

POMEGRANATE DREAMS 

Sagredo's Monsters

Camila Mancilla Vera

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ABSTRACT

In the treatise entitled *Measures of the Roman*, Diego de Sagredo as Tampeso shares the importance of constructive methods and measures to educate the painter Picardo, a friend of Sagredo, to build in the old-fashioned way. Sagredo introduces these old forms in which he incorporates monstrous shapes, grotesque architecture, and symbolisation. This is further explored through Greek myths and fables, an exploration of death and funerary architecture, the drawings he makes as he explains some architectural elements, and above all, a timeline in which he makes reference to dreams. Through this narration, Sagredo seeks to communicate the idea that Platonic idealism should not be strictly followed, but rather a concession made to transmutation with various earthly phenomena and beings. Similarly, he suggests that to truly understand architecture one must go beyond the body and focus on the details that represent the soul. This metamorphosis from life to death allows for a regenerative power of the earth that can be found within all individuals. By way of conclusion, Sagredo uses analogies to declare his real educational intentions for him, it is essential that those who seek to participate in architectural practise or any artistic expression, understand ancient construction methods that incorporate elements such as monstrous forms, grotesque architecture, symbolism, mythology, dreams, and death to create a transcendental and profound architecture.

INTRODUCTION

DAY ONE

details

Starting with a scene in which Picardo visits Tampeso in the studio, he prepares the leading stage in which the dialogue will occur and will be the basis of the treatise.

Tampeso is personified in the figure of the architect, whom he describes as an obsessive character torn by the sweetness that the pain of passion produces. ***Whenever I come, I find you working and drawing.*** Picardo narrates a visual image of Tampeso sitting in his workshop, immersed in his obsession, ***engendering melancholy***¹, but it is enjoyed, as the absence of the object of desire is enjoyed.² This means a lot to us if it is a statement that he makes at the beginning of his treatise and because he is introducing the character, he considered himself with this characteristic as the main characteristic of his personality.³

The work, the melancholy that Sagredo has, is something positive, desired, something sinister, which, through the damage it causes, is also greatly enjoyed. Making the first promising statement, ***I have never had and will never have a good life.*** Picardo, aseptic without understanding the ***love he has for***

1 Aristotle, in his work “History of Animals”, linked melancholy with the “black bile” humor. He believed that an excess of black bile in the body caused melancholy, and that this humor was produced in the spleen. He also believed that individuals with a melancholic temperament were introspective, analytical, and prone to sadness. These views were influential in the development of medieval and Renaissance ideas about melancholy and its relationship to the arts and intellectual pursuits. Borg, Marlies. (2022). Aristotle on Melancholy.

2 “Saturn and Melancholy” by Erwin Panofsky, the architect is described as melancholic. Medieval thinkers associated melancholy with a specific personality type characterized by introspection, creativity, and a tendency towards melancholy. This view of melancholy was influential in the Renaissance and was closely tied to the ideas of artistic and intellectual achievement. Can be found in chapter “Melancholia generosa” Panofsky, Erwin, et al. Saturn and melancholy : studies in the history of natural philosophy, religion and art. Liechtenstein, Kraus Reprint, 1979. pag. 254.

3 Sagredo had a strong influence on Polipholi’s Hiperotomaccia and it is essential to consider the similarities between them. In this work, Polipholi was depicted as a melancholic individual, deeply struggling with his despair. As the narrative progresses, he expresses the immense weariness of him and how he had been “waiting for death.” During one episode in the book, Polipholi finds himself going through a dense, dark forest, which causes him intense bewilderment and dizziness. The only thing that could comfort him in this moment of anguish was to drink water; however, this soon leads him to another dream experience where he encounters a captivating architectural wonder littered with ruins. Being mesmerized by this sight, his pain gradually begins to dissipate as he feels the need to further explore the place and learn more about it.

This notion of perseverance has been echoed in Polipholi’s Hyperotomaccia, as well as in other works by Sagredo, such as La divina commedia delle anime infelici (The Divine Comedy of Unhappy Souls). Both writers evoke similar motifs in their respective writings; both illustrate how suffering can eventually lead humans towards redemption, much like a situation prior to an extreme shift in consciousness.

work. Declares that *life is shortened* by such conduct.

La breve puesta en escena dada en las páginas iniciales del tratado contiene algunas pistas para entender el contexto en el que está componiendo su tratado y las intenciones pedagógicas que persigue. El dialogo evidencia las posiciones contrarias entre ambos personajes que introducen el libro, pero por otro lado deja claro que Tampeso sufre, siente dolor, pero es algo de lo que no puede escapar.

La noción de “doble” en la literatura es un concepto que tiene su fundamento en las teorías psicoanalíticas de Sigmund Freud, y ha sido explorado por varios autores en obras como La Divina Comedia de Dante, así como en numerosas otras piezas narrativas. En la psicología freudiana, se puede considerar que el “doble” de una persona simboliza un deseo inconsciente dentro del individuo de autorrealización; una especie de versión idílica interior o representación de la sombra de uno mismo que a menudo se proyecta sobre los demás o se encuentra a través de sueños y alucinaciones.⁴

Esta ambigüedad sirve para resaltar cómo nuestra naturaleza más oscura está siempre presente dentro de nosotros, independientemente de cuánto intentemos reprimirla.

Although we are not certain that Diego de Sagredo has read Dante’s Divine Comedy, the similarity is evident when Tampeso declares that **God helps workers and attracts fortune**, mentioning Virgil as an example.

Within the Divine Comedy, Virgil and Dante represent the two faces of the same character⁵; Virgil is the rational part, while Dante represents the passionate side. Through Virgil and Dante within the poem, it becomes apparent that they embody the psychological notion of a double-faced individual. His duality is seen in his differing views on various topics throughout the story, such as morality and religion. Although Virgil often takes more logical stances on these issues, Dante has strong moral convictions that align with Christian values. This conflict of opinions creates tension between them and allows readers to better understand what it means to have conflicting ideas that shape our thoughts and opinions. It is the same strategy that Sagredo uses in the creation of his character “Tampeso” in conversation with Picardo. Picardo has a cheerful and enthusiastic attitude on the first day, while Tampeso begins by giving these statements and talks about topics that he does not fully share, he always refers to **what the ancients say**, to refer to those ways of seeing the world.

On the second day, when he begins to freely develop the idea of the monstrous columns, his attitude is happier while Picardo opposes the ideas expressed, grumpily contradicting most of his explanations. This relationship encapsulates Freud’s theory of id and ego, in which one side represents a primal desire while the other embodies logic and rationality. It is evident that both characters are the same author, as Freud would call them in a transformation process.

In this introduction, Diego de Sagredo declares a process prior to a symbolic death of what was already known in architecture. On the first day of his temporal line, the author emphasises the importance of respecting the legacy of our ancestors and highlights the need to explore various sources for ancient

4 Sigmund Freud explored the idea of the “double” in his book “The Ego and the Id”. The book was published in 1923 and is considered one of Freud’s major works. In the book, Freud describes the double as a manifestation of the unconscious mind, representing repressed desires and impulses that are not reconciled with the conscious self. He argues that the double is a representation of the “shadow” self that exists in opposition to the conscious self. The idea of the double continues to be influential in psychoanalysis and has been further developed by subsequent thinkers in the field. Freud, Sigmund. The Ego and the Id. United States, Dover Publications, 2018.

5 Holmes, Olivia. “Dante’s Two Beloveds: Ethics and Erotics in the “Divine Comedy”.” (2008).

forms of architecture; however, he begins with a dialogue about death, referring to different symbols related to sacrifice because what he proposes is an alternative interpretation of the body of knowledge surrounding our ancestors that is different from previously accepted views.

Among the symbolisms used, Tampeso tells us that to achieve fortune, he uses an ox skull as **an amulet in the tools he handles**⁶ The ox skull, although it was a figure used in medieval times to attract fortune, in different ways and according to in some cultures, in the Renaissance book “Hypnerotomachia Poliphili” by Francesco Colonna, ox heads are a recurring symbol and are believed to represent the idea of sacrifice and the final stage before death. They are considered to represent the idea of sacrifice and the last stage before death, as well as the idea of transformation and renewal.⁷

Mircea Eliade, the philosopher and scholar of religion, mentions the ox in several of his works. In his writings, Eliade highlights the importance of the ox in myths and rites of various cultures and explores how this animal has been symbolised in different traditions as a symbol of strength, fertility, and renewal. For example, in his work “The Sacred and Profane”, Eliade analyses how the sacrifice of an ox is a rite that symbolises the death and resurrection of the sun god in Egyptian and Greek myths.⁸

It is no coincidence that Tampeso parted the treaty, speaking of death. Picardo asks him to show what he is working on and he answers in a **burial for our bishop**. The architect therefore begins in the opposite direction to how life would go by describing how he draws a grave, giving a statement that the architecture to be inhabited is not as important as the one used for the dead. **The Egyptians... They make fun of those who build houses for life, which is very short, and are dedicated to building tombs where the body is kept and fame is maintained forever**. Sagredo’s life is short and his ancestors are important to him. Defining characteristics of memory where not only the narrated story is important, but also the feeling that the past generates in the present. Inspired by the nostalgia for death, even Picardo was **seen in monasteries reading Vitis Patrum⁹ and contemplating with many sighs the title of the grave, Achilles**, q, who navigates like a dying soul, crosses the corridors of death. **He did not stop screaming and moaning when they reminded him of someone dead**. Nostalgia, memory, feeling in oneself are important to the story of this architect.

He continues criticizing men who are not aware of the importance of memory, making an analogy between **people who do not value memory and its strength and sheep who, because they do not have a good memory, forget about the damage that the predator can do and they could be attacked at any time by a creature**.

7 Tamara Griggs (1998) Promoting the past: The Hypnerotomachia Poliphili as antiquarian enterprise, *Word & Image*, 14:1-2, 17-39, DOI: 10.1080/02666286.1998.10443940

8 In *The Sacred and the Profane*, Mircea Eliade explores the importance of myths, rites, and the sense of time in human culture. Although the content focuses on the religions and beliefs of various cultures through the centuries, its main objective is to reveal the interaction between the sacred and the human. The work is divided into sections that address issues such as the distinction between sacred and impure space, the relationship between Myth and Reality, and the meaning that ritual time has for our modern cultures. Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. United Kingdom, Harcourt, Brace, 1959.

9 El *Vitus Patrum* es una colección de textos medievales que relatan las vidas de los santos y mártires cristianos. El término “Vitis” proviene del latín y significa “vida” o “historia”, mientras que “Patrum” significa “padres” o “antepasados”. Por lo tanto, el *Vitus Patrum* es una colección de vidas de los antepasados santos de la Iglesia. En resumen, el *Vitus Patrum* era una colección de vidas de los santos y mártires cristianos que tenía un gran valor espiritual, literario y cultural en la Edad Media. Fue una fuente de inspiración para los fieles y una herramienta importante para la difusión de la lengua y la cultura latina en Europa.

The relationship of melancholy, architecture, and death, narrated in this treatise, has its link to memory, this concept, serpentine and often misused, is the purest representation of how the worldview of this writer worked.

The possibility of connecting with memory is the essence of architecture. Because architecture should not only be made for the Earth, but also for Sagredo, as he says at the end of the treatise, it is also important to **know how to build in the sky.**

The work of the ancients, the memory of the ancients, is not something that is stopped, but is actively in motion. Learning from the memory of the ancients, **we not only sharpen the clumsiness of our wits; if not that the authority is taken for what we want to compose.**

Tampeso further explains his concept by referencing various myths and historical figures to demonstrate how decoration can be used to perpetuate the memory of those who have passed on; of Marco Emilio Cicero (Roman statesman), Cyrus the Great (King of Persia), Jesus Christ (the tomb) and Mausolus/Artemisia (mythical archetypes). He also cites Freud's theory of sinister polarities -opposites are necessary components of life- and uses it to frame his own work within a liminal space between life and death, making it clear that funeral architecture must be built, **to preserve the memory of the dead,**¹⁰ this is achieved through decoration and details

For Sagredo, details free us through fantasy, break projective space, break what is perceived in Euclidean space to see beyond.¹¹ Memory is ingenuity, the ability to connect disparate things.¹²

Starting in the opposite direction and this determining emphasis that makes the importance of memory, which is possible to perpetuate through the details, does not just cite something said by Alberti regarding the detail as the soul of the building,¹³ but rather he is also preparing us for what he will try to explain later. These details do not have established rules, they are **all kinds of fantasies that you can think of.**

10 Giulio Camillo was an Italian Renaissance philosopher and playwright who explored the concept of memory in his work "L' Idea del Teatro". In this work, Camillo proposed a theater of memory, where the auditorium was arranged like a memory palace and the stage was used to evoke memories and recall knowledge. He believed that this theater could serve as a tool for contemplation and self-discovery, and that it could be used to recall and connect with the wisdom of the ancient philosophers. Camillo's work is considered a precursor to modern studies of mnemonics and the workings of memory. The relationship between sagredo and this theory that could be further explored. Camillo, Giulio. L'idea del teatro: con "L'idea di eloquenza", il "De transmutatione" e altri testi inediti. Italy, Adelphi edizioni, 2015.

11 "If there is a past for us, it is only as an 'ambiguous presence'; we experience its overture precisely as an opening upon 'this opaque mass.'" This quote is from Maurice Merleau-Ponty's work "The Phenomenology of Perception." Merleau-Ponty, Maurice. Phenomenology of Perception. India, Motilal Banarsidass Publishers, 1996. pag. 418

12 Giambattista Vico, explica que en latín antiguo, la palabra 'ingegno' se usaba para designar dos formas distintas de facultades intelectuales: aguda y obtusa. El primero es análogo a un instrumento afilado que puede penetrar rápidamente a través de las complejidades de un tema y unir elementos dispares para formar un todo integrado; mientras que, por el contrario, este último se refiere a una herramienta aburrida que tarda más en descubrir los diversos componentes de algo y los deja más separados. En su obra seminal titulada 'Sabiduría antigua', Vico aclara aún más esta dicotomía al enfatizar cuán integral es para uno cultivar ambas formas de inteligencia dentro de uno mismo para obtener una comprensión adecuada. Vico, Giambattista. Ancient Wisdom: or, The Science Of The Ancients (1874). pag. 97.

13 Leon Battista Alberti, an Italian Renaissance architect, wrote that "the soul of a building lies in its details." In other words, he believed that the details and ornamentation of a building reveal the true character and spirit of the structure. He believed that the details of a building, such as its columns, moldings, and relief sculptures, are not just decorative elements, but rather they express the fundamental principles of the building and are integral to its meaning and purpose.

This narrative space is prior to his declaration “**the measurements of the Roman begin**”, therefore it is like a note in the margin, an annotation outside the drawing of the building that is going to be projected. Frascari makes it clear that it is the physical space that the monsters occupy in the drawings. This confirms that he is talking about his deepest beliefs, and what comes next is what he declares as the content that Picardo wants to hear; however, he makes this introduction to draw attention to an aspect that he will develop on the second day of his narrative. Grotesque architecture.

the body as a unit

Tampeso declares, **by a conclusion much studied among philosophers, that that that the older man is the complete perfection of all creatures and therefore they called him Microcosm¹⁴, which means a small world, because, for them, there is nothing so elevated and esteemed in the world that is not found in man.**

Sagredo’s body follows the rules based on the understanding of the body as an established unit, making it clear that it is not thought that he necessarily shares, which is why he says that it is a conclusion reached by other philosophers.

In Plato’s idyllic vision, the human body was seen as a unified unit, and Euclid’s teachings on geometry and construction techniques were held in high esteem. However, in his treatise on funerary architecture, Tampeso challenges this notion by suggesting that the design and execution of such a structure should not simply conform to conventional standards but rather exhibit the precision of a skilled surgeon.

He declares that other people who are not himself, such as Vitruvio or Pomponio Gaurico, believe that the body is made up of nine equal parts. For them, **man contains all perfections of nature.** Making it clear that **Felipe de Bologna shares this opinion**, who was a prominent defender of Platonic idealism, having as a central point the idea that the essential legal relationships of human life derive from natural law. Taking the Platonic idea, spread in humanist circles by Luca Pacioli of The Divine Proportion, he describes it as “a proportion that exists in all things created by God.”

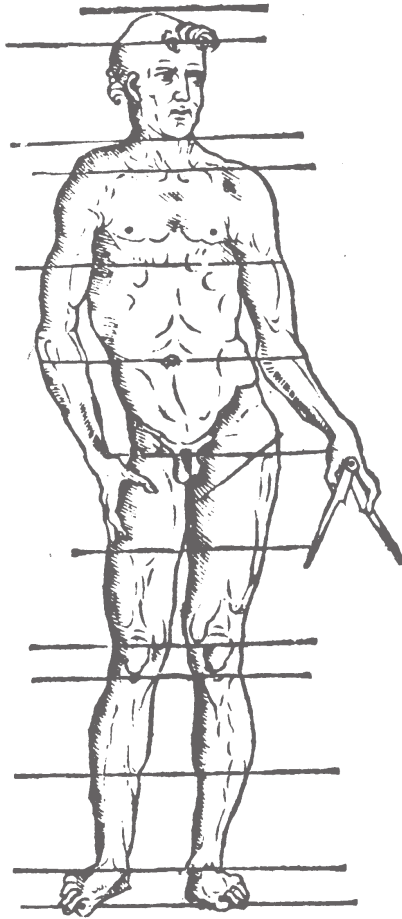
However, he makes a drawing that he asks Picardo to pay attention to, in which he draws a human body separated into twelve parts, which he is representing through drawing his own ideas about the human body and its proportions to contradict Vitruvio and Platonic idealism. José María García Fuentes¹⁵ is the right who studied the enigmas of the body declared in this section and came to the conclusion that the body of Sagredo is an anthropomorphic representation used for the design of Noah’s ark.¹⁶ Whose reasons do not conclude, however makes it clear that it has an enigmatic symbolism that requires attention.

It is no coincidence that after explaining what other people think, he makes it clear **that these measures are not true for dwarfs, monstrous, or poorly fitted men.** Using the word monster for the first time in the treatise, citing Gaurico, however, on the second day, as his own proposal, he declares a new “genre” of

14 Humans have long been regarded as a microcosm of the universe, and this notion has been expressed through various occult symbols. The concept of man as a microcosm was first developed in ancient Greece and later adopted by Hermetic philosophy and other occult systems. Hermeticism held that the human being is made up of three parts: body, soul and spirit, which correspond to the physical world, the spiritual realm and the divine realm; these three realms were often symbolized by overlapping circles or spheres.

15 García Fuentes, José María (2011). Enigmas en el dibujo de la figura humana de Diego Sagredo, Cultiva Libros. Madrid, España.

16 The anthropomorphic figure used for the design of Noah’s ark was a god named Yhwh (also known as Yahweh), who had been present in Canaanite culture since at least 3500 B.C. The use of Yhwh as an image spread throughout the Middle Eastern region, especially during the Egyptian and Babylonian empires.



and concert.

columns, called monstrous.

There is a part in which he is openly criticizing Vitruvius, when he mentions that the ancients believed that all measures that will be built in the building must be built on the circle or on the square, and with everything that is outside of these two figures. will be considered false or unnatural. Vitruvius names the monsters as unnatural beings.

The idea that opposes the Platonic idealism of the human body as a unit is materialism, which maintains that the ultimate reality is matter and that everything that exists, including mind and consciousness, are products of matter. According to materialism, the human body is not just a unit, but combines atoms and molecules that interact with each other. In my opinion, this is what he wants to show, as he cites the work of Egyptians who, by breaking up large stones, could compose large sculptures. Tampeso declares that ***the statuary and sculptors of Egypt were so skilful in the measurements of the human body that, being in different places of different stones, they formed a statue by parts, without communicating with each other, each one ended up with a piece and then the pieces. They came together and it was a marvellous thing that it did not seem that it was all in one piece and, by the artifice made, it was its perfection***

After giving a long tour of geometry, quoting Plato and Euclid without giving such specific comments about his thoughts on the matter, Picardo wants to know more about the profession of the architect because ***he has heard a lot about it and he does not know what it means*** to start an architecture. dialogue in which Tampeso defines the profession of the architect, they are ***mechanical officers who work with ingenuity and with their hands as their arts require a lot of knowledge and ingenuity***. The dependency relationship of the official with respect to the architect can also be found in *Hypnerotomachia Poliphili*, referring to the people that the hands are the tools of the architect.¹⁷ Colonna uses architecture as a means of exploring themes such as love, religion, and philosophy. The buildings and gardens described in the work are full of symbolism and allegories and are designed to convey a message or an idea. Often, buildings and gardens are filled with imaginary and fantastic elements, such as animals and mythological beings carved on the walls and columns.

¹⁷ Colonna, Francesco. *Hypnerotomachia Poliphili: The Strife of Love in a Dream*. United States: Blurb, Incorporated, 2018.

It is no coincidence that he used an idea taken from Colonna just before beginning to develop the cornices, which he believes to be the most beautiful part of the buildings because they can be decorated. ***I tell you that the most beautiful and shiny thing about a building is the moldings. They make it look good, like your jacket, the most beautiful thing is the straps it has.***

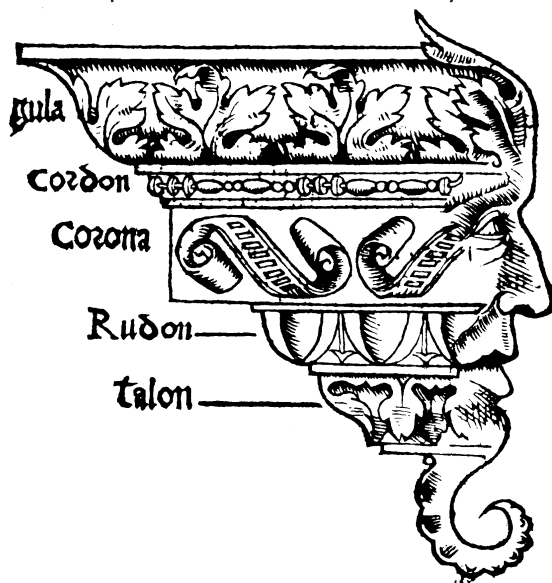
We see the ornament everywhere in the illustrations of the treatises of Francesco di Giorgio and Cesariano. Or in the ornamental descriptions of Hypnerotomachia Poliphili. But it is also a fact, above all, Alberti's ornamental doctrine for whom achieving a beautiful ornament was a "divine prodigy", meaning that it is something rare, which reminds us of one of the definitions given to the word *monstro* and from which Sagredo could derive towards that concept when he spoke of monstrous columns, however, it is not explicit.

He continues talking about the cornices, and although he follows the ideas of the ancients, ***he declares that for greater elegance one can adorn them with various tasks. Each one has permission to add everything he wants as an ornament to the members of the building, as long as he keeps all grace and concerts that art requires and knows how to use his work where it has the most purpose, as shown in the following figure.***

It is here more than evident that he is recommending making grotesque decorations, whose declaration hides but reveals in his drawing the literalness of his true intentions. It is no coincidence that after this drawing he began to talk about each of the "types of columns" among which the monstrous columns would begin.

It is interesting that he starts with the cornices before referring to the column itself. I think it was a way to make a statement prior to his real interest.

Tampeso: name, key



Tampeso is the pseudonym that the artist and architect Diego de Sagredo uses in dialogue with his great friend Picardo. We are not certain of the origin of that self-proclaimed pseudonym, but I believe that the drawing he made explaining the use of cornices is the key to understanding the meaning of his pseudonym. For some researchers, Tampeso, the meaning has been related to Campero, which means country man. This speculation may be real if we consider that one of the reasons why he writes this treatise is due to the need to inform those who did not have access to

Latin or Italian. On the other hand, other authors suggest that it is a hidden acronym to mean “Master” since it is the function that he fulfils in the dialogue with the Picardo painter.

However, none of these explanations seems to be so obvious, and, on the other hand, this drawing draws attention in the first part of his treatise for not having reference to its sources and appearing without the illustrative indication that characterises his narrative. What is most striking in this drawing is the octopus beard since vine leaves on the head were widespread, however, we know that nothing is by chance and each part presents a clue to the author’s real intentions. I believe that the pseudonym Tampeso comes from Greek mythology, Tantalos (in Greek τάνταλος, Tántalos) is a mortal king who is punished by the gods in Hades for having revealed the secrets of the gods to mortals and for having committed the sacrilege of sacrificing and eating his own son Pelops. Tantalus’ punishment consists of being submerged in a lake of water up to his neck, with fruit and tree branches that are just out of reach, but always vanish when he tries to reach them. The Tampesos have been a popular figure in Greek mythology since antiquity. These monstrous beings with the head of a lion, the torso of a goat, and the tail of a dragon were related to the myth of the minotaur due to their similarities. The minotaur was imprisoned in the labyrinth built by Daedalus and it is said that the Tampesos were his guards. These creatures were not only guardians of the labyrinth, but also protectors of the city. Myths say that the Tampesos could control the weather and fight for justice using their incredible abilities to deal with human sins. For this reason, the Tampesos were considered a symbol of power and honour in Greek mythology, and are still depicted today in various cultural artefacts.¹⁸

Tampesos are also believed to have had a mystical connection with the sea and humans. The myth tells that when someone needed help, they could go to Tampesos to ask for help. These creatures then allowed them to navigate safely and return home without any problems. This mystical connection also gave them the ability to control the weather and the elements, helping people protect themselves from the elements. The Tampesos were revered for centuries as a symbol of power and honour, and their influence lives on to this day in Greek mythology.¹⁹

In conclusion, the Tampesos are an interesting and iconic mythological figure of Greek mythology, with a history full of incredible and mysterious abilities. These monstrous creatures with the head of a lion, the torso of a goat, and the tail of a dragon are believed to be protectors of the labyrinth and humans. Their mystical connection gave them the ability to control the weather, which in Latin means *tempestus*²⁰ and the elements, as well as deep meaning and honour within Greek mythology. These beings have influenced culture over the centuries, and their legend lives on to this day.

Therefore, the fact that he has not been talking about the cornices and referring to the ancients without mentioning the origin of his name has mysterious characteristics; it plays with the idea of opposites, doubles, and the sinister. To better understand these concepts, we must take into account the principle of Friedrich Schleiermacher’s philosophical hermeneutics known as *oppositorum coincidence*. This theory suggests that examining the contrasts and contradictions between parts of a text can reveal its true meaning. An example can be found in the view of Heraclitus, according to which the paradoxical relationships between opposites shed light on archaic mythology and Indian spirituality alike.²¹ Freud’s

18 Ivanova, Karina et al. “MYTHICAL WORD AND MYTH IN ANCIENT GREEK TRADITION.” *Sophia* 16 (2020): 49-52.

19 “Tantalum and Niobium – the keys to the markets of the future.” (2001).

20 “*tempestuosus*”, in Charlton T. Lewis and Charles Short (1879) *A Latin Dictionary*, Oxford: Clarendon Press

21 Park, Jae-eun. “Schleiermacher’s Perspective on Redemption: A Fulfillment of the *coincidentia oppositorum* between the Finite and the Infinite in Participation with Christ.” *Journal of Reformed Theology* 9 (2015): 270-294.

notion of the uncanny, explored in his essay *Das Unheimliche* (The Unhomely)²², broadens our understanding by proposing a restlessness derived from something that is simultaneously familiar and strange. It is this tension between familiarity and strangeness that Sagredo begins by introducing to capture the attention of his readers without falling into literalities, in order to share a shared cultural heritage through the powerful symbolism of grotesque realism.

The Sun has sent the Night

The first part of the treatise ends on day one,²³ without finishing developing all genres of columns, the monstrous column remains pending, which is the one he proposes, and all others are raised following their sources as a reference. However, it is important that we end this day talking about the carved metal columns. It is also important to remember something that the long history of the hierarchy of the arts has made us forget: the prestige and importance of metal work. Alberti's text (VI,XI11, 521-523), used by Sagredo to introduce this subject, is a tribute to the prestige of the metallic elements in the column. In the same sense, we find texts in Cesariano and, particularly, in Colonna, whose *Hypnerotomachia* abounds in enthusiastic paragraphs of admiration for the contemplation of metallic elements in the columns. Metal was a material used in alchemy. It is the foundation on which all alchemical processes are based and can determine the outcome of any attempt to create an elixir or transmute an element. Picardo's interest in the carved metal columns were answered by Tampeso with the recommendation to see it well, **they are close and along the way you can appreciate the works of Cristobal de Andino**, who was a sculptor dedicated to the grillwork of church niches, he was in charge of building a large part of the monstrous balusters that he would later describe as an example, **because his works are more beautiful and elegant than others that I have seen so far**²⁴ It is important to mention that blacksmiths were also skilled alchemists in medieval times. This may be the reason Sagredo would talk about metal and Cristobal de Andino before starting to talk about the monstrous columns.

Close dialogue because **the sun has sent the night** and both are tired. The reason why the day should end to start the theme of the monstrous columns seems to be almost incidental, unexpectedly, the tone of the story increases, there is a dramatisation bias, as in the climax of the novel, it is warning us. This new category, now monstrous, begins with a drawing in which a column seems to levitate over the pages of a plan, a mysterious journey through the signs of Sagredo whose signs we will try to decipher.

THE DREAM:

When we come back from a long journey, everything seems to fade away. Just like dreams, we wake up and our memory is fresh, we can remember every detail, even the sensations in them. However, as the hours go by, all these experiences are forgotten, but they are faster to forget than the memories of a trip, because we are used to assuming that what happens in dreams should not really be remembered, they are just dreams. If we had to give the monster a place, it is there in dreams. We are right at the

22 "Zur Psychologie des Unheimlichen" was published in the *Psychiatrisch-Neurologische Wochenschrift* 8.22 (25 Aug. 1906): 195-98 and 8.23 (1 Sept. 1906):

23 The treatise is not divided into chapters, for this essay I have divided it as day one and two because I consider that it is the way in which it should be read. However I don't have the necessary sources to do so.

24 Some theorists believe that this dialogue really took place in Burgos and the gate that he wanted to talk about, it was, as he says, the Constable's Chapel, where the work of Cristóbal de Andino is located.

centre of the treaty. The edition has 46 pages and we are at number 24.

Like a memory of a dream experience, our author's mention of monsters soon fades, blurring their importance in the story. Picardo, he has not been able to fall asleep, he has had fantasies all night with what Tampeso has taught him.

Since you finished reading the columns yesterday, my sleepy eyes have not enjoyed the whole night, upset, turning into fantasy everything you have taught me and I think I understand it now. But to satisfy myself even more, I wanted to see some things about it, so on the way I went to the Andean workshop, where I saw from experience that everything you told me is true. Among the columns there were squares and rounds, and I saw one of such a strange shape that I couldn't tell if it was Doric or Ionic, let alone Tuscan. I asked what they were called and they answered balusters. Therefore, before you say anything, I would like you to tell me about them, because it seems to me that they are other types of columns.

Sagredo dramatises the effect that the doctrine produces in Picardo, taking away his sleep. Exaggerating ourselves, we can say that the Roman doctrine is presented as a revelation, as "good news", like coming out of a dream.²⁵

Dreams are an important part of the human experience and have been studied by many different cultures for centuries. According to Mircea, Eliade dreams symbolize death and rebirth.²⁶ Freud's concept of dreams placed great emphasis on the idea of a liminal space, which can be seen in many books and narratives. This liminal space is characterized by dream symbolism: it stands between conscious reality and the unconscious desire to explore that reality. Dreams become a way to make sense of everyday life or discover hidden aspects of our identity. In literature, dream symbolism can also be used to explore the inner workings of characters and create surreal scenarios that seem familiar but distant from reality.²⁷

In some narratives, dreams are used as a means of foreshadowing the events to come. By understanding the symbolism of a dream, the reader can understand what is to come and how the characters can react. This foreshadowing leads to suspense and surprise as the plot unfolds, keeping the reader engaged. Dreams can also be used to draw attention to themes or motifs in the literature, such as love, loss, or mortality. By exploring these concepts through dream symbols, the authors can help readers understand the more complex aspects of life.

Within this context of Picardo's liminality and dreams, Tampeso points out that those ***columns that are said to be monstrous... come from the baluster, which descends from the balustium, a Latin word that means the flower of the pomegranate tree: from which, due to similarity, the said baluster was derived.***

²⁸ Making it clear that the day before he did not mention them because the ***ancients did not mention them*** as he would like.

25 According to some theorists, the rhetoric used in this paragraph is very different from that used at the beginning of the book.. Sierra Cortes, José Luis., Víctor Manuel Nieto Alcaide, and Universidad Complutense de Madrid Facultad de Geografía e Historia. 1987. "Medidas Del Romano: Fuentes y Teoría." . <https://dialnet.unirioja.es/servlet/libro?codigo=177035>.

26 Eliade, Mircea. *Myths, Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities*. United Kingdom, Harper & Row, 1967.

27 Freud, Sigmund. *The Interpretation of Dreams*. United Kingdom, OUP Oxford, 2008.

28 *Natural History: A Selection*. United Kingdom, Penguin Publishing Group, 1991. For Pliny, Balaustium means "Punic apple", which some call "granatum" from there derives the name we know today. Something similar to the translation of "apple grain". The iconology of the pomegranate can be seen at the beginning of Greek mythology, the myth that tells us when Hades abducts Persephone while she was picking flowers, Persephone fell in love with the beauty of a daffodil, when she leaned down to touch it the earth opened up and Hades I take her to the darkness of the underworld. Every spring is the moment in which she can be released, spring is the moment of fertility of the earth, therefore for them it meant fertility and transcendence of dimensions.

The proposed liminal space, following Mircea Eliade's theory, is used to pass the state between two different realms. Often found in myths, rituals, and dreams, it refers to the stage in which people are transitioning from one realm of existence to another. According to Eliade, this liminal space offers an opportunity for renewal and transformation. He argues that the dream world is a perfect example of a liminal space because it allows us to explore unknown territories within ourselves and open up new possibilities. In dreams, everything seems jumbled, there is no clear order, it is also the symbolisation of a space whose parts are difficult to relate, but the total takes precedence over the significance of the parts.

Much like how Tampeso would describe the monstrous column, it is an assemblage of various elements, one on top of the other. According to his words, ***when they want to put together some monstrous columns, they replace it all time with whatever they have, pots, ancient vases, variously shaped, covered and dressed with foliage and other fantastic work, placed one on top of the other and on top of all they settle the baluster.***

Within the category of monstrous columns is what he calls not having a very clear order to be explained together with the balusters and candlesticks.

But what are the monsters? What relation does it have with the grenade? And why mention dreams? What is he trying to communicate to us through these statements.

monsters in architecture

Monsters in architectural treatises have been mentioned to indicate the unnaturalness of bodies, as opposed to the idea of an idealised body. Vitruvius's *De Architectura* (c. 25 BC)²⁹ is a highly regarded work of architecture, and in Book 7, Chapter 5, Vitruvius provides an in-depth examination of the history of wall painting. He notes that ancient painters correctly observed proportions in their works, yet he also highlights how in his time, artists had deviated from these rules and instead developed a "depraved taste" for composite figures.

In Vitruvius' opinion, such figures were unacceptable because they did not correspond to reality and made little sense in terms of naturalism or logic. On the other hand, some time later, Leon Battista Alberti is known for his views on the use of composite figures in painting, which he discussed in *De Pictura* (On Painting) in 1450. According to Alberti,³⁰ monsters could be used to represent bodies. or irregular forms that were beyond the idealised anthropomorphic forms. , and this could allow artists to create works of art with new ideas and concepts. His *De Statua* (On Sculpture), written a few years

29 "But those which were used by the ancients are now tastelessly laid aside: inasmuch as monsters are painted in the present day rather than objects whose prototype are to be observed in nature. For columns reeds are substituted; for pediments the stalks, leaves, and tendrils of plants; b candelabra are made to support the representations of small buildings, from whose summits many stalks appear to spring with absurd figures thereon. Not less so are those stalks with figures rising from them, some with human heads, and others with the heads of beasts" 5-3-7 Warren, Herbert Langford 1857-1917. Vitruvius, the Ten Books on Architecture. United States, Creative Media Partners, LLC, 2021.

30 Alberti, Leon Battista. On the Art of Building in Ten Books. United Kingdom, MIT Press, 1988. (VII, XIII, 631).

later, was an extension of his pictorial theory and discussed the importance of a “literal” process in editing extant palimpsests. In it, he explains how artists were able to take elements from trees or clouds of the earth and use them to create likenesses through alterations that would help achieve complete and true likeness. This reflects Alberti’s own architectural design process, which consisted of progressive additions and subtractions until the desired contour emerged. Thus, Alberti’s views on the use of composite figures in painting provided additional insight into his approach to architecture. His belief that monsters could be used as inspiration for innovative works laid the foundation for the development of Renaissance architecture. His theories on design and aesthetics advanced the way architecture was viewed, appreciated, and understood. His legacy continues to influence modern building practises today.³¹

Architecture is the art of making the invisible visible. It is a domain that has its roots in teratology and divination, two practises that were characterised using symbols to represent certain phenomena. In architecture, drawings represent not only physical structures but also project a vision of the future world they will create. Therefore, renderings provide an important means for architects to orient themselves and demonstrate the best way to approach buildings.

Monsters have long been used as representations within architectural spaces; a good example is the smiling sphinx that stands at the entrance of the Castilian Cathedral in Cividá. This figure acts as a point of union between two building elements, emphasising how representations can be seen as hermeneutical tools that reveal the chiasm that governs architectural projects through the meanings incorporated into them. Monsters are also used to mark bow springs such as those found in the work of John Ruskin, illustrating how these decorative details play an integral role in architectural design and construction.

In ancient texts and maps, monsters have been found at the margins of built environments, a reminder that margins play an important role in spatial transformation. This is further emphasized in recent research that has correlated human bodies with architecture; proposing that monsters take on a similar role by representing transitions between elements within a built space. Thus, it would seem that representations can have much more than aesthetic value; they also function as metaphorical lenses that allow us to see beyond superficial appearances to more subtle shades of meaning imbued within architectural theory and practice.³²

In general, monsters in architecture offer a means to guide and demonstrate the best way to approach buildings. They are hermeneutic tools that reveal the chiasm that governs the things of architecture through the meanings embodied in it. The representations invoke an understanding of the limits of built environments and how they play a role in shaping space; while also providing us with metaphorical lenses that allow us to see beyond superficial appearances into more subtle shades of meaning. In doing so, monsters become a common feature found in construction theory and practise, offering insight into how we can create meaningful spaces that project our vision of the future world.

Monsters serve as models for design strategies when creating structures or architectural projects be-

31 Alberti, Leon Battista. *On Painting*. United Kingdom: Yale University Press, 1966.

32 Frascari, Marco. *Monsters of architecture : anthropomorphism in architectural theory*. United States, Rowman & Littlefield, 1991.

cause they allow us to see beyond their physical and aesthetic value, allowing us to glimpse the cultural and symbolic meanings they represent. This way, the monsters become integral pieces of architecture that give our built environment its unique shape.

In conclusion, it is clear to see why monsters have been used in architecture for centuries: They are hermeneutical tools that reveal the chiasm that governs architectural projects through the meanings embedded in them. They provide insight into the design strategies and the metaphorical lenses needed to explore deeper levels of meaning in architecture. Ultimately, these creatures serve as symbols within our built world; constantly reminding us how we can create meaningful spaces that project our future visions. Thus, by understanding the role monsters play within construction theory and practise, we are better equipped to create meaningful and enduring built environments.

origin of Monsters

The word 'monster' has been a source of fascination for many authors and goes back to its Latin roots; monstrum, portentum, and ostentum. These words refer, respectively, to; monster, omen, prodigy, marvellous sign, ostentation, portent, monstrosity, prodigy, and ostentation. Moreover, the Latin word immanis was used to describe the meaning of monsters; monstrous, prodigious, excessive, immense, enormous, barbaric, cruel, savage inhuman, ferocious. Ultimately, these terms are used to define a creature whose characteristics are outside the laws of nature and therefore pose a threat to the balance of existence.³³

Throughout history, monsters have evoked a variety of emotions, from bewilderment to fear, and even admiration. They exist as limits of danger outside of what is known in everyday life; thus, provoking curiosity and raising questions about everyday life. Monsters tend to evoke feelings like disgust or pit, while also inspiring awe because of their extreme nature.

Monsters have often been seen as metaphors for social issues or challenges to existing power structures throughout history. By featuring stability-threatening beasts, the authors are able to provide commentary on various issues present in their own period while also providing entertainment through fantastical elements. Whether presented as cautionary tales or mere physical manifestations of chaotic forces, they remain an integral part of promoting discussion on a variety of topics from religion to morality, making it easy for readers to relate and engage with them despite their outlandish appearance. The notion of the monstrous has become increasingly prominent in contemporary discourse, especially in relation to its archetypal level; that is, regardless of whether it comes from Eastern or Western cultures, the idea of monstrous appears with certain coincidental meanings. This notion is often associated with the concept of rites of passage, where the monster devours old notions so that new conceptions can emerge. The world that this entity guards and presents to us is not a world of physical treasure, but

33 Hanafi, Zakiya. *The Monster in the Machine: Magic, Medicine, and the Marvelous in the Time of the Scientific Revolution*. Ukraine: Duke University Press, 2000. According to Hanafi, there are two ways of understanding the concept of a monster. The first is the certainty that before Europe in the seventeenth century showed it had divine connotations. This is mainly due to a change in the way of thinking about the human body, in which I move from a geocentric position to a heliocentric one, in which the human is understood in its most mechanistic sense.

There is evidence of Egyptian sarcophagi of monstrous creatures in burials reserved for sacred animals. The second comes from the origin of terata and mostrum, which in terms of divinatory science means sign. Following the Stoic paradigms of considering the organic unity of the universe.

a spiritual realm that can only be accessed through a deep inner transformation.

However, sometimes consumption by such a monster can have definite consequences. It can serve as a metaphor for the entrance to hell, a place where the damned face an eternity swallowed and bitten by demons or beasts. These monsters symbolise a variety of psychic functions, such as exaggerated imagination and misconceptions, usually arising from subterranean regions, dark lairs, and other hidden places, representing elements of the subconscious. Defeating a snake or a dragon, conquering one's inner beast - herein lies the key to understanding how monsters are connected to our unconscious psyche.

This link between monsters and our unconscious mind is easily deduced by considering the above examples that mean not only darkness but also chaos and disorder related to our instincts and morality; these symbols invoke within us feelings of fear as they remind us of repulsive concepts that we have been aware of since childhood.³⁴ This fear might be better described as “weird” rather than terrifying due to its familiarity.³⁵ Therefore, it can be inferred that evil, darkness, and sinister elements arise from deep within our unconscious minds. In fact, evidence for this exists in many forms, including psychoses and neuroses that can result from neglecting aspects that are repressed within us. In fact, cultural references related to evil and monstrosity are abundant throughout history.³⁶

Within this discussion is also the realization that representation plays a crucial role in human understanding.³⁷ The monsters -being special cases where metamorphosis occurs- fuse meaning with signifiers while playing with ideas related to sinisterness.³⁸ Thus, it becomes evident how the representations associated with monsters can be useful to discover aspects related to both conscious and unconscious functions.

grotesque style

The term “grotesque” was first used to describe the style of art found in the ruins of the Domus Aurea, a sprawling palace built by the Roman Emperor Nero in the first century AD. This type of art is characterised by its chaotic and capricious figures, which often appear distorted and disproportionate. These figures often embody a sense of awe and strangeness as they defy the laws of physics and proportion. This art form is believed to have been around for many centuries prior to its manifestation in Nero's palace, as evidence suggests similar motifs have been used in ancient Roman artwork.

An influential source for Renaissance ideas on grotesque imagery was Vitruvius's *De Architectura* (c. 25 BC), which provided a concise history of wall painting. In it, Vitruvius denounced composite figures (those that combine humans with animals) as “blatantly incorrect” and without a basis in reality. On the other hand, Horace's *Ars Poetica* (c. 19 BC) referenced these images with irony rather than

34 Freud, Sigmund. *The Uncanny*. United Kingdom: Penguin Publishing Group, 2003.

35 Chevalier, Jean., Gheerbrant, Alain. *The Penguin Dictionary of Symbols*. United Kingdom: Penguin Publishing Group, 1996.

36 Vico, Giambattista. *Ancient Wisdom: or, The Science Of The Ancients* (1874). pag. 97.

37 Valéry, Paul. *Selected Writings of Paul Valery*. New York: New Directions, 1964.

38 *ibid* 40

moral outrage, suggesting laughter as an appropriate response to such works of art. Later, writers, such as Victor Hugo, would add more to the discussion of grotesque imagery, describing it as an aesthetic balance between horror and comedy.

Another important source for understanding grotteschi was Ovid's *metamorphose* (c. 8 AD). This poem tells storeys of transformation and change; themes shared by both the Grotteschi decorations and the garden landscapes of 16th-century Renaissance gardens. Many gardens from this period were inspired by or referred to the work of Ovid, reflecting a common appreciation for metamorphosis-based design elements during this period of history.

realismo grottesco

But what was Sagredo's intention, what was behind the simple mention of an aesthetic condition? And why did you want to hide it? Mikhail Bakhtin is among the theorists who have tried to define the concept of the grotesque. Bakhtin's definition of the grotesque focused on physical imagery and bodily functions, emphasising comedy and satire incarnate. He argued that the grotesque was ingrained in our physique and had a deep connection with carnival culture. According to him, it was an affirmation of life through laughter, with its focus on materiality, corporeality, and pleasure. By exploring these connections between the body, laughter, and the affirmation of life, Bakhtin helped us understand the true power and meaning of the grotesque. Through his work, we can see how this form of expression can be used as a tool for social criticism and political satire. By taking physical forms of comedy and satire, the grotesque can be a powerful weapon against oppressive systems and ideas.³⁹

Bakhtin's concept of grotesque realism provides a unique window into the complexity of human existence by presenting an ambivalent body that carries within itself "a pregnant and regenerative death." In contrast to traditional interpretations of life, grotesque realism presents a world in which chaos and anarchy reign and in which all structures of power, control, and hierarchy are torn down. It is a deeply relational form of expression that encourages dialogue rather than monologue; emphasises equality over hierarchy; and it privileges communal social ties over individualistic ones. In other words, it celebrates the whole body as an integral part of the natural world.

Bakhtin in *Rabelais and His World* (1965) provides one of the most apt details of the grotesque: the grotesque body is 'a still an unfinished metamorphosis of death and birth, growth and becoming.'

The human body plays a key role in grotesque realism; through its concavity and convexity, we are able to create a link with nature, an ability to fill the universe with our presence. In this way we can communicate with the mother Earth that surrounds us, not through lofty spiritual or idealistic notions, but by merging with the very essence of our environment. It follows then that this process generates a "pregnant death"; one whereby everything that was once lofty or ideal is brought down to a more grounded level of understanding.

39 Bakhtin, Mikhail Mikhaïlovich., Bakhtin, Mikhail., Bakhtin, Mikhail Mikhaïlovich. *Rabelais and his world*. Bloomington: Indiana University Press, 1984.

This paradoxical sense of rebirth through destruction permeates Bakhtin's entire notion of grotesque realism. He speaks of a kind of dual consciousness; one that acknowledges both our own mortality and our ever-changing capacity for renewal. Encourages us to give up the notion of permanence in life, because these things are fleeting at best. Instead, we need to focus on the present moment, embracing both its joys and its sorrows, so that we can gain insight into our true place in this ever-evolving world around us.

The idea of the double is another fundamental element of grotesque realism, as articulated by Mircea Eliade. He postulates that this concept allows individuals to transcend their mortal life and exist in past and future states simultaneously. The figures or figures that provide temporary protection during this process are often called guardian spirits or ancestral elders. This metaphysical experience also has a practical purpose: it offers humans an alternative channel to communicate with Mother Nature through the holes and convexities present in the human body. These features provide access to various natural phenomena such as mountains, rivers, seas, islands, and continents. Through them, humans can become one with the environment around them and fill the entire universe with meaning derived from their experience.

DAY TWO:

pomegranate dream

I think this was the world Sagredo was referring to when he talked about monsters; I think he knew the story. In the first lines of *Ars Poetica*, the ancient Roman poet Horace suggests that laughter is the only possible response to certain composed works of art that represent animals. For Horace, such works of art resembled the “dreams of a sick man” (*aegri somnia*) and could be metaphorically compared to a pomegranate, which in ancient Greece was thought to symbolise fertility and abundance, but also represented a quality dreamlike and enigmatic sense of surrealism.⁴⁰

Ultimately, by suggesting that laughter is the only appropriate response to these composite works of art, Horace invites us to acknowledge their imaginative beauty while accepting our inability to fully comprehend them, as such intellectual contemplation would detract from their value. with its enigmatic charm and playful complexity. Consequently, this reveals an important lesson about not just looking at art through a critical lens but allowing ourselves to appreciate its enigmatic qualities without trying to fully understand it; because when we do, we open our minds and encourage creativity within ourselves.

In the opening of his *Ars Poetica*, Horace makes the nature of art clear: he suggests that, to be successful, a painting must evoke laughter. To emphasise his point, he uses a composite figure of a fish as an example: if the image doesn't make your audience laugh, it sounds like nothing more than “dreams of a sick man.” This statement can be interpreted in many ways. Mainly, it talks about how art has to provoke emotions, so it has to make its audience feel something, be it joy, sadness, or laughter, otherwise it will not be seen as an effective work. On another level, Horace's words can also allude to the fact that making art should never be taken too seriously; the artist should always approach his work

40 Brink, C. O.. *Horace on Poetry: The 'Ars Poetica'*. United Kingdom, Cambridge University Press, 2011.

with lightness and humour to maintain perspective and keep his creative fire burning. Moreover, it is important to remember that while most great works have a type of entertainment value and/or provide intellectual stimulation to their audiences, Horace was also speaking from personal experience; after all, he was one of Rome's greatest poets who epitomised wit and charm through his work. In conclusion, if we take Horace's words to heart and remember that creating art should bring pleasure above all else, then we may be able to produce works with greater power and resonance for our viewers.

In the 16th century, gardens were not only seen as a reflexion of nature and its beauty but also as a place to explore the concept of metamorphosis. Ovid's *Metamorphoses* provided a poetic way to explore this idea of transformation and change. This can be seen in the Grotteschi garden designs created by the artist and architect Giacomo Barozzi da Vignola, who had been inspired by Nero's palace. Its gardens featured sculptures depicting mythical creatures and characters from Ovid's works, as well as other forms of art such as murals and grottoes. These structures symbolised the ability of the garden of the garden to transform over time due to its natural elements, such as plants and trees, which would change seasonally or throughout the cycle of life. As a result, metamorphosis was a key feature in creating these gardens; thus allowing hybrid forms of art and nature that everyone could enjoy. It is because of this concept that the 16th century gardens have become iconic symbols of beauty and creativity; one that continues to influence modern gardening techniques today.

Metamorphoses, written by the Roman poet Ovid, is a collection of myths narrated as verses in hexameters. The book has 15 books ranging from the creation of the world to the days of Ovid. The central published concept consists of telling storeys of characters and events that involve shape-shifting; these accounts reveal classical influences and religious beliefs. Some key metaphors have been used to explain the context and sociopolitical significance of the events described in *Metamorphosis*.

In conclusion, here the three terms are related: the reference to monsters, the grotesque, and the pomegranate.

The pomegranate has been a symbol of transformation and mutability for centuries, and its many seeds represent the idea of regeneration. For example, in ancient Greek mythology, Persephone consumed a pomegranate seed and was forced to stay in the underworld for a third of the year.⁴¹ In the Bible it appears described on multiple occasions, and it is used to denote the abundance of the promised land, in this idyllic place, the earth is endowed with it. We can conclude that the pomegranate is the fruit that allows creation and has a direct link with dreams and precognitions.⁴² It is related to the Virgin Mary, whose condition was unwanted if or what was imposed, similar to the abduction of Phenese into the abysses of Hades. Like an external force that performs a function on a specific person, this external force causes something that this person does not want,, but does not resist. In the second place, the goddess Persephone, but she was also the 'Core' (daughter) or young maiden, and in the Christian catechism it is said: "The Virgin Mary is the maiden chosen by God to be the Mother of Our Lord Jesus Christ and our Mother". Third, the goddess Juno, sometimes represented with a pomegranate in her hand as a symbol of fertility, like the Virgins of Granada» and other Virgins to whom I will refer later. And in Deuteronomes, we see how it is used in architecture, near the capitals of the columns of the portico tied to a net.⁴³

41 The myth concludes by indicating that eating one of the pomegranate fruits was the trap used by Hades to kidnap her and take him away. Forcing her to live with him, the grenade being the representation of her marriage commitment. New Larousse encyclopedia of mythology. London: Hamlyn; 1983.

42 The fruit of the pomegranate is the fifth of the seven fruits indicated as produced in abundance in the Promised Land: the land given by God is rich because it is... "land of wheat and barley, of vines, fig trees and pomegranates; land of olive trees, oil and honey". (Deuteronomio, 8: 8).

43 "He also made two rows of pomegranates around the net, to cover the capitals that were at the heads of the columns with the pomegranates; and in the same way he did on the other capital. The capitals that were on the columns in the portico were in the shape of lilies, and were four cubits. They also had the capitals of the two columns, two hundred pomegranates in two rows around each capital, on top of their globe, which was surrounded by the net. (1RE, 7: 18-20).

However, it is also declared in the Bible as a kind of hallucinogen in which the lover encourages the wife to drink pickled pomegranate wine..⁴⁴

Many of the references to the Corinthian columns explained later are taken from his own thoughts and do not condition a real relationship with his fort as we saw with Vitruvius and Alberti previously. In conclusion, it can be seen that the grenade and the monstrous columns to which Sagredo refers have a direct link as a symbol of transformation and mutability. This is evidenced in its multiple uses throughout history; from being an element used to represent abundance in biblical texts, to representing fertility with Juno or even as a form of hallucinogen when consumed by humans. Furthermore, the use of this fruit has also served as an inspiration for many structures such as gardens and Corinthian columns found in architecture. Finally, we see how Sagredo's desire has grotesque characteristics that require analysis; on the other hand, it is important to continue deepening the link that this treatise has with that of Francesco Colonna⁴⁵ because although it does not make literal references, it has much in common. All this in order to achieve, as he manifests his desire to **“build in heaven as we built on earth.”**

44 I would take you, I would put you in my mother's house; You would teach me, and I would make you drink pickled wine from the juice of my pomegranates” (Song of Songs 8: 2).

45 *Hypnerotomachia Poliphili* is a Renaissance book written in Latin and published in 1499 by Francesco Colonna. The book is a mixture of novel, poetry and architectural treatise, and tells the story of a man named Polifilo who searches for his love, Polia, in a series of dreams and imaginary adventures. The hidden symbolism in the book is complex and multifaceted. The book is considered a masterpiece of the Renaissance, and reflects the ideas and concerns of the time regarding the pursuit of knowledge and perfection. The book is full of symbols and metaphors that relate to religion, philosophy, alchemy, architecture, and mythology.

One of the most important symbols in the book is the labyrinth, which represents the path of life and the search for truth. The labyrinth also ties into the theme of initiation, and would suggest that the protagonist, Polifilo, is seeking a deeper understanding of life and the universe.

Another important symbol is the tree, which symbolizes life and the connection between heaven and earth. The tree also ties into the idea of immortality, and would suggest that the protagonist is looking for a way to achieve immortality. The hidden symbolism in *Hypnerotomachia Poliphili* has long been a source of fascination for scholars around the world. The book is filled with references to ancient Greek and Roman mythology, alchemical concepts, Renaissance ideologies, and esoteric philosophies. There are many layers of meaning to this complex work, making it ideal for interpretation and analysis. One of the most prominent symbols in the text is that of death, both literal and figurative. At the beginning of the story, Poliphilo (the character from whom the title is taken) dies three times before being brought back to life by Eros. This could be seen as a metaphor for spiritual rebirth or redemption; however, each time he dies he enters a new stage of his journey, suggesting that death is a necessary part of life and growth. Furthermore, Poliphilo's journey takes him through the Garden of Earthly Delights, a paradisiacal setting where he experiences both pleasure and pain. This could represent the cycle of life, with the ups and downs of it. Ultimately, by studying *Hypnerotomachia Poliphili*, one can gain insight into many different facets of human existence. The occult symbolism woven throughout this work reveals much about our own lives and how we interact with the world around us.

Alongside these more abstract concepts are other symbols that take on a role in the narrative of the story. A case in point is the statue of Venus that appears in many forms throughout the text, sometimes as a symbol of beauty and love, but also as a reminder of mortality. This could be interpreted to mean that even the greatest pleasures in life will eventually fade away. Similarly, the labyrinth that Poliphilo must traverse during his journey can represent both a physical obstacle and a mental barrier, another metaphor for the difficulties one may face on one's own path. Together these symbols create an allegory for our own lives, emphasizing the importance of overcoming adversity and pursuing our dreams with passion and determination.

INTRODUCTION

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