspiration*, p. 205). Etymology: from GRE v. πολυωρέω (= to be very careful).

## Appendix V: The Letter-Exchange Sequence in *The Tale of Livistros and Rodamne*

### Phase 1

Letter A: Livistros to Rodamne (1294-1305)  
Letter B: Livistros to Rodamne (1373-1396)  
Letter C: Livistros to Rodamne (1490-1517)  
Letter D: Livistros to Rodamne (1563-1588)

Song I: Rodamne's maiden servants (1636-1646)

### Phase 2

Letter E: Vetanos to Livistros (1673-1693)

Letter F: Livistros to Vetanos (1699a-1711)  
Letter G: Livistros to Rodamne (1712-1739)  
Letter I: Livistros to Rodamne (1740-1772)

Letter J: Rodamne to Livistros (1798-1818)

Letter K: Livistros to Rodamne (requesting sign) (1819-1841)

Song II: Rodamne's maiden servants (1842-1857)

### Phase 3

Letter L: Livistros to Rodamne (requesting sign) (1859-1879)

Letter M: Rodamne to Livistros (denies request) (1880-1892)

Letter N: Livistros to Rodamne (threatens to die) (1897-1921)

Letter O: Rodamne to Livistros (encouragement) (1924-1941)

Letter P: Livistros to Rodamne (requesting sign, sends ring) (1944-1975)

Letter Q: Rodamne to Livistros (sends ring) (1988-2013)

Letter R: Livistros to Rodamne (requesting meeting) (2015-2038)

Song III: Livistros and his companions (2039-2070)

### Phase 4

Letter S: Rodamne to Livistros (denies request) (2073-2088)

Letter T: Livistros to Rodamne (threatens to die) (2095-2118)

[3 days without reply]

Letter U: Livistros to Rodamne (2120-2142)

[4 days without reply]

Letter V: Livistros to Rodamne (hints at suicide) (2147-2160)

Letter W: Rodamne to Livistros (final submission) (2162-2186)

Letter X: Livistros to Rodamne (2194-2218)

Song IV: Rodamne's maiden servants (2259-2273)

# Bibliography

## Primary Sources

The bibliographical list below is divided into four categories, three pertaining to the three main works examined in this thesis and the fourth one including all of the other primary sources cited. In the first three categories, I have included not only the editions and translations cited in the thesis, but also the other modern editions and translations of the three works.

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# Figures



Figure 1

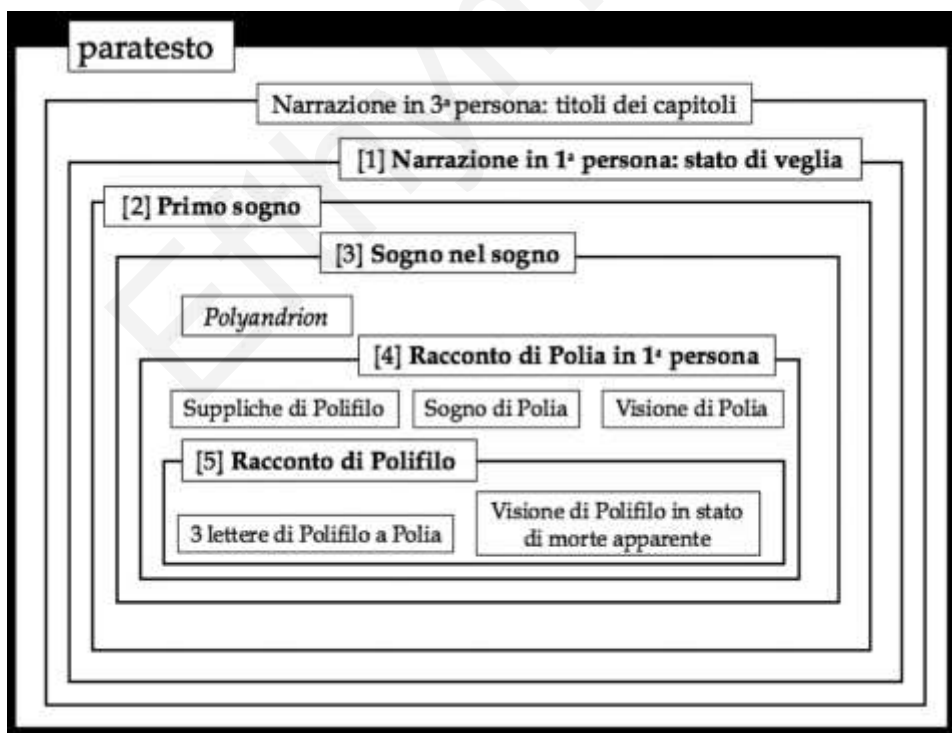


Figure 2





Figure 3



Figure 4



Figure 5



Figure 6



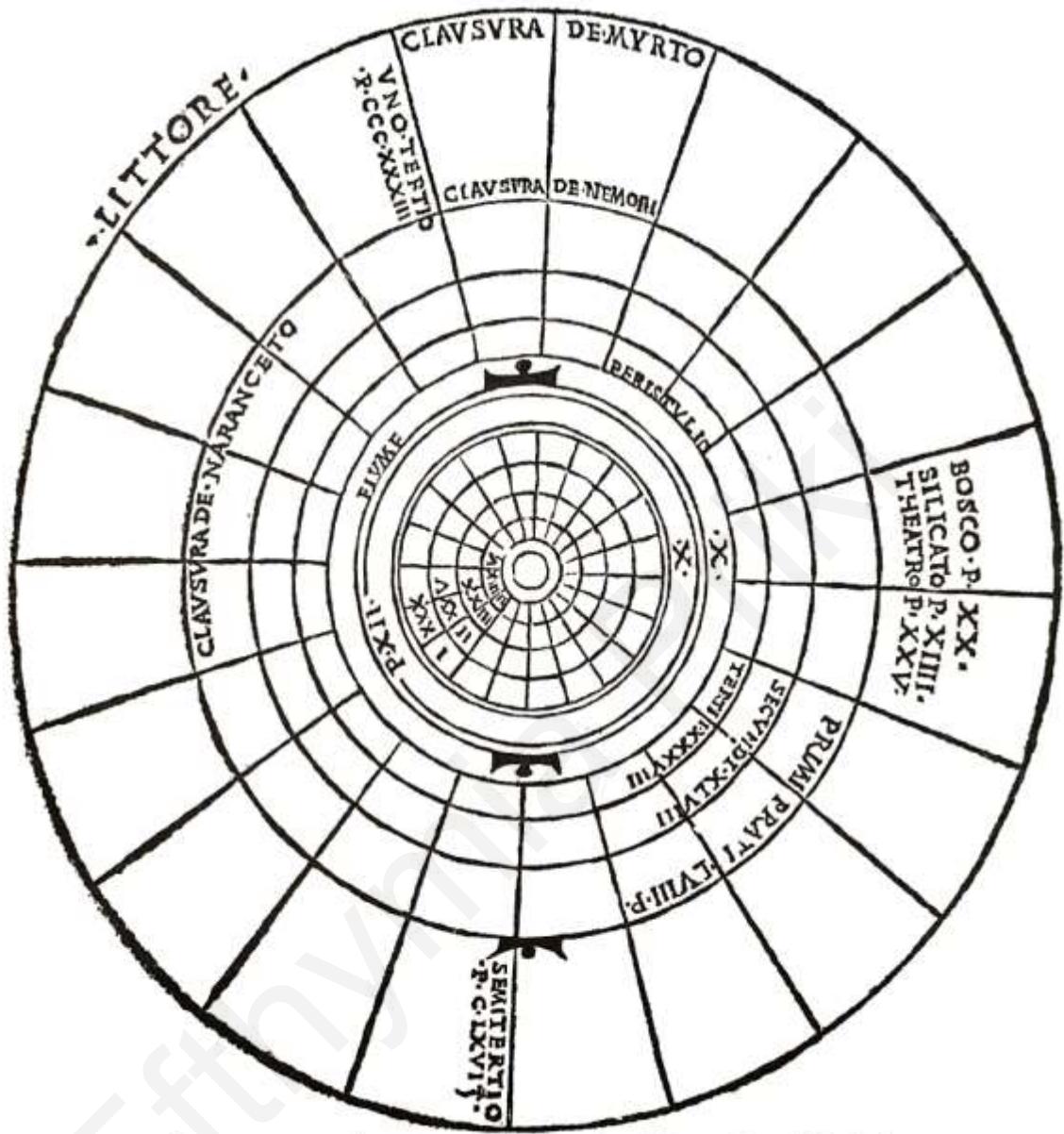


Figure 7



Figure 8





Figure 9

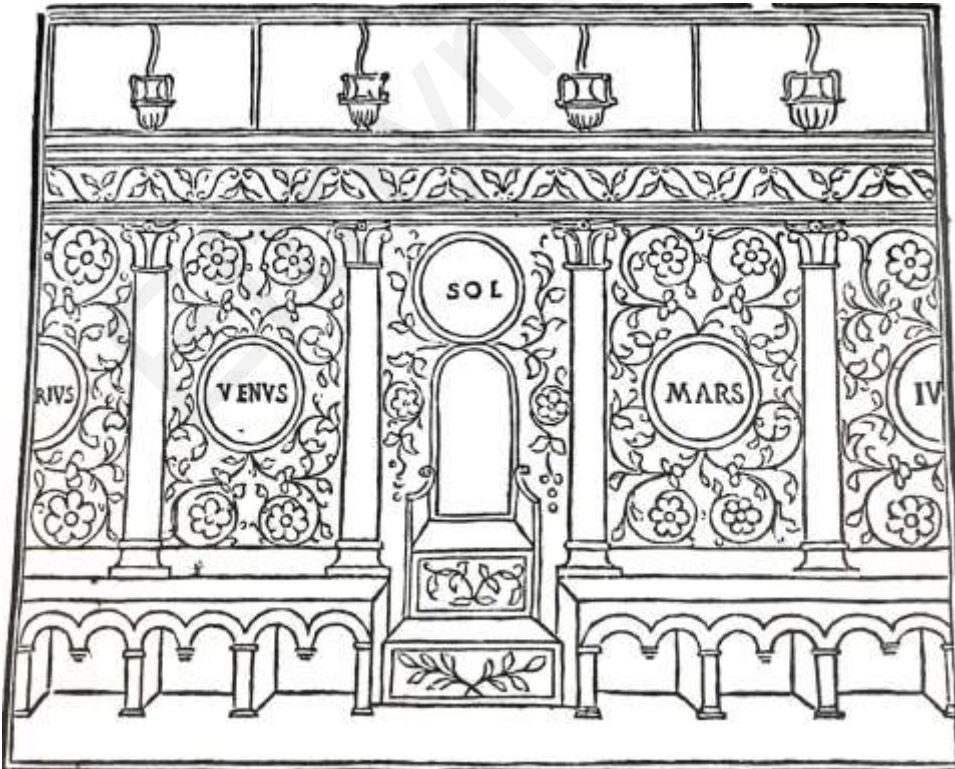


Figure 10



Figure 11





Figure 12



Figure 13



Figure 14



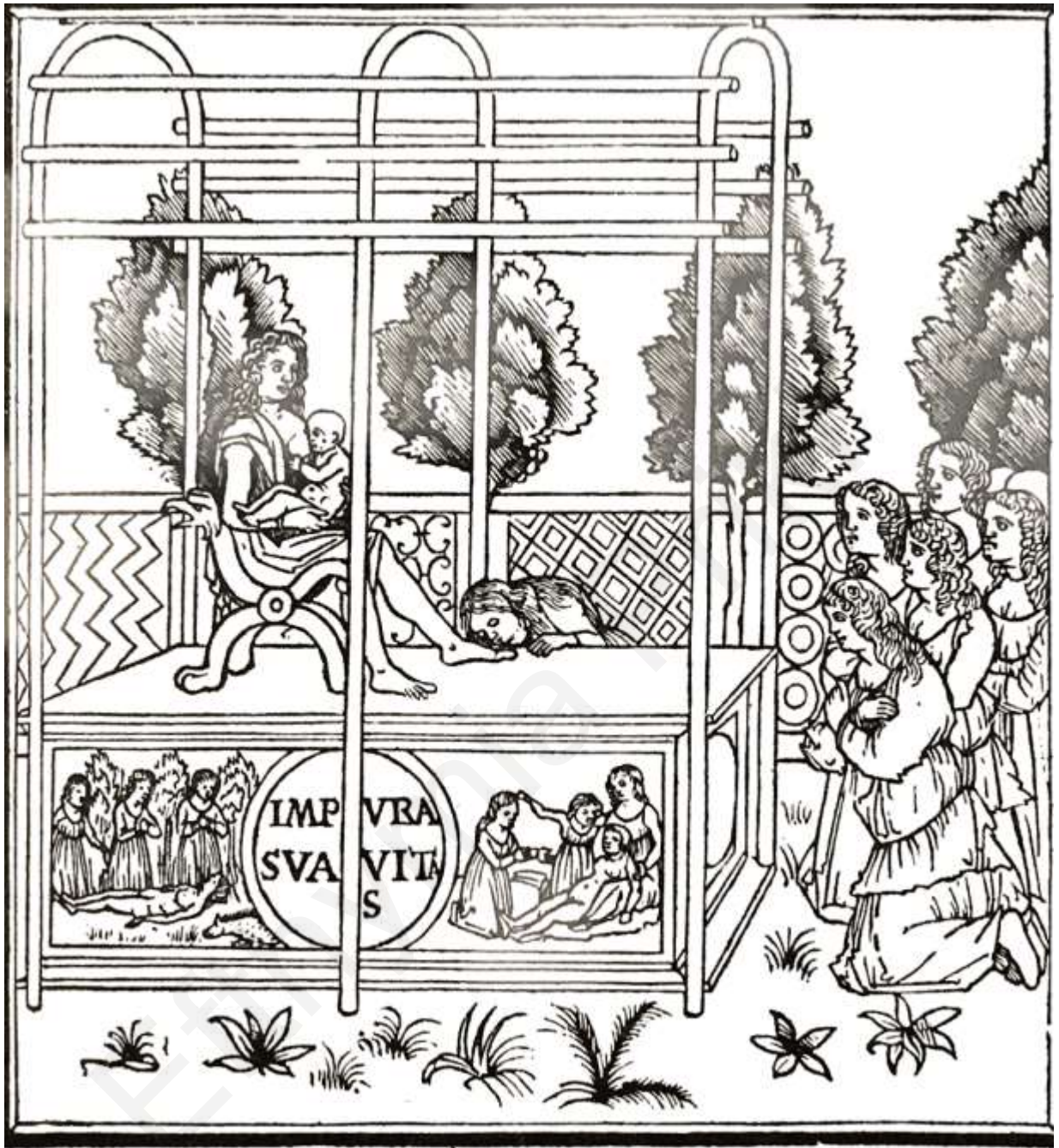


Figure 15



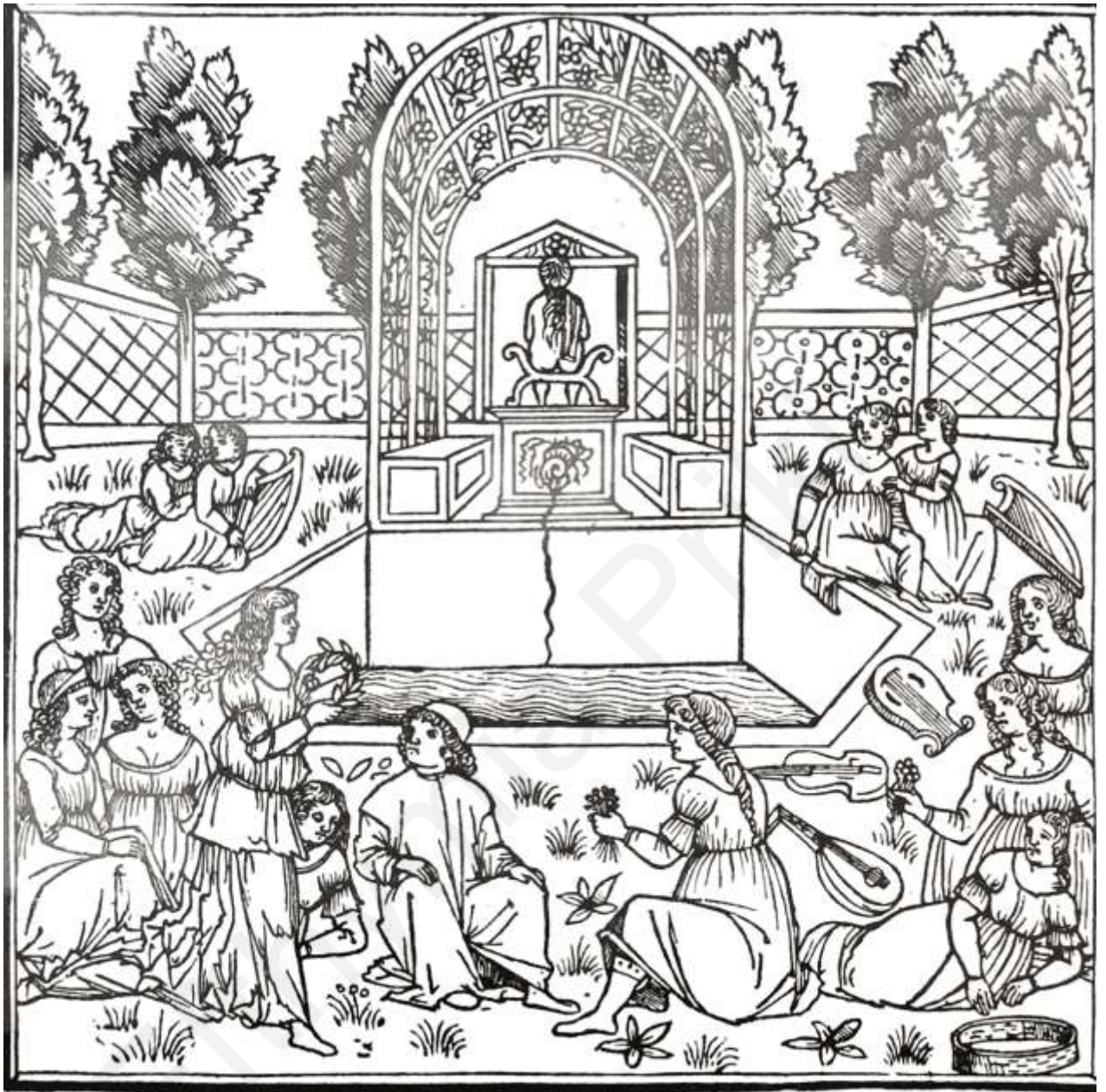


Figure 16

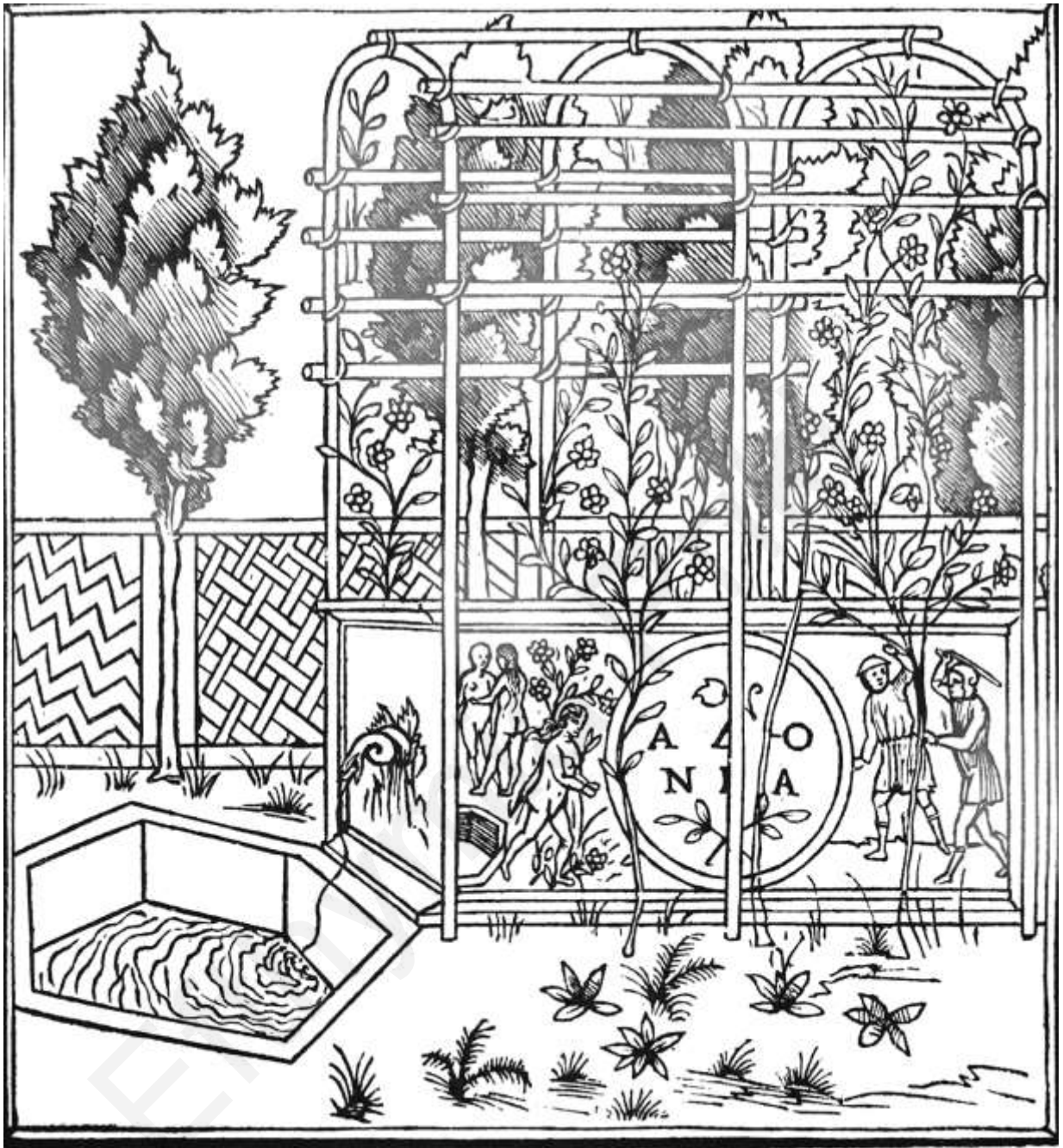


Figure 17





Figure 18



Figure 19



Figure 20

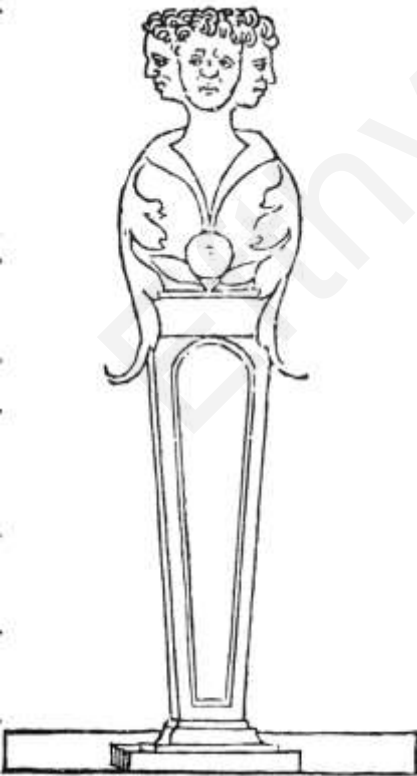


Figure 21



Figure 22





Figure 23



Figure 24

PARS ANTERIOR ET POSTERIOR.



Figure 25



Figure 26



Figure 27

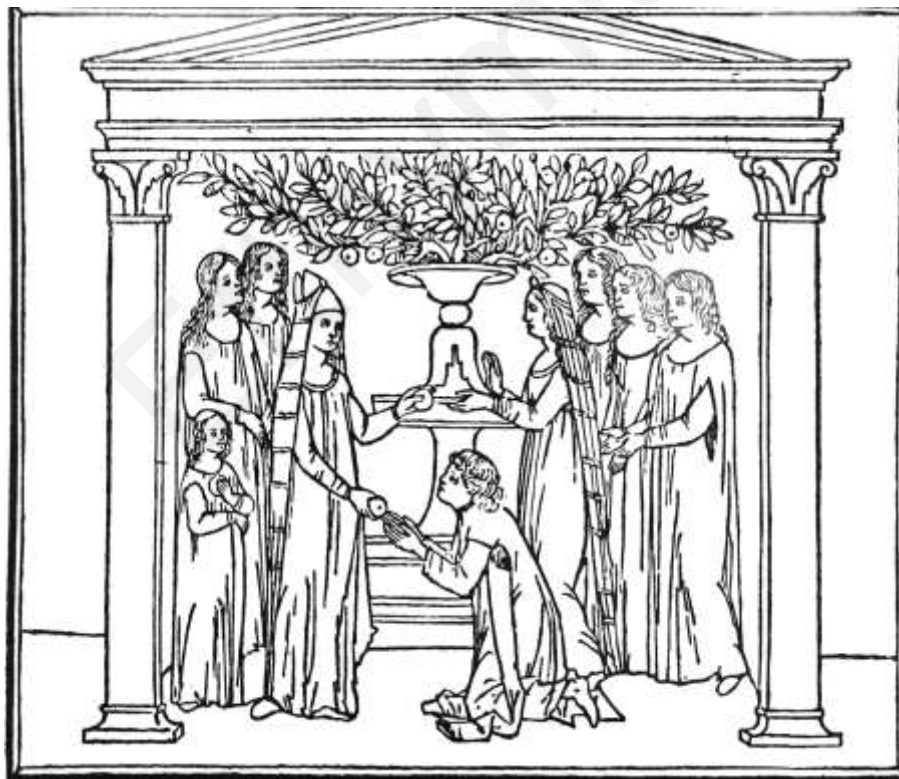


Figure 28





Figure 29

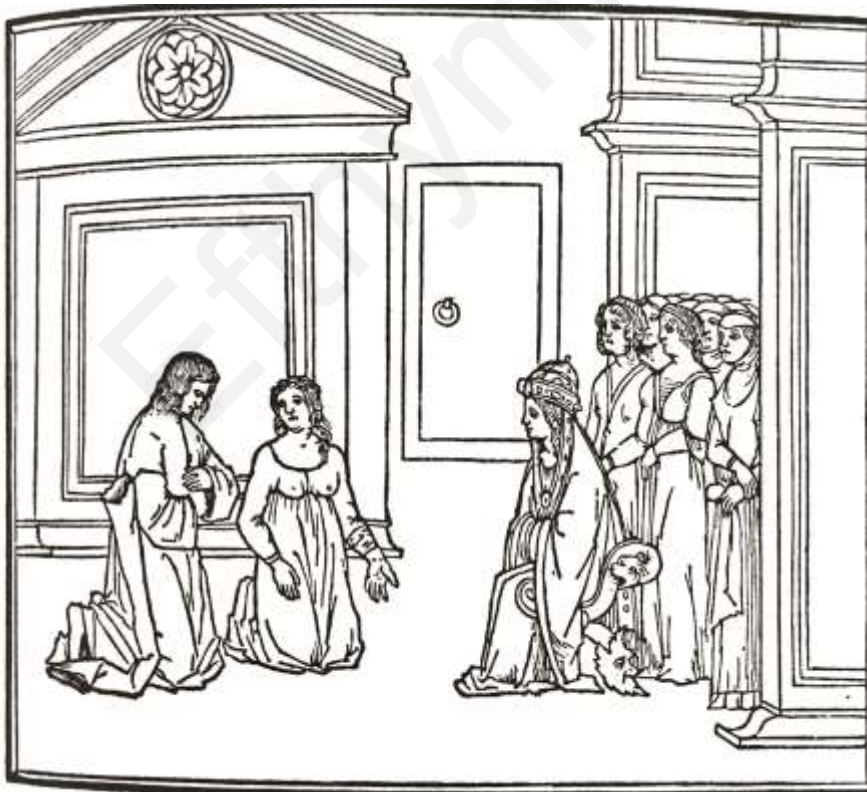


Figure 30





Figure 31

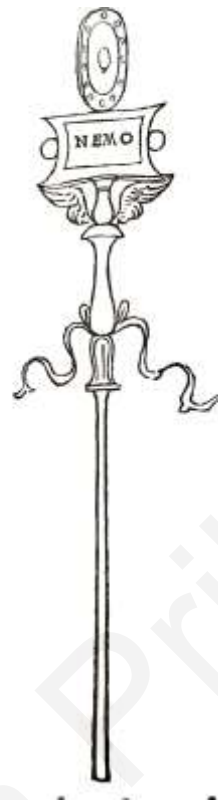


Figure 32



Figure 33

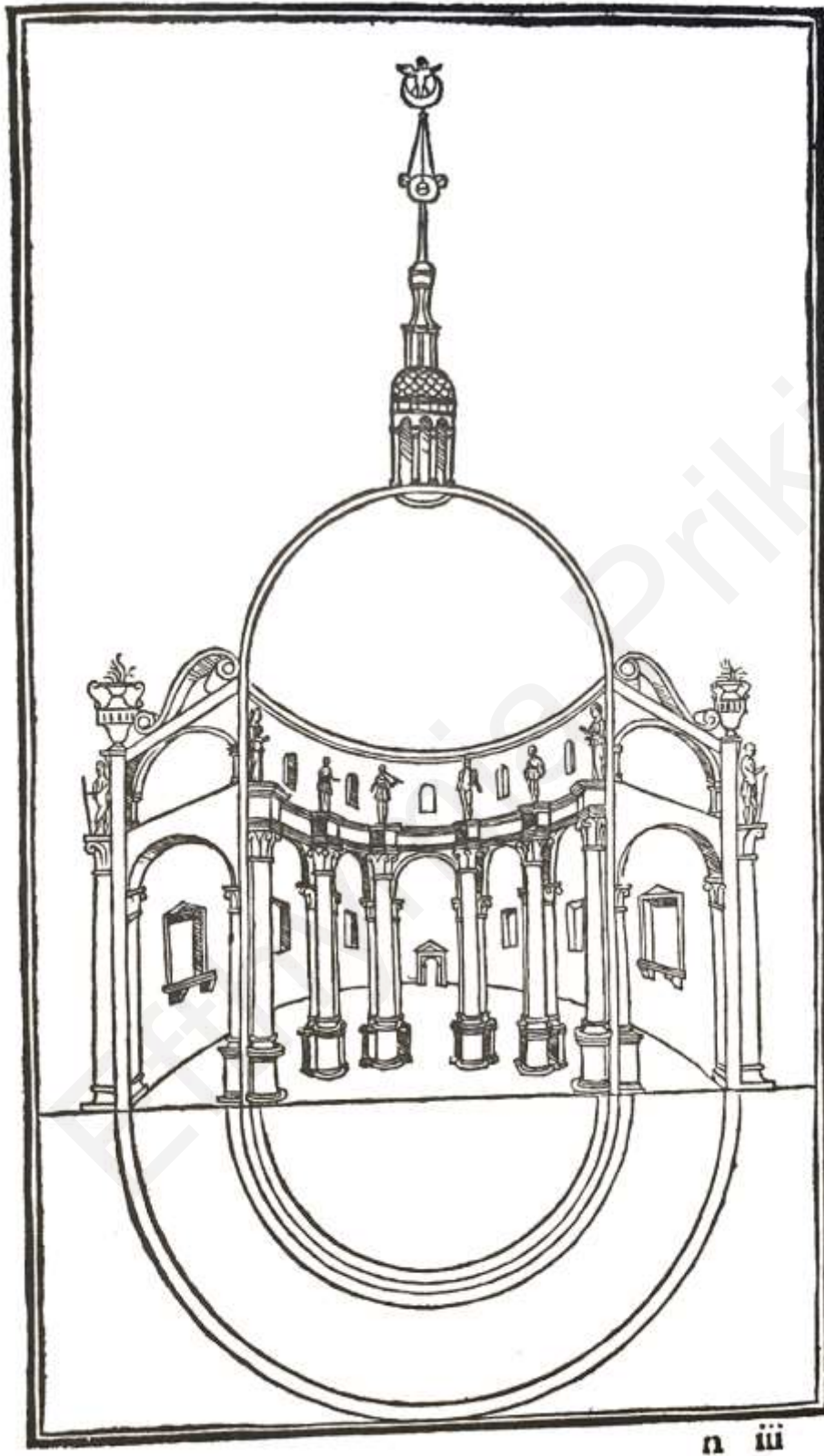


Figure 34