

Teofilo Folengo, *Varium poema*, 1533

Additional Notes: Draft May 5, 2014

Notes and Illustrations

Concerning the text

As far as we know, there was just one printing of the volume dated 1533 whose title page reads: *IOAN. BAPT. Chrysogoni Folengii Mantuani Anachoritae Dialogi, quos Pomiliones vocat. THEOPHILI Folengii Mantuani Anachoritae Varium poema, et IANUS (Dialogues, which he calls Dwarves by Giovanni Battista Crisogono Folengo, Mantuan Anchorite; Diverse Poems and Janus by Teofilo Folengo Mantuan Anchorites)*. The end page reads: *In Promontorio Minervae ardente Sirio. MDXXXIII* (On the Minerva promontory, with Sirius burning, 1533, i.e. Punta Campanella in Campania, while the Dog Star burns (in late summer)).

We almost lost this volume: not many copies remain. Three are available for consultation in the United States: at the Newberry Library in Chicago, at Harvard's Houghton Library, and Columbia's Rare Book and Manuscript Library, Butler. A photocopy edition is available through the association of Amici di Merlin Cocai (Folengo's best known pseudonym), produced from a copy owned by Roberta Stringa (Vicenza, Grafiche Fantinato, 2011). About fifteen copies are to be found in European libraries, according to Italian scholar C.F. Goffis who gives details concerning their locations, in *Il poema vario* (Torino, Loescher, 1958), p. 11. In most of these copies there are three identical handwritten corrections in the margin, in the sanguine ink of the era that holds its color well. The corrections were penned so exactly that in the late 1970's when I saw first one copy and then many months later another, I was shocked, thinking, Oh no, Columbia stole Harvard's copy. I remained confused – wondering how there could be exact copies of handwritten words. More recently I was able to see the volumes at Harvard and Columbia in quick succession and so could detect (I think) very slight differences in the handwriting, thereby ending my confusion as it seems Folengo simply made his corrections on a stack of books, one after the other, and some small percentage of the copies printed did not receive these three (admittedly) minor changes.

The important fact for our purposes is that there was just one printing, so there are no variants in the poems published in the *Varium poema* collection. However, Folengo did include variations of these poems in other works, often with new titles. C.F. Goffis produced versions of his own by conflating the often slight variants, which he then translated, annotated and published in 1958 (op cit. above). Goffis also established that the volume was printed in 1534 rather than 1533, and that the unnamed publisher must have been Aurelio Pincio in Venice, as Pincio published another work in 1533 by Folengo, *La Humanità del figliuolo di dio*. Currently the *Varium poema* collection is available online at two other sites in the versions established by Goffis: *Poeti d'Italia in lingua latina* and the Perseus Digital Library (Tufts) which offers useful vocabulary tools.

Concerning the vocabulary

In order to understand these poems, and indeed the entire three-part 1533 volume, and many other works of the Renaissance era, it is necessary to be familiar with the sexual terminology used extensively by writers in Italy from about 1450 to 1550.

A partial list of Italian writers from Folengo's era who used the sex code (often called burlesque).

Ariosto, Ludovico (1474 - 1533)
Bembo, Pietro (1470 - 1547)
Berni, Francesco (1497 - 1535)
Bronzino, Agnolo di Cosimo (1503 - 1573)
Burchiello (1404 - 1449)
 Cammelli, Antonio Pistoia called il Cammelli
 Caro, Annibale (1507-1566)
 Coppetta, Francesco (1509 - 1553)
Della Casa, Giovanni (1503 - 1556)
 Dolce, Lodovico (1508 - 1568)
 Domenichi, Lodovico (1515 - 1564)
 Firenzuola, Agnolo (1493 - 1543)
Folengo, Giovanni Battista (1490 – 1559)
Folengo, Teofilo (1491 – 1544)
 Gelli, Giambattista (1498 - 1563)
 Giambullari, M. Pier Francesco (1495 – 1555)
Grazzini, d'Antonfrancesco - il Lasca (1503 - 1584)
 Martelli, Lodovico (1500 - c. 1527))
Machiavelli, Niccolò (1469 - 1527)
 Mauro, Giovanni (1490 - 1536)
Medici, Lorenzo dei (1449 - 1492)
 Molza, Francesco Maria (1489 - 1544)
Poliziano, Angelo Ambrogini (1454 -1494)
Pulci, Luigi (1432 - 1484)
 Ruscelli, Girolamo (1504 - 1566)
 Sasso, Panfilo (1455-1527)
 Serafino dei Cimelli, called Serafino Aquilano (1466 -1500)
 Simeoni, Gabriello (1509 - c. 1572)
 Tansillo, Luigi (1510 - 1568)
 Tebaldeo, Antonio (1463-1537)
 Varchi, Benedetto (1503 - 1565)

To be sure, the writers listed above also wrote many works not in code. It would be helpful to start a classification system: clearly in code, clearly not in code, probably, etc. Writers who typically did not bother to encode code their texts, but wrote about sexual activity anyway:

Aretino, Pietro (1492 - 1556)

Folengo, Nicodemo (c. 1454 - ?)

Franco, Niccolo (1550 - 1570)

Vignali, Antonio (1500 - 1559)

Intriguing texts by these authors (and many more) are now available online. A useful study by Jean Toscan decodes the encrypted terms, *Le carnaval du langage: le lexique érotique des poètes de l'équivoque de Burchiello à Marino* (Lille: Presses Universitaires, 1981). Toscan's 4-volume analysis focuses on Italian texts many of which are available through Google Play Books; as these texts are difficult to cite from, I often use the shorthand provided by Toscan's detailed lexicon. Other works helpful for deciphering this resourceful language are *The Latin Sexual Vocabulary*, J.N. Adams (Baltimore, John Hopkins, 1982); *Dizionario storico del lessico erotico italiano: Metafore, eufemismi, oscenità, doppi sensi, parole dotte e parole basse in otto secoli di letteratura italiana*, by Valter Boggione and Giovanni Casalegno (Milano, Longanesi, 1996); *PRIAPEIA sive diversorum poetarum in Priapum lusus or SPORTIVE EPIGRAMS ON PRIAPUS by divers poets*, Latin with in English verse and prose translation by Leonard C. Smithers and Sir Richard Burton, 1890, (<http://www.sacred-texts.com/cla/priap>; . For an example of texts decoded into English see *Bronzino: Renaissance Painter as Poet* by Deborah Parker (Cambridge U Press, 2000).

Notes, Commentary, Illustrations and Alternate Versions of the Poems

2. De seipso (2. About himself). There are two other versions of this poem: one in the Cipadense edition *Macaronicorum poema* (undated, but c. 1535, quoted from the photocopy edition produced by the Amici di Merlin Cocai, Mantova, Chiribella, 1993), another in the posthumous Vighi edition (1552 and 1554). Poem 32. *Ad seipsum (To himself)* has a similar title).

In C, the poem appears as the conclusion to the whole volume, where it has three couplets rather than four. Massimo Zaggia suggests this version, although likely published later, may have been written earlier than the one in the *Varium poema*, M. Zaggia, *Macaroniae minores* (Torino, Einaudi, 1987), p. 539-40.

Conclusio.

Quae prius ingenio docili mihi floruit aetas,

Magnificae poterat laudis adire iubar.

Decipitur iuvenum sed mens improvida, quae qua

Saepe decus poscit, dedecus inde refert.

Cum Macaronaeae subeunt Ludibria vanae:

Tam pudet, ut pudeat non pudisse satis.

C p. 321v.

(What life flourished in me early on when my talent was tractable – it could have turned into a flash of magnificent fame. But the heedless mind of youth is misled: often from where it seeks honor, from there it brings back dishonor. When the Charades of futile Macaronics steal in, it shames one so that he is ashamed not to have been ashamed enough.)

In the posthumous editions, this poem is inserted in the preface, written by Vigaso Cocaio, who, like Merlin Cocaio, appears to be one of Folengo's pseudonym-personalities, albeit a posthumous one:

Quae quondam, fateor, docili mihi floruit aetas,
 Magnificum poterat laudis adire iubar.
 At mens decipitur iuvenum, quae lubrica saepe
 Unde decus poscit, dedecus inde refert.
 Cum mihi praeteriti subeunt insomnia Baldi,
 Tam pudet, ut pudeat non puduisse satis.
 Infelix tamen ipse minus fortasse viderer,
 Lussissem varios si sine dente modos. (V, 1554, pp. 2v-3)

(What life flourished in me once, I confess, when I was biddable: it could have attained the magnificent splendor of praise. But the mind of youth is misled, often slippery: from where it seeks honor, from there it brings back dishonor. When the sleeplessness of the foregone *Baldus* steals in on me, I am so ashamed that I am ashamed not to have been ashamed enough. But perhaps I could have appeared less hapless, if I had played various ways without teeth/ biting.)

Expressions of regret for wasted time and talent are found frequently in Folengo's works, not without irony, see for example *Janus*, 59-70.

3. AD matrem virginem (3. To the virgin mother).

4. De Sala regione Campaniae (4. About Sala of the Campania region).

In the edition of the *Baldus* following the publication of the *Varium poema*, *De Sala regione Campaniae* was inserted as a song without a title sung by one of the protagonists, a gentle musician. It does not appear again, as it was replaced in the posthumous edition by a different song, see V. Bk. 15.22-33.

The two versions are almost identical, varying in just a few words, and in the use of upper and lower case initial letters:

<i>Macaronicorum poema</i> , Cipadense, pp. 148v-149v.	<i>De Sala regione Campaniae</i> [Varium poema, 4]
Sala Napaeorum, dryadumque admixta choraeis,	SALA Nap[a]earum, Dryadumque admixta choraeis,

Ibat, earundem tantum pulcherrima, quantum Ipsa Same atque ipsa Paros Nereidas inter. Illam Capripedes, illam qui Pana sequuntur, Et videre simul: simul et caluere medullis. Nam neque visa Pado Stella est tam pulchra: neque ipsa Tybri pater visa est tibi tam formosa Lycoris. Parthenope licet huic, licet illi Mantua vatem, Parthenope similem det primo, Mantua primum. Sed quid erit tantae sacra inter pectora mentis: Qui, velut hic Stellam superat, velut ille Lycorim Laudibus: aequato celebret certamine Salam? En reperire datur, quem sumat Phoebus: amentque Usque adeo Aonides: ut eas, quas aurea vernas Sala rosas, violasque, et candida lilia nectit: Auferat: et Laurum, cui Lauri cura, remittat. Huc huc verte fides aurati Scipio, plectri: Scipio, Scipiadum nomen sortite, decusque. Quid sua nequicquam tibi consuit Ischia certa? Ischia, Nereidum matri decus Amphitritae? Non minus ipsa tibi debet: quam myrthea vati Mergilina suo, atque suo vel Clodia, vel quae Sirmia Benaci ludit pulcherrima ripis. Ischia cur frustra populat durissima quidquid Ramorum, florumque tibi, Laurique, hederaeque, et myrthi pariunt, et fragrantissima citrus? Ut nedum decori, verum sint illa decori Tam tibi, quam patriae, Cyrrhaeque bibentibus undam? Verum nec decori, nec erunt certa illa decori Tam tibi quam patriae: Cyrrhaeque bibentibus undam. Sala quidem te sola manet, quae solis amica est. Illa venit, venit en Dryadum stipante caterva, Cui latus adglomerant charites, cui thessala virgo Inter Hamadryadas occurrit laeta, vicissimque Extantes complexae humeros grata oscula miscent. Cos quibus, atque silex, et marmora dura liquescunt. Iamque vagus per odora suae vestigia Daphnis Phoebus adest, sed quem niveae praesentia Salae Perstringit, coelique hebetat Sala una nitores. At cita Peneis tumido consulta pudori, Arripuit conversa fugam, perque avia multam Emicat in Sylvam fugitans, iamque aspice, iamque Fronduit, et miserum, ut crebro, delusit amantem. Sala manet tantum, claroque arridet amanti, Obiiciensque oculos oculis, simul ardet, et urit. Urit adurentem extincta Peneide Phoebum,* His furtivus Amor repit, petisque cachinnis Implicat et Dryadas et semicapros Sylvanos. Ipsa Venus formosa suos intenderat arcus, Vitisatorque suos: sed Hymen tener abfuit unus, Abfuit unus Hymen: qui quos exciverat ignes Alma venus, venerisque puer, quicquid ve iocorum est, Compescat, miscens iunctis connubia taedis. Mittuntur blandae illecebrae, Charitesque decora,	Ibat, earundem tantum pulcherrima, quantum Ipsa Cloes, atque ipsa Thyas Nereidas inter. Illam Capripedes, illam qui Pana sequuntur Et videre simul, simul et caluere medullis. Nam neque visa Pado Stella est tam pulchra, neque ipsa Tybri pater visa est tibi tam formosa Lycoris: Parthenope licet huic, licet illi Mantua vatem, Parthenope similem det primo, Mantua primum. Sed quid erit tantae sacra inter pectora mentis, Qui velut hic Stellam superat, velut ille Lycorim Laudibus, aequato celebret certamine Salam? En reperire datur quem adsumat phoebus, amentque Usque adeo Aonides, ut eas, quas aurea vernas Sala rosas, violasque, et candida lilia nectit, Auferat, et laurum, cui lauri cura, remittat. Huc huc verte fides aurati Scipio plectri, Scipio Scipiadum nomen sortite, decusque. Quid sua necquicquam tibi consuit Ischia certa, Ischia Nereidum matri decus Amphitrite? Non minus ipsa tibi debet, quam myrthea vati Mergilina suo, atque suo vel Clodia, vel quae Sirmia Benaci ludit pulcherrima ripis. Ischia cur frustra populat durissima quidquid Ramorum, florumque tibi, Laurique, Hederaeque, Et Myrthi pariunt, et fragrantissima Citrus? Ut nedum decori, verum sint illa decori Tam tibi quam patriae, Cyrrhaeque bibentibus undam. Verum nec decori, nec erunt certa illa decori Tam tibi quam patriae, Cyrrhaeque bibentibus undam. Sala quidem te sola manet, quae solis amica est. Illa venit, venit en Dryadum stipante caterva, Cui latus adglomerant charites, cui thessala virgo Inter Hamadryadas occurrit laeta, vicissimque Extantes complexae humeros grata oscula miscent. Cos quibus, atque silex, et marmora dura liquescunt. Iamque vagus per odora suae vestigia Daphnis Phoebus adest, sed quem niveae praesentia Salae Perstringit, caelique hebetat Sala una nitores. At cita Peneis tumido consulta pudori, Arripuit conversa fugam, perque avia multam Emicat in Sylvam fugitans, iamque aspice, iamque Fronduit, et miserum, ut crebro, delusit amantem. Sala manet tantum, claroque arridet amanti, Iniiciensque oculos oculis, simul ardet, et urit, Urit adurentem extincta Peneide Phoebum, His furtivus Amor repit, petisque* cachinnis Implicat et Dryadas, et semicapros Sylvanos. Ipsa Venus formosa suos intenderat arcus, Vitisatorque suos: sed Hymen tener abfuit unus, Abfuit unus Hymen: qui quos exciverat ignes Alma venus, Venerisque puer, quicquidve iocorum est, Compescat, miscens iunctis conubia taedis. Mittuntur blandae illecebrae, Charitesque decora,
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Quae raptim accito Geniorum antistite, laetas Apportant Choreas, plectroque sonante resultant, Interea Salam Sol carpit, Salaque Solem: Dunque alternantes Natura intercipit ictus, Ipsa suas textit Zephiritis odora corollas, Rident prata, et sylvae, et multicolora pererrant Rura vagi fontes, gemmantque in palmitibus botri: Atque ita perpetuo Campania tempore vernat.	Quae raptim accito Geniorum antistite, laetas Apportant Choreas, plectroque sonante resultant. Interea Salam Sol carpit, Salaque Solem: Dumque alternantes Natura intercipit ictus, Ipsa suas textit Zephiritis odora corollas, Rident prata, et Sylvae, et multicolora pererrant Rura vagi fontes, gemmantque in palmitibus botri: Atque ita perpetuo Campania tempore vernat.
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The more familiar one becomes with the burlesque code the more one becomes aware of a coherent discourse running parallel to the apparent meanings. *De Sala regione Campaniae* is particularly challenging as Folengo adds a meta-linguistic dimension, calling attention to his terminology. One example of this is how he uses the Latin equivalent of the much used Italian term *uno* (for *ano*, anus). Sala, ostensibly a proper name, means room in Italian and as such is used for orifice (cf. *stanza* and *camera* in burlesque works). By writing *Sala una*, 4.39, the poet emphatically claims and identifies Sala as a term for anus and not vagina. When he goes on to exclaim, ...*sed Hymen tener abfuit unus/ Abfuit unus Hymen*, 4.50-51, he makes us laugh: When Sala (the anus) and Apollo (the phallus) got together only the hymen was missing; note that the adjective *tener* can be switched from modifying Hymen to modifying *unus*: the fragile anus is a common theme in burlesque code, see Toscan, pp. 329-31.

Wordplay helps convey the gist of the message, and while it is a pity to reduce a well-constructed poem to a few assertions, it is a necessary step toward an appreciation of Folengo's art. So, to begin, a paraphrase: That Sala who stirs the marrow of the [pan-sexual?] goat-footed followers of Pan (vv. 4-5), that Sala, is even more pleasing than were standard nymphs to river-gods and poets, and thus "she" merits a truly great poet, a poet who cares for the laurel (sodomitic activity), and will bring it back (vv. 1-15) – a very clear explanation has been made as to why the evergreen laurel is a symbol of the anus, by Annibale Caro, in *Commento di Ser Agresto da Ficaruolo sopra la prima ficata del Padre Siceo*, 1539, pp. 19-20 (in the 1861 edition pp. 50-1). Our poet goes on to urge Scipio, Scipio of the golden plectrum, to leave behind garlands of flowers and those who reject him (females, like Vittoria Colonna), and to embrace the laurel instead. The narrator-poet reinforces his position, telling Scipio, "only Sala remains with you" (*manet*, v. 31) and again, "Sala alone stays" (*manet*, v. 44): "*maneo* had a classical meaning of 'spend the night,'" which led to the meaning of to have intercourse with (Adams, p. 178).

The poet goes on to tell of how the Sun/ Apollo grips Sala, and Sala, the Sun (4.57). Remember: Hymen was missing, hymen was missing (4.50-1). He explains that Nature interrupts the ictus of copulation [because of a woman's menstrual cycle], but Campagna [the region of the body where there is no hymen and no menstrual cycle] stays perpetually green (vv. 59-62). This notion of the perpetually available anus versus the cyclically unapproachable vagina was a common burlesque theme, see Toscan pp. 263-6 and pp. 1495-6. Folengo will reiterate this point in many verses to come, see for instance poem 6.

5. In Gallam Amici uxo (5. Against Galla, a friend's wife).

Furies and Serpents and the snake as phallus:

Snake-haired Furies are evoked by many names in these poems, Galla, the "wife" of a friend, is repeatedly labelled a Harpy. Often the snake is a phallic symbol.

Colubrae: 20.4;
Dirae: 35.4, 20.11, 51.19;
Eumenides: 9.44, 12.4, 47.19;
Erinyes: 12.7;
Furies: 5.2, and
Hydra 16.5-6.

In addition to these, there are other common names for serpents:

anguis 5.8, 9.43, 12.8, 51.19;
cerastes, -ae: 68.21,
coluber, *colubri*: 68.21.

6. *Ad Petrillum poetam impudicum* (6. To Petrillo a shameless poet). In C titled, *Ad poetam impudicum*, pp. 316v-317:

Quam sunt et lepidi, quam et elegantes
Sunt tui Endecasyllabi Petrille,
Summaque arte laboriosiores,
Doctos qui referas in his Catullos:
Tam sunt illecebrae tui exoleti
Scortilli putridae, iocique turpes.
Ut non putridius cadaver, ut non
Sit, cur turpe oleat magis cloaca.
Quare odoriferas rosas Petrille
Si quando olfacimus tui leporis,
Optamusque ibi mille habere nasos;
En hui quam cito nostra, nescio quo
Ventris profluvio cadit voluptas:
Atque intercipiunt rosas oleta:
Optamusque ibi nullum habere nasum.
Si nescis, tua bella mi Petrille
Vernum Cynthia concacat rosetum.

8. *Methaphora de iis, quos ad magistratum se contulisse poenitet* (8. Metaphor about those who regret having dedicated themselves to/ pitted themselves against the administration).

There are two other versions of this: in C there are 15 additional lines (below in bold font) which describe sexual activity in thinly veiled code; in V, these lines have been removed.

8.19. priorum: The title indicates that the word *priorum* may mean more than just “of those who have gone before,” perhaps “of priors” – that is, of senior magistrates; incidentally Folengo’s brother, Lodovico, had been prior of San Benedetto Po, the large Benedictine monastery near Mantova, and was expelled from the order in 1524 for licentious behavior.

C p. 113v-114:

Subdolus arridet saepe imprudentibus aequor:
 Mentiturque leves Zephiros Aquilone parato
 Hinc **veniunt homines cupidi**: quos plura videndi
 Cura subit, seu forte Deas in gurgite nantes:
 Sive tridentiferi verrentes caerula currus.
 Verum ubi subducto ventum est qua litore circum
 Misceri aspiciunt coelum aequore, et aequora coelo:
Protinus aethereas fracto cum murmure sedes
Circuitu mugire, tremiscereque aequora fundo
Accipiunt: deus ipse tonat deus ipse iacentes
Extemplo horribili iaculatur fulmine terras.
Dunque fugit cum Sole dies: dunque aera densas
Contrahit in nebula;: [sic] subigit dunque aethera vastum
In mare: terribiles picea caligine vultus
Apparent: volitantque atra sub nocte vapores.
Iamque Noti erumpunt: crebro Polus igne sonantem
Dat tonitrum: fractae ruunt in flumina nubes.
Magnus at Oceanus tantarum pressus iniquis
Desuper agminibus pluviarum: deque tumentis
Ad latera excipiens Torrentum* gurgite spumas
Praecipites: miris paulatim exaestuat undis:
Donec Aquae et Coelum lato cuivamine se se
Componunt: dextrisque datis sua foedera iungunt.
At miseri avulso singultant viscere proni
 Hinc atque hinc Nautae, nigraque urgente vomuntur
 Bile dapes, foedatque acidus Nereidas humor.
 Unde indignantes Venti, tam audacter amicas
Commaculare suas genus hoc mortale, caducum,
 Atque procax: ne **sic** evadat crimen inultum:
 Concurrunt, sonituque ingenti obnixa profundo
 Tergora subiciunt pelago, totumque revellunt.
Sedibus aula Deum natat imis, deque quadrigis
Attonitae saliunt Nymphae: perque atria curvi
Delphines, Phocaeque ruunt, et grandia Caete.

[In the margin: a pointing finger]

Heu **stulti**, quos nulla movet iactura priorum:
 Tunc ea tempestas, ea tunc asperrima rerum
 Debuerat facies animo spectarier ante,
 Quam Nauta, insultans Fortunae solveret audax:
Mox frustra insani vellent contingere portum.

The posthumous version is nearly identical (1554), Bk 13.376-395:

Infidum arridet saepe imprudentibus aequor:
 Mentiturque leves zephiros Aquilone parato.
 Hinc **veniunt homines cupidi**, quos plura videndi
 Cura subit, seu forte Deas in gurgite nantes:
 Sive tridentiferi verrentes caerula currus.
 Verum ubi subducto ventum est qua litore circum
 Misceri aspiciunt coelum aequore, et aequora coelo:

En miseri avulso singultant viscere proni
 Hinc atque hinc **nautae**, nigraeque urgente vomuntur
 Bile dapes, foedatque acidus Nereidas humor.
 Unde indignantes venti, tam audacter amicas
Commaculare suas genus hoc mortale, caducum,
 Atque procax: ne **sic** evadat crimen inultum
 Concurrunt, sonituque ingenti obnixa **profundo**
 Tergora subiiciunt pelago totumque revellunt.

[Three lines from the *Varium poema* version are missing:

Sedibus aula Deum natat imis, deque quadrigis
 Attonitae saliunt Nymphae: perque atria curvi
 Delphines, Phocaeque* ruunt, et grandia Caete.]

Heus **stulti**, quos nulla monet iactura priorum:
 Tunc ea tempestas, ea tunc asperrima rerum
 Debuerat facies animo spectarier ante,
 quam Nauta insultans fortunae, solveret audax:
Mox frustra insani vellent contingere portum.

The additional lines translated into English:

C p. 113v-114, 15 lines added, (cf V. 13.376-95)	C pp. 113v-114, 15 lines added, English translation.
Protinus aethereas fracto cum murmure sedes Circuitu mugire, tremiscereque aequora fundo	Suddenly with a broken growl the heavenly habitations bellow in rotation and begin to vibrate

Accipiunt: deus ipse tonat deus ipse iacentes Extemplo horribili iaculatur fulmine terras. Dunque fugit cum Sole dies: dunque aera densas Contrahit in nebula;* [s]: subigit dunque aethera vastum In mare: terribiles picea caligine vultus Apparent: volitantque atra sub nocte vapores. Iamque Noti erumpunt: crebro Polus igne sonantem Dat tonitrum: fractae ruunt in flumina nubes. Magnus at Oceanus tantarum pressus iniquis Desuper agminibus pluviarum: deque tumentis Ad latera excipiens Torrentum* gurgite spumas Praecipites: miris paulatim exaestuat undis: Donec Aquae et Coelum lato curvamine se se Componunt: dextrisque datis sua foedera iungunt. * <i>nebula</i>; appears to be a simple error for <i>nebulas</i> * in 1555, <i>Terrenum</i> for <i>Torrentum</i>.	the seas from the bottom: god himself thunders, god himself straightaway strikes the lands lying [below] with a terrible thunderbolt. While the day flees with the Sun and while the atmosphere contracts in dense clouds, and while it forces the ether into the vast sea: terrible faces appear in the pitch-black fog, and vapors hover beneath the murky night. Now the [hot] South winds erupt, and the [North] pole produces resounding thunder with repeated fire/ passion; clouds broken open gush in a stream. But the great Ocean, pressed down from above by the excessive columns of so much rain, and taking the precipitous spume away from the swelling whirlpool to the sides of the torrent, gradually boils up with wondrous waves, until water and sky settle themselves with a curved line, and having given [each other] their right [hands], join their pledges.
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Here one sees a progression that will become familiar to Folengo's readers: roaring, vibrations, thunderbolts, eruptions, gushing, spume, and then settling down; cf. *incurvo*: "expresses the positioning of the *pathicus* for *pedicatio*," Adams, p. 191; and see pp. 198-9 for *conspurcare* (to befoul, defile sexually) and related.

9. De ira, ad Paulum Ursinum (9. About Anger, to Paolo Orsini). In C this poem is titled: **Ad Baldum de Ira (To Baldo about anger):** note that the addressee is no longer Paolo Orsini, but the titular hero of the epic poem *Baldus. Epigrammata*, C, pp. 319-20:

Nocte si quando media repente,
 Dum tibi obrepens sopor ambit artus
Balde, consurgitque Aquilo, trucemque
 Fertur in Eurum.

**En vago excussus tonitru, fenestras
 Luce rimosas rutilare cernis.
 Quam ciet creber Iovis huc & illuc
 Ventus & ignis.**

Interim praeceps nebulas Orion
 Torquet abruptas, ut ab axe credas
 Mole subductum bibula per auras
 Nerea duci.

At simul fessi posuere venti:
 Solque **disiecit** tenebras sub ortum:
 Surgis: explorans quid atrox ruinae
 Gesserit imber.

Cernis heu moerens, ut agros olyvis,
 Ut nemus passim trabibus revulsis

Straverit, littusque putri gravarit

Africus alga.

Flent lacessito tibi cuncta vultu.

Hic Ceres, Floraeque nitor, Paterque

Vitium sensere lovem ruentem

Grandinis iras.

Quae semel vento ruit acta pinus

Haud reviviscit, nec Acer, nec Ilex,

Nescit heu certa, semel hinc quod exit,

Lege reverti.

Non minus si quando furor virum, quem

Ius potens irae decet, incitarit,

Ah quibus se se veneranda larvis

Turpat imago.

Frons trahit vultus, oculosque torvis

Asperat flammis, tremebunda livent

Labra, dens frendit, micat impedito

Lingua palato.

Iurgii tandem via vi patescit,

Fulgur & linguae crepitat solutae,

Mens cadit vesana, caduntque lapso

Pectore sensus.

Victa quin morum gravitas fugatur,

Virque, qui consors modo erat Deorum,

Mugit ut bos, ut leo rugit, utque

Sibilat anguis.

Mox ubi lapsae Eumenides quierunt,

Mensque redduxit sibi se, procellam

Cernit ingentem miser, & peremptos

Fulmine mores.

Verba succurrunt, reditura demum,

Si redit noster, repetitque fontem

Mintius, vel Signa queunt Olympi

Vertere cursum.

Ingemit secum, nec humi iacentes

sublevat demens oculos, nec inde

(Tam pudet fusae gravitatis) uti

Audet amico.

Ira, si obluctans animum triumphat,

Tu tibi servis: at inermis abs te

Tunc fugit, cum te premis, estque summa haec

Palma laborum.

10. *Commendat hortulum Quirino (He commends his little garden to Quirinus).*

The vocabulary in this poem is quite similar to *Priapeia* 51 (*Quid hoc negoti est quave suspicer causa*). These 80 or so anonymous poems, written around the 1st century CE, feature the divinity Priapus who protected gardens with his large threatening phallus. According to Smithers and Burton (op. cit. above), these works were published a dozen times in Italy from 1469 to 1533.

In the 1533 volume, the Folengo brothers made use of many words with meanings very close to those found in the *Priapeia* pieces, conveniently listed in the Notes by L. C. Smithers and Sir Richard Burton, including:

ager, agellus: a field, a little field, orifice
 anguis: a serpent, phallus
 antrum: cave, orifice
 annulus: a ring, orifice
 ara: altar, orifice
 arare: to plow, to have intercourse
 arbor: a tree, phallus
 arcum: a bow, phallus
 arma: arms, virile arms
 beta: the beet, a languid penis
 caulis: a stalk, phallus
 clavus: nail, spike, rudder, phallus
 columna: column, phallus
 concha: a shell, orifice
 cucumis: a cucumber, phallus
 cupressus: cypress, phallus
 custos: protector, phallus
 fascinum: a token, an enchantment, phallus
 fons: a fountain, orifice
 fores: an entrance, gates, orifice
 fossa: a ditch; posterior, orifice
 fossor: a ditch-digger, a fornicator
 gladius: a sword, phallus
 glans: a gland, glans, phallus
 gremium: orifice
 hiatus: a cleft, orifice
 hortus, hortulus: garden, small garden, orifice
 hortus Hesperidum: the garden of the Hesperides: garden with golden balls
 lacus: lake, vagina
 inguen: middle, groin
 ligneus: wooden, phallic (statues of Priapus were often carved from wood)
 ligo: a hoe, mattock
 locus: a place, orifice
 mala: apples, testicles

manus: a hand, phallus, other?
 medium: middle, in the middle of the body
 mel: honey, sperm
 membrum: limb, member, phallus
 monstrum: a monster, phallus
 mucro: a sword point, phallus
 natura: nature, phallus, the natural sexual parts
 nervus: nerve, sinew, phallus
 nodus: a knot, phallus
 olera: herbs, greens, sexual organs
 ostium: an entrance, orifice
 pars: a part, sexual part of body
 pater: father, Priapus, phallus
 penetralia: the innermost parts
 pilum: javelin, pestle, phallus
 poma: apples, fruits, testicles
 pondus: a weight, a heavy phallus
 portus: a haven, orifice
 puteus: a well, orifice
 pruina: hoar-frost, sperm
 radius: a ray, rod, phallus
 ramus: a branch, phallus
 rastrum: a hoe, phallus
 recessus: a nook, orifice
 rigare: to water, to emit semen
 rima: a chink, orifice
 ros: dew, semen
 saltus: a narrow path, a defile, orifice
 sanctus: venerable, sacred,
 sceptrum: a staff, phallus
 secessus: a recess, orifice
 serpens: a serpent, phallus
 sinus: the bosom, a bay, orifice
 specus: a cavity, orifice
 sulcus: the furrow cut by the plow, orifice
 taurus: a bull, phallus
 thyrsus: a staff, phallus
 trabs: a beam, phallus
 truncus: a tree, tree trunk, phallus
 tubus: a pipe, phallus
 vas, vasculum: a vessel, a small vessel, orifice
 veretrum: penis, phallus

Some of the garden imagery in *Varium poema* no. 10, is illustrated below:

10.26. *Betae* (Beets); also at 63.9,11, 65.9:



Initially I thought that *brassicae* (cabbage) would go into the lettuce (i.e. female sex organ) category, but apparently the cabbage stalk was seen more for its phallus properties, and in fact *caulis*, cabbage stalk became a standard word for penis (Adams, p. 26). So not :



but rather more like this:



Others vegetables and fruits whose appearance may not be familiar to all readers:

intubum amarum VP 10.28



Cicorium (Chicory). 10.29



Pepo, peponis, M.: usually in Folengo this seems to be a melon:



but could also be a pumpkin:



at any rate was believed to represent the hind quarters.

Cucurbita (gourds) can take many shapes:





And the Papaver (poppy) may be invoked here for its budding stage:



raphanum (radish):



alium (garlic):



Perhaps more to the point is a detail from a fresco in the Villa Farnesina by one of Folengo's contemporaries, Giovanni da Udine (1487-1564): Note the "phallic festoon"* in the upper right of the frame to the Hermes of Raffaello (1483-1520), Loggia of Cupid and Psyche:



<http://commons.wikimedia.org/wiki/File:Raffael, Loggia di Psiche, Villa Farnesina, Rome 05.jpg>



http://dat.perdomani.net/wp-content/uploads/2011/01/giovanni_da_udine-villa_farnesina-loggia_di_cupido_e_psiche.jpg

*phallic festoon: Bette Talvacchia, author of *Taking Positions: On the Erotic in Renaissance Culture*, (Princeton U P, 1999), p. 105

14. *Tumulus Pom. Columnae* (14. *Tomb of Pompeo Colonna*) and

15. *Idem* (As above): In 14 the family name Colonna lends itself to a traditional metaphor, of column for phallus (Adams, pp. 16-17; Toscan p. 1017), but in 15 the burlesque meaning of columns as thighs or buttocks seems to be invoked (Toscan p. 802 and p. 1541, n. 103-4). The latter reading is supported by the images of Apollo's rays straying every which way there, and of Pompeo's deeds collected in *tuto... portu* (in a safe port), indicating the posterior, similar to *in tutum locum* (Adams, p. 23).

17. *In Felem, quem ligone contrivit* (17. *Against a tom-cat, who was bruised by a hoe*).

For 35 years I thought this poem was about a Cook whacking a thieving cat with a hoe and, while naturally I don't approve of violence to animals, this particular cat sounded like it deserved a bit of punishment: it was gluttonous, carnivorous, a thieving predator. After reading a great deal of coded poetry and prose by Folengo and his contemporaries, and studying the analyses by Jean Toscan, I think that this cat was a seducing tom-cat, a phallic creature not crushed by a hoe, but bruised by a rectifying phallus.

17. Title. *feles, felis*, F: cat, tom-cat, seducer, inveigler; code for phallus; cf. Firenzuola, *Canzona de' gatti soriani*.

17.1. *Coci*: Cooks: passive homosexual males.

17.2. *lebetes*: copper kettles: male posteriors.

17.5 and 17.31. *patini*: *patina*, *ae*: serving dish: anus.

17.12. *trifurcifer fur*: “*Furtum* indicates illicit sexual intercourse,” Adams, 167; *trifurcifer*, tri-gallows, sort of like ‘three times a thief’ emphasizes the persistence of the thieving, and the tri-orifice options.

17.13. *Cacodaemoni* (evil sprit, dat. sing. masc.) from *daemon*, *daemonis*, M., also *daemonium*, *daemoni*, N: spirit, indwelling genius, evil demon, and *kako*:- Greek, bad, evil; perhaps with overtones of *caco*, *cacare*: to defecate; defile with excrement.

17.21-22. *rubeos pilos... scelerum indices*: that red hair indicates a propensity for wicked deeds seems to mean something in code: Toscan would say homosexual activity, pp. 1302, 874-7.

17.24. Pallas Athena was associated with olive trees and so *palladios*... *liquores* would normally be translated as olive oil; in code the verb to drink, *bere* was used for to have sex; *stoppino*, (wick) was a phallus, and *lucerna* (oil lamp) was an orifice, *olio* (oil), for secretions.

Some slight variations in C, including the title: *In Felem omnium pessimum (Against the worst of all cats)*, pp. 318-318v:

Resultent io io Coci: resultent n
 Iam dudum queruli simul Lebetes.
 Nuper nescio quid mali gemebant.
 Quin ipsae insiliant nigrae nigellis
 Ollae cum patinis, et huc et illuc
 Permixti Urceolis catini et urnae.
 Et quantum est olidissimae Popinae.
 Io ter gement: choroque ducant.
 Curis namque animi levantur aegris:
 Hostem namque alacres suum triumphant.
 Hostis insidiator ille Felis,
 Versipellis, atrox, trifurcifer fur.
 Et cuivis Cacodaemoni parandus,
 tam cautissimus omnium Latronum,
 quam notissimus omnium malorum,
 Lurco, carnivora et lucernilingus,
 Praedatorque inhians iugi rapinae,
 Ictu nunc valido atque ponderoso
 Ligonis periit: deditque poenas,
 Tot commissa luens, quot ille sparsim
 Per corpus rubeos pilos habebat.
 Ah pili scelerum indices suorum:
 I, nunc: palladios bibas liquores
 Nulla relligione: qui nec ipsi
 Parcis stuppae, olidas vorans lucernas.
 At vobis Lemures tenebricosi,
 Et nigri Genii iubetur orci

Raptate hanc olei bibacitatem.
 Torquete hanc adipis gulositatem.
 Torrete ad patinas Stygis flagranti
 Bullantes oleo, et putri sagina.
 Has poenas merito luat gulonis
 Felis ingluvies, voracitasque.

21. to 27. De quattuor Temporibus Anni. (On the Four Seasons of the Year): Each of these six poems is subtitled *Experientia* (*Experiment*), and numbered, 1-6. In the Cipadense version of the Macaronic works, a frame story explains that these are “Experiments” because the author (pseudonym-personage Merlin) was challenged to write poems about the four seasons not in Macaronic Latin as he had done earlier but in official Latin (there are two Macaronic poems on the seasons in the Toscolana, and four in the Cipadense). The following are from the C, pp. 313-315v (I have added the Roman numerals assigned to these poems by Massimo Zaggia in *Macaronee minori*, pp. 492-507:

V. Baldus ad Merlinum.

Quos mihi misisti versus de quattuor anni
 Temporibus, medio legimus in studio.
 Diversas de te diversa in gente catavi
 Sentenzas, quarum displicet una mihi.
 Scilicet ignorans quod sis parlare latinum:
 Unde macaronica dicier arte cupis.
 Fac age, quaeso, provam, si quattuor illa camoenis
 Tempora legitimis dicere forte queas.

(V. Baldus to Merlin.

We’ve read the verses you sent me about the four seasons of the year in the middle of campus.* I’ve found various opinions about you by various people, one of which displeases me, namely that you know nothing about speaking Latin, and that this is why you wish to be acclaimed in the Macaronic art. Come now, I urge you, try to see if perhaps you could articulate those four seasons with legitimate Muses.)

*Campus: C, Epigr. V.2: *medio in studio*: Zaggia explains that Merlin and Baldus are said to be university friends, op. cit. p. 497.

VI. Merlinus ad Baldum.

Nil mihi diversae stimmatum opinio turbae:
 Sum macaronus ego, sic macaronus ero.
 Sed tibi, Balde, tamen parebo: dat ecce Comina
 Hos ut cumque potest facta latina modos.

(VI. Merlin to Baldus.

No opinion of the various rabble is valued by me: I am a Macaronic [man] thus I will be a Macaronic man.* But even so, I will obey you, Baldus – Here, Comina offers these meters, having been made as Latin as she can be.)

*For the meaning of Macaronic in the Ciapdense volume see *Francesco Folengo alli lettori* and *Nicolo Costanti à gli lettori*.

21.1. *Ver novum*: one of the themes of these six poems on the Four Seasons is newness (22.10, 23.1, 26.11, and see below, 31.9 and 49.3.); *ver* (spring) is used for its similarity to *vir* (man): the modernity and newness of sodomitic activity was emphasized by burlesque writers, see Toscan pp. 224-7.

23.13-4. *alpes... summas*: the highest mountains or Alps. 23.16; *vitreo... alveo*: *vitreus*, *a, um* (glassy) seems to refer to the fragile anus (Toscan, pp. 329-31); *alveus*, *alvei*, M: hollow cavity; river bed. The image of Nymphs combing their hair under the ice is not clear to me; related words: *pecten* (comb) came to mean pubic hair (adams, p. 76); Italian *pettine* (comb): phallus (Toscan); cf. *pettinare* and *pettinata* for the sex act: *Diz. stor. del lessico erotico italiano*, Boggione e Casalegno, 1.2.2; *glacie* (ice), cf. Ital. *ghiaccio*: posterior zone, Toscan, p. 790.

25.15-16. *Pastor straminibus, simulque arator/ Defendunt, hic Oves, at ille Tauros* (The shepherd and also plower defend with straw – the latter, against sheep, but the former, bulls): image not clear to me; for straw as phallus, cf. *Paglia in Culo* (Straw in the butt) a street name in Berni's *Entrata dell'imperatore in Bologna*. Toscan identifies sheep (Ital. *pecora*) as female sodomites, p. 1520; at 62.24, the *Durus arator* is a hard, rough plower, and seems quite clearly to be a male homosexual in the "active" role. Cf. Vergil, *Ecl.* 7.6, 47 – where grasses and such are used to protect against cold, and heat.

28. In senem Hypocritam (28. Against an old hypocrite).

28.18. *cines, cineris*, M/F: ashes; spent love, here used for its grey color and maybe for ejaculate.

28.35. *senum aetas*: old age, by placing *aetas* (age) after *senum* (of old men): for *aetas* as phallus, see *Pomiliones* for many clear examples of this usage, starting with pp. 15-18.

31. Ad Alovisium Grifalconem (31. To Luigi Grifalcone).

31.9. *novus... miles*: *novus* (new) is a term used to characterize the newness and actuality of sodomitic activity, see above, note to 21.1. The poem seems to be saying that the addressee, Grifalcone, is cheating the "new man" of his (Grifalcone's) open allegiance to Apollo, or homosexuality.

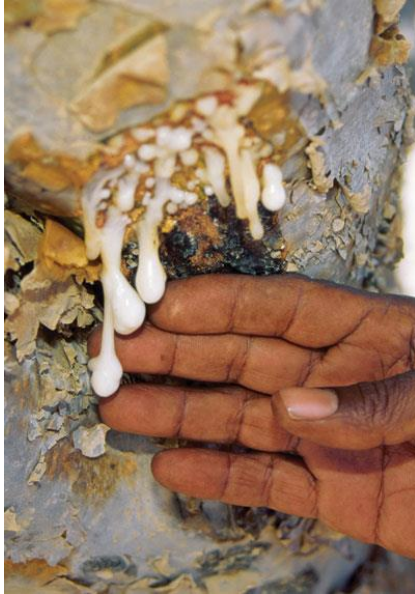
32. Ad seipsum (32. To himself).

32.7. Speculation: the second person addressed is the poetic persona himself, who is purported to lack interest in the advantages of either a flame (perhaps for female anus), or a

fan (*flabellum*: a circular ceremonial fan, perhaps for vagina) – he counts both as nothing (Ital. *niente*, *nullo*, and similar were common for anus).

34. *Tumulum Candidi Castellionaei* (34. *Tomb of Candido de Castellòn*).

34.8. *thura*: *tus*, *turis* (*thus*, *thuris*), M: frankincense, fragrant resin, that is exuded from tree bark in white droplets. cf. Pliny Nat. Hist. 1.2.61: *tus masculum*, and *tus candidum*. Cf. *Pomiliones* p. 8. *caementitio pulvere* (limey debris).



37. *Ad Ducem Adriae aquevivum* (37. *To Duke Aquaviva of Atri*).

37.11. *Felices ò vitae hominum, felicia Secla* (Oh fortunate lives of men, fortunate Generations): the “life of a man” is to be read as “phallus of a homosexual man”; *Secla*/*Saecula* (century, generation) is probably to be read as anus: related see cento (100) Toscan, pp. 927-31.

39. *De Io. Bap. Chrysogono* (39. *About Giovanni Battista Chrysogono*).

39.10 *iliceta*: oak grove, cf. *Ilex*, 24.25-8.



40. *Ad Servatorem nostrum (To our Savior).*

40.13. *vita* (life), widely attested as phallus in burlesque code, is often delicately placed in these poems: 37.11, 55.6-7, 61.11 (and in the *Janus*: perhaps 191, 240-1, 378), and masterfully but relentlessly and unequivocally in the *Pomiliones*: a few of the dozens of examples, p. 17 (*inconstantis vitae*), 29 (*vitam... in tenebris versantem*), 59 (*alta vitae instituta, et ingenua animi exercitia*), 78 (*altissima... vitae instituta*), 80 (*summam vitae perfectionem*), 140 (*Is enim vitae labor, via est in coelum*), 143 (*In quibus adversis traducit vitam?*).

41. *Tumulus Caroli Agnelli (41. Tomb of Carlo Agnelli)*, cf. C and V *In obitu episcopi Cipadae*.

42. *Tumulus Candidi Castelionaei (42. Tomb of Candido de Castellón.*

42.20-2. *quin ferreus ille/ Hostibus in mediis vastam per vulnera caedem/ Spargeret* (iron-like he would dispense vast slaughter by means of wounds in the middle of the enemy): note the redundancy of specifying the iron like quality of the Duke-Phallus and the wounds inflicted in the middle; for *vulnera* see 47.16.

44. *De Surrento (44. About Sorrento).*

The gist of the brief poem may be that the person addressed is able to get his sexual desires met in Sorrento, by using his “gargara” either for anal or vaginal intercourse, whereas the narrating “I” who desires to be penetrated, lacks the necessary sodomitic phallus (*pane*, bread).

44.1. *delicias*: pleasures, in code usually heterosexual pleasures.

Musarum... ocia: the leisure activities of the Muses.

44.2 *gargara*: seems to signify phallus; *urbe*: may stand for female orifice.

44.4 Ascra, since it is a settlement on Mount Helicon, characterized as *mollis*, it probably signifies the female orifice.

44.5. *colles*: hills, buttocks; *aprici*: apricus, a, um: sunny, open to the sun, female.

44.6. *delitiosa*: delicate, charming, voluptuous.

56. Blanditur suis oculis (56. He cajoles his eyes). 56.7-8. *sitim ne/ Mollius sedat puteo profundo/ Usta Syene/ Ut modo vestro recreor liquore?*: well (Ital. *pozzo*) meant anus in code (Toscan, 597) and the color red (*rosso, rubino*, etc.) designated male, Toscan, 874-81).

57. In furem (57. Against a thief).

As above, 17.12, the *trifurcifer fur* (thrice-gallows-thief) acts like a sodomitic phallus, invading the little garden (note the upper case “H” on *Hortuli*: 57.5, 12) of the vociferously indignant narrator. This impudent thief has furtively stolen (under his robe with sacrilegious hands) the poet’s crown, his solace, his flower – his precious white lily which would have stood before the image of Jesus. No wonder the poet has been driven to outbursts and harsh words.

Generally, a white lily has stood for virginity, here, the lily stolen was renowned for its whitishness and its fragrance; the small garden, the crown, the flower – all are words used to refer to the anus.

59. Cyrillum increpat, quod ignaro literarum paulinas donasset epistolas (59. He scolds Cyril, because he had given [St.] Paul’s epistles to an illiterate person). C p. 321, addressed to Seraphus, a playful character from the *Baldus*, who cavorts with handsome and well-built men:

Ad Seraphum

O qui nobile nunc peritiorum
 Effulges specimen quod extiterunt,
 Quot ve sunt modo, quot ve erunt deinceps,
 Mallem aut Chrisogono, aut mihi dedisses,
 Quam isti delicias **Poeticorum**.
Flacci scilicet aureum libellum.
 An sat commodus ille, idoneusque
 Hortifossor habetur, ut libellum
 Tam bellum, aureolumque, melleumque
 Docti susciperet manu **Seraphi**?
 An **Seraphe** habilem esse censuisti
 Durum foenisecam explicare **flaccum**?
 Is quanto magis utilis ligoni:
 Is tanto minus utilis libello est:
 Cui nec littera quamlibet minuta,
 Nec tantillus apex patet figurae.
 Verum, inquis, bonus est vir, ah cachinnor

Ut huius bonitas homuntionis,
 Qui Bubulci ad aratrum ineptit, aptet
 Se se **Flacci** ad epistolas profundi.

60. De Nicolao Maurocaeno (60. About Niccolò Mauroceno or rather Morosini).

60.1. *Venetas Lacunas* (Venetian or blue; lagoons, hollow, pools): one might not notice the phrase Venetian lagoons, but with the uppercase “L” on *Lacunas*, one pauses long enough to realize that Folengo is making a point: Morosini is with women: cf. *stagna*, 13.13 and 62.19.

doctiloquum: words associated with being learned imply a savoir-faire for sodomy.

61. Moerens anima in Christum pie invehitur (61. The doleful soul respectfully inveighs against Christ).

This is a little masterpiece, isn't it?

62. DE SANCTORUM BEATITATE (62. On the Blessedness of the Saints).

In this manifesto, Folengo highlights the supreme happiness of “saints” (homosexual men). With the adjective *laetus* (happy, glad, gay), which appears four times just in this one poem (62.11, 33, 55, 75), the poet makes the point that homosexual men are happy: they hold the happy joys of heaven (11) they are happy golden Spirits (33), they resound with a happy voice (55), they are happy resting in eternal peace (75). These celestial souls *penetrant... se se/ mutuo* (penetrate each other mutually, 62-3), have *felices gladios* (fortunate swords, 67), and *felices lachrymae* (fortunate “tears,” 69). They have an *amor unus* (one love, 61), they are *pares amici* (equal friends, devoted partners, 66) – they don't need to worry about pox/ syphilis (17-8) and menstrual rains (18-9).

64. De aureo Vase, in quo Eucharistia servatur (64. On the golden vase in which the Eucharist is kept). A version of this poem appears immediately after the official end of the *Chaos del Triperuno* (1527): p. 240 (R 383):

De aurea Urna qua includitur Eucharistia (On the Golden Urn in which the Eucharist is Enclosed)

Urnula quam gemmis auroque nitere videmus
 Quaeritur angusto quid ferat illa sinu.
 Haud ea pestifero Pandora infecta veterno
 Intulit omnivagas orbe adapertha febres.
 At pretium, quo non aliud pretiosius, ipsa haec
 Quod rerum amplexus non capit, urna capit.

(A small urn which we see glisten/ struggle with precious gems and gold, one asks what it carries in its narrow hollow. By no means infected with the pestilential listlessness of Pandora

does it, once opened, inflict wide spread fevers across the land. But a prize, more precious than any other, [Pandora's box] does not hold as far as its embrace of things: the urn holds.)

This longer version of the *Aurea vase* (*Golden Vase/ Anus*) follows immediately upon the end of the *Chaos* proper. There it is shocking as the reader is not expecting an explicit avowal of the benefits of the anus versus Pandora's infected box.

65. *Blanditur suum ligonem* (65. *He flatters his hoe*). In C the title is changed so that the Hoe is no longer the narrator's, but a farmer's, and he's not cajoling it; the usual punctuation differences, C p. 321-321v:

Agricola ad suum ligonem.

Amo te merito Ligo ligonum
Antistes, nitidi minister horti.
Nam quantum est, vel erit, vel ante constat
Tot iam saecula fuisse sarculorum,
Nemo te melius repurgat herbas,
Unde tot sata, multiplexque vernat
Pubertas holerum, decusque florum.
Tua namque opera Nemus virentum
Betarum superat, suosque late
Dat lactuca dapum quies lacertos,
Non est dicere quanta brassicarum
Sit vis. dispeream nisi praealtis
Se herbae subiciant [sic, for subiiciant] pares Cupressis.

Reflections, a beginning:

Consummate comedian that he is, Giovanni Battista Folengo in the prose *Pomiliones* section of this volume, displays an irreverent but usually good-natured attitude toward scripture and societal norms. Teofilo seems more bitter. He directs criticism at a hypocrite who deceives innocent boys:

Interim peccas miser, inque curas
Deteris lucem pueros decentes:
Nulla nec fati quibus est, nec Orci
 Tristis imago.
Tu merum ludens bibis impudenter,
Tu Lupus molli latitans sub Agno
Spongiam Christi canis hic, et illic:
 Suggere temnis.

(Meanwhile you are sinning, wretch, and you wear down your light in concerns befitting boys, who don't have any idea of fate or of the gloomy Underworld. You shamelessly drink strong wine while playing; you are a Wolf hiding up under a tender Sheep – you celebrate the sponge of Christ here, and there, you disdain to suck [it].), 28.5-13.

Note: *molli ... sub Agno*: for *agno* one might read *ano* – so, up under a tender anus: cf. 62.33, 68.10-1.

And this bitterness may be underpinning Teofilo's mention of malignant times, where time is read as phallus:

Iam diu assuesti (domat usus artes,
Et iugum tauros, et equos lupatum)
Perpeti longas Philotheu maligni
 Temporis iras.

(A long time ago, Philotheus, you got used to (practice tames art, a yoke, bulls, a sharp bit, horses) enduring the prolonged angers of malignant times.) 32.1-4.

In contrast, he praises those who are adult members of the Sodalitium (fraternity), the Bonos Cives (Good Citizens), the Eremi (Hermits) who willingly choose to be intimate together:

Est idem cunctis quod inhaeret uni,
Id volunt, noluntque, pares amici,
O quam felices gladios, quibus gens
 Tanta perempta est.

(Everyone has the same [thing] that holds fast to the one: they want it and don't want it, equal friends; O what lucky swords with which such a great people is ended.), 62.65-8.

When the poet urges Scipione Capece (4), Luigi Grifalcone (31), Niccolo Morosini (53, 60) , or Giovanni Battista (39), to come back to the Fraternity, his pleas are playful, perhaps poignant, but he is clearly addressing equals, not coercing underlings.

Terminology to be explored further

insomnia: 2.5: as indicator of nighttime activities;
 pervigil, excubas, vigilanter
 68.4-5, 68.10-11.

words with multi- and pluri-, and forms of various, variegated, etc.
 quem plurisfacio, probans fidelem (10.5)
 Pandora 7.7 and *Chaos* version of 64.

words beginning with sub-
subicit, subigo, subductum, etc.

decus, ornare, adornare,

farmer as homosexual male: agricola, arator, bubulcus, cultore, colonus

Appendix 1

The Names of the Winds

Aquilo: in ancient Rome: a northwesterly wind

Africus: southwesterly wind; also known as Afer ventus (African wind) and Lips (from Libya).

Auster: a southerly wind; also Notus, Ostro; Auster was the embodiment of the Sirocco, and brought heavy cloud cover and fog or humidity, cf. Vergil's Aeneid 2.304-307.

Bora: cold wind that blows from the north or northeast across the lands around the Adriatic Sea (named after Boreas)

Boreas: the North Wind.

Garbino: Southwest wind, like Libeccio

Greco: Northeast

Euros: the East Wind, sultry, wet wind from the east; his symbol was an inverted vase, spilling water; Roman Vulturnus (not to be confused with Volturnus, a Roman deity of the River Tiber)..

Levanter, Levanto: a hot wind which blows through the Straits of Gibraltar

Libeccio: southwesterly towards Italy

Maestro: a northwesterly wind with fine weather which blows, especially in summer, in the Adriatic. It is most frequent on the western shore. Cf. Mistral.

Mistral: a penetrating, stormy, dry and cold wind from central France and the Alps to Mediterranean

Notus: the "South Wind" in Greek mythology; associated with desiccating hot wind after midsummer with the rise of Sirius, the Dog Star in the Orion constellation; brought storms in late summer and autumn, and was feared as a destroyer of crops.

Sirocco: southerly from north Africa to southern Europe

Tramontana: a northeasterly or northerly winter wind off the west coast of Italy. It is a fresh wind of the fine weather mistral type

Zephyr: the "West Wind" in Greek mythology; generally light and beneficial; associated with being used by Cupid/ Eros and known as a fructifying wind; Roman equivalent was Favonius (favorable) who held dominion over plants and flowers. Myth of Zephyrus and Hyacinth:

“One of the surviving myths in which Zephyrus features most prominently is that of Hyacinth. Hyacinth was a very handsome and athletic Spartan prince. Zephyrus fell in love with him and courted him, and so did Apollo. The two competed for the boy's love, but he chose Apollo, driving Zephyrus mad with jealousy. Later, catching Apollo and Hyacinth throwing a discus, Zephyrus blew a gust of wind at them, striking the boy in the head with the falling discus. When Hyacinth died, Apollo created the hyacinth flower from his blood.” WIKI

Zephyrus and Hyacinth: Attic red-figure cup from Tarquinia, c. 480 BC, Boston Museum of Fine Arts:

