

# *Atalanta Fugiens* The Alchemical King in Transformation

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Michael Maier's *Atalanta Fugiens* is a visual and musical alchemical emblem book first published in 1617! Each of its fifty emblems (Figure 1) consists of an image on the right-hand page with the title of the emblem in Latin above it, and an epigram in Latin verse beneath.<sup>2</sup> On the opposite page is a musical composition entitled *fuga*.<sup>3</sup> The voices in each *fuga* are given mythological names. In the first forty emblems, the first voice to sound is the *cantus firmus* entitled by Maier as *Pomum morans*. This "apple in the path" is followed by the voice (*dux*) entitled *Atalanta fugiens*. The final voice to sound (*comes*) is entitled *Hippomenes sequens*. In the last ten emblems, there is greater variety and complexity in the parts, especially in the treatment of *cantus firmus*. In the preface to *Atalanta Fugiens*, Maier explains his musical form in the context of the myth of Atalanta's race:

As this Atalanta flees, so one musical voice always flees in front of the other, and the other follows like Hippomenes, while they are stabilized and grounded by the third voice, which is simple and of constant rhythm, as if by a golden apple.<sup>4</sup>

Over the *fuga* is the emblem's title translated in German, and beneath the *fuga* is the epigram, also in German. The text of the *fuga* is the Latin setting of the epigram. Michael Maier contributes to thoughtful analyses by following each emblem with a two page discourse.

Maier's *Atalanta Fugiens* stands as a unique document revealing important alchemical allegories, and it testifies to the relationship between alchemy and music.<sup>5</sup> In his preface, Maier recounts the traditional view that the musical modes can alter the affections of the soul, and he invokes the reader's imagination by introducing alchemical verities through the "joining of sight and hearing with the intellect."<sup>6</sup> The format of the book supports Maier's statement in that each emblem consists of an image and *fuga* positioned between the title and the epigram—in essence the same, but in different languages. Each emblem, therefore, constitutes a "union of opposites" by joining visual and audible means of artistic expression, equally dependent on the text. Nevertheless, the parameters of Maier's intriguing suggestion that things seen might function as things heard have not yet been determined.

Emblems XXIV, XXVIII, XXXI, and XLIV (Figures 1-4) portray selected images of the Alchemical King undergoing the process of Putrefaction and Albification. In each emblem the King is pictured as an elderly but ma-

jestic man with a full beard and muscular limbs. He wears a crown with pointed rays, simulating the sun. In two of the four emblems (Figures 1 and 4) the King is dressed in traditional alchemical garb suggesting imperial status: a Roman cuirass, cloak and boots.<sup>7</sup> In the remaining two emblems (Figures 2 and 3), the King is nude. Furthermore, in Emblem XXXI (Figure 3), the Alchemical King's crown is distinct from any other image of the King in *Atalanta Fugiens* in that it is studded with stones and topped by five tri-lobes. In each of the four emblems, the King undergoes some sort of ordeal and transformation.<sup>8</sup> I suggest that examination of related emblematic themes might bring to light correlations between the images and the music.

Alchemy involves the pursuit of the Philosopher's Stone (also known as the Elixir of Life). The Stone has a paradoxical nature, being both physical and philosophical. It is vile, yet precious; omnipresent, but hidden in the four elements—air, earth, water and fire. Putrefaction (or decomposition) was a necessary stage in the alchemical refining process by which the Stone of Enlightenment was achieved. Although there are many alchemical regimens, the procedure is usually described in four stages.<sup>9</sup> First, the ingredients (*prima materia*) are "married" in a flask. This stage is called Conjunction. Next, the ingredients are steadily heated and allowed to ferment and multiply in a stage called Coagulation.<sup>10</sup> Putrefaction is the third stage and involves the placing of the vessel in the hottest fire possible, sometimes called the "mouth of hell."<sup>11</sup> Here the ingredients "die" and turn black in the bottom of the alchemical vessel. In the fourth stage called Albification, the ingredients are cleansed and revived, turning white and then red—the color of the Stone—as perfection is achieved.<sup>12</sup> While Putrefaction occurs in the lower part of the alchemical vessel, the perfected material emerges in the upper part.<sup>13</sup>

Alchemists veiled their procedures through numerous allegories.<sup>14</sup> The Alchemical King's ordeals symbolize the transmutation of *prima materia* into the Stone. Moreover, every stage of the King's transformation was designated by a metal and ruled by a planet. The purity attained in Albification which was ruled by Venus and symbolized by copper, was begun in the blackness of Saturnian Putrefaction, designated by lead. Maier writes in Emblem XII that Saturn is the last and humblest of the planets,<sup>15</sup> and because of its base nature, Saturn marks the beginning of life's journey. Saturn, therefore, becomes the purifier, because destruction brings about a higher state

of being.<sup>16</sup> The death of metals in Saturnian Putrefaction, followed by life in the Venusian Albification refers to the King's demise and resurrection.

In the Renaissance, the planets were associated with musical modes. The diagram below demonstrates a common connection between the planets, their modal "final" or point of origination, and their respective metals.<sup>17</sup>

Saturn	G	Mixolydian	Lead
Jupiter	F	Lydian	Tin
Mars	E	Phrygian	Iron
Sun	D	Dorian	Gold
Venus	C	Hypolydian	Copper
Mercury	B	Hypophrygian	Mercury
Luna	A	Hypodorian	Silver
Earth	G	Silence	Earth

Ancient Pythagorean theory held that each planet sounded its respective tone as it moved, thereby producing the "music of the spheres."<sup>18</sup> The planetary character of each mode was designated by its point of origination (final), and by the arrangement of the tones and semitones in intervallic relationships.<sup>19</sup> Furthermore, planetary connections in the modes carry with them certain allegories that reflect man and the cosmos. For example, the Saturnian Mixolydian mode—with a semitone between the third and fourth tones, and the sixth and seventh tones—refers to idleness, intellectual pursuit, solitude;<sup>20</sup> the Martian Phrygian mode—with a semitone between the first and second tones and the fifth and sixth tones—is violent; Venusian Hypolydian with its final on C represents happiness, music and feasting; and above all the Solar Dorian mode—with a semitone between the second and third tones and sixth and seventh tones—represents theology or the Alchemical Stone.<sup>21</sup>

Renaissance composers knew several means by which they might alter the modes to lend variety. First of all, because modal character is intervallically determined, modes could be transposed (as on a keyboard) from one place to the other. Secondly, certain intervals in one mode could project a similar interval in another mode. For example, Horsely states that the Dorian fifth D-A projects the Aeolian A-E; and when a foreign species is introduced into a melody, like the Phrygian fifth E-B into the Dorian, the result is a mixture of the two modes.<sup>22</sup> Furthermore, where the musical text called for harsh treatment, the modes could be altered by changing tonal centers and/or the adding of chromatic tones.<sup>23</sup>

How music plays into Alchemy is controversial. While there are few extant musical works composed to alchemical texts,<sup>24</sup> there are ample literary and pictorial examples involving music. At the very least, the often-reproduced engraving in Heinrich Khunrath's *Amphitheatrum Sapientiae Aeternae* (Figure 5), as well as the role of music in Thomas Norton's *Ordinall of Alchemy*,<sup>25</sup> are allegorical expressions describing the idea of harmony resounding in man and the world. As music was a part of the quadrivium, its numerical nature was based on theory, not practice.<sup>26</sup> However, more than an abstract theoretical viewpoint, the music of the spheres

was thought to heal human illnesses and assist alchemical operations.<sup>27</sup> Medical tradition in Maier's day trusted music to cure Saturnian melancholy,<sup>28</sup> and because many of the faults in the alchemical operation were believed to be caused by the imperfections in the operator, music served a double cleansing function.<sup>29</sup>

Since the identical *cantus firmus* is the most unusual feature in all fifty *fugae*, most writers have approached it first.<sup>30</sup> In 1938, Helen Joy Sleeper identified the tenor that forms Maier's *cantus firmus* as "Christe eleison" (or "Christ have mercy") of Gregorian Mass IV, *Cunctipotens genitor*.<sup>31</sup> In pre-Reformation times, this *cantus firmus* was used as the basis for numerous compositions. In *Atalanta Fugiens*, the *cantus firmus* gives the *fugae* their tripartite form, for in the celebration of the Mass, the "Christe eleison" is sung three times just as Maier's couplets of each epigram are sung three times in each *fuga*.<sup>32</sup>

The key signature in each *fuga* has one flat, and the *cantus firmus* sounds first at D and moves to G. Streich has interpreted the beginning tone of the *cantus firmus*—D, and the last—G, respectively as the Sun and Saturn, which symbolize the journey of the Alchemical Stone from the "spiritual realm to the earthly sphere."<sup>33</sup> Furthermore, the intervallic relationships signify that the *cantus firmus* is in the Dorian mode (usually found at D) transposed into the Mixolydian mode at G, resulting in an interpenetration of the Sun and Saturn. This juxtaposition suggests, first of all, the alchemical belief that philosophical gold is found in base matter, and secondly that Saturn—base matter—is the place from which the alchemical journey begins. As the first and last notes of a modal phrase are important, it holds that if one associates tones with the planets, then the symbolization must hold for the other voices as well. I contend that in the following emblems describing the Alchemical King undergoing Putrefaction and Albification, the musical notes and modal interrelationships will serve as a means of *text-painting*. I have approached this problem in each emblem by examining the accidentals placed close to gravitating tonal centers.<sup>34</sup>

As the symbol of transmutation in macrocosm and microcosm, the King is the resurrected Christ allegorized as the alchemical process. Maier describes the violent nature of the King's putrefaction and albification in his *Arcana Arcanissima*:

Our King should be seized and divided into extremely small parts, be washed with fire and water, and—after deposits superfluous things having been removed—be put together again, after which he rises, young and stronger than before.<sup>35</sup>

The King's blackness during Putrefaction has medical connections to melancholy as relayed in the Duenech and Merlini allegories.<sup>36</sup> In each of these allegories the King is beset with "Saturnian somberness and Martiān fury,"<sup>37</sup> and thirsts and drinks to the point of illness. Ultimately, the King must be made well, and his physicians subject him to various forms of "cures" involving heat and water.

In Emblem XXIV (Figure 1), the ongoing quest of the practitioner and the cyclical nature of the Stone is emphasized by simultaneously presenting the Alchemical King's death and resurrection in a landscape. In the foreground of the image, the King is devoured by a wolf symbolizing Saturnian Putrefaction. In turn, the wolf is consumed by a fire that gives new life to the King.<sup>38</sup> In the background, the King walks toward a river which represents the role of water in the King's vivification in Albification, as well as the arduous voyage that the alchemist must undertake if he is to win the Stone.<sup>39</sup> Beyond the river in the left background is a city, and dominating the city is a circular building punctuated by arched windows with an entablature on its lower level, capped with a smaller dome bearing identical features.<sup>40</sup> The similarities of this building to an alchemical furnace, as in the lower right of Khunrath's "The Oratory and the Laboratory" (Figure 5) are more than coincidental.

Both the image and music in Emblem XXIV (Figure 1) parallel the narrative, and the musical text-painting is easy to follow. For example, Maier's *fuga* accentuates the important words in the text by extending note values, as in the "Vulcanus" of measure five. Moreover, there are modal changes that—when related to respective planets—correspond to the action in the emblem. This emblem, as a part of the first forty, is characterized by the *cantus firmus* entering on D and ending on G. It is followed by the *dux* (Atalanta) at D, which is imitated by the *comes* (Hippomenes) a fifth above on A. While the chromatic changes evident in the music are determined by the imitation of these latter voices, they are also accompanied by a sense of shifting tonal centers that suggest a change in modality. In the first two bars, Atalanta sounds a Dorian fourth centered on D. Hippomenes imitates above, and with the B-natural in the second measure, signals a shift to the tonal center of C. Atalanta responds with an E-flat, making the intervallic relationship involving E-flat and B-flat on a tonal center of C—the Dorian mode transposed to C. At the seventh measure, the music has gravitated to the Dorian at G prepared by the F-sharp, and in the last two measures, prepared by the B-natural, the voices enter into a C Major chord on which the *fuga* resolves. The King, represented by the Dorian mode, has undergone a musical alteration to be resolved in Albification, rightly centered on the Venusian root of C.

In Emblem XXVIII (Figure 2), the Alchemical King is identified as Duenech who is being cured of Saturnian melancholy in the steam-bath. Maier writes:

For in hot water baths the warmth that is penned up in the body, is carried back to the surface of the skin, and together with warmth, the blood. That is why the beautiful colour of the skin returns and that is also a sign that the black melancholy is gradually being driven away . . .<sup>41</sup>

In the music, the *cantus firmus*—Maier's "apple in the path"—sounds first, followed by the Atalanta at G to which Hippomenes imitates at an A. The sufferings of

the King are represented by the musical dissonance. For example, the first six-note phrase in the Atalanta voice ends at an E-flat, and is answered almost immediately by the Hippomenes at E-natural, resulting in the interval of a minor second—particularly dreadful to Renaissance ears if prolonged. The identical dissonance will sound in measures six through eight. For the most part, the Hippomenes voice remains relatively stable in the Dorian mode in G—it also cadences in G, as does the Apple voice. It is in the Atalanta voice in measures seven through nine that an E-flat almost continuously sounds within a tonal center of C, suggesting the Dorian mode transposed to C. Indeed, the music sounds as if it is composed in two different modes. The ending with two G's and an E is also ambiguous, for it may indicate the Phrygian mode—with an added B; or the Venusian Hypolydian centered on C. The latter seems probable, for Maier sounds the C several times in the Atalanta voice before the cadence. Nevertheless, the listener is not prepared by the notes to hear either a chord built on E-G-B, or C-E-G. I suggest that the ending is intentionally ambiguous. It goes both ways for the reason that the King is in the midst of his transformation; he is suffering through the violence of Putrefaction indicated by the Phrygian mode, while on his way toward the whitening of Albification in the Hypolydian.

Similarly tense is Emblem XXXI (Figure 3). In the image, the Alchemical King is naked, except for his crown; he struggles in the water of death far from the docked ships and buildings in the mountainous landscape. As the King cries for someone to save him, he promises his rescuer a reward of wealth and good health. The difference in the King's crown in this image is due to the important role it plays in the narrative: its trilobes sparkling with gems allow for the King's identification to whomever is wise enough to save him, and its stones make the King valuable to his rescuer.<sup>42</sup>

The music begins with the usual Apple voice, followed by Atalanta at A, and Hippomenes imitates a fifth above at D. The E-flats in the Hippomenes voice are a result of the imitation, but when both voices descend in successive triads in the first and second measures, they constitute the dissonant diminished fifth. Furthermore, at this point the Hippomenes voice bears a consistent E-flat and B-flat centered on D (indicating the Phrygian mode), while the Atalanta voice sounds an E-natural next to it. The music is resoundingly chromatic and tense. The King's cry for help is described musically by the juxtaposition of stately half-notes and dotted half-notes in the beginning of the piece with a series of quarter notes quickly moving downward in measures five and seven. His struggle on the surface of the water is reinforced in the scoring, for each of the three voices are treble, without a bass voice to give the music a sense of balance and stability. Finally, the piece—prepared by the F-sharp, ends in the Saturnian Mixolydian mode with G and B-natural. The music effectively parallels the corresponding image in the call for further alchemical purification and stability in the person of the Alchemical King.

While the dissolution of the Alchemical King by water was emphasized in Emblem XXXI (Figure 3), the Alchemical King of Emblem XLIV, Osiris (Figure 4) suffers dismemberment. As described in the discourse, Osiris is caught by Typhon (or fire), who dismembers him and scatters him throughout the world—symbolizing the Alchemical King's distribution throughout *prima materia*. But Isis, who is Osiris' sister and wife finds his body and reunites him. As in the previous emblems, Osiris suffers death and destruction in fiery Putrefaction to be revived in Albification.

In the image, the space is divided horizontally into halves and the action of the image is tripartite. At the left-hand background, Isis stands tensely over the dismembered parts of the King, whose crown is still on his head. Barely visible are the arm and leg of Typhon, grasping an uplifted sword. He is dressed like the King, with boots and cuirass. At the right background, a turbaned man speaks to a man seated at a table on which are situated several items associated with eating and drinking. These objects are barely distinguishable, but the outlines of a liturgical chalice, alchemical beaker, and a small stringed instrument called a rebec can be recognized. In the foreground, the wise man and two soldiers are astonished when—opening a box—they find the King now intact.

In the music, the three voices enter at the same time. Throughout the *fuga*, the *dux* and the *cantus firmus* are in equal mensuration and there is a syllabic relationship between notes and text. The *comes* (Hippomenes), is divided into quarter and eighth notes and there is a florid relationship between notes and text. It is in this voice, according to Sleeper, that the dismembering of the King finds its musical counterpart.<sup>43</sup> The *comes* voice—the King being divided—begins in the Dorian mode but in the seventh through ninth measures the inclusion of the E-

flat enforces the violent action. There is no tonal center; the music seems to wander. Furthermore, the *comes* voice moves in triple-time (repeating the triple action in the image). It seems likely that the music should resolve in a triad based on C; instead, the tones G and B-natural sound. I can only assume that the piece resolves in the place the alchemical journey begins—Mixolydian Saturn—to reinforce the idea that the alchemical process is cyclical. The action in the image supports this hypothesis based on the role played by Osiris and the magus. First of all, the magus is present in the foreground and witnesses the death and resurrection of Osiris—symbolic of the whole alchemical process. Next, the wise man stands by the table at the back of the image. It has recently been shown that a table laden with eating and drinking implements indicates the alchemical process called *cibatio*, where the King undergoing transmutation is kept nourished by the practitioner.<sup>44</sup> Furthermore, the objects on the table symbolizing faith (the chalice), music (the rebec), and alchemy (the beaker) point to the alchemist's daily conversation, if the work is to succeed. Finally, the alchemist's communication to a servant seated at the table indicates the generative nature of alchemical instruction and practice.

My research indicates that Maier juxtaposed modal finals and modal intervalic relationships as a means of musical text-painting in his fifty brief *fugae*. The chromaticism and shifting modal centers in the music aptly express the chaos and violence of the corresponding images. The combined force of planets, metals and modes working within *Atalanta Fugiens* satisfies Maier's provocative statement that through the emblems, sight and hearing might be joined to the intellect.<sup>45</sup>

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1 Michael Maier's *Atalanta Fugiens* was first published 1617 at Oppenheim by Johann Theodor de Bry. In 1618, a second edition was produced including some corrections made by Maier. When he died in 1623, J.T. de Bry left his publishing firm to his son-in-law Matthaus Merian. Earlier, Merian was credited with the copper engravings found in *Atalanta Fugiens*. See H.M.E. de Jong *Michael Maier's Atalanta Fugiens: Sources of an Alchemical Book of Emblems* (Leiden: E.J. Brill, 1969) 6; and Francis Yates, *The Rosicrucian Enlightenment* (London and Boston: Routledge and Kegan Paul, 1972) 82. Recently, however, scholars assert that the engravings are the work of none other than Johannes Theodore de Bry. See Joscelyn Godwin, *Michael Maier's Atalanta Fugiens: An Edition of the Fugues, Emblems and Epigrams* (Grand Rapids, Michigan: Phanes Press, 1989) 15; and Stanislas Klossowski de Rola in *The Golden Game* (New York: George Braziller, Inc., 1988) 68.

2 The prefatory material consists of an illustrated title page, an epigram, dedication page to the Imperial Consistory, prefatory lecture, and finally an engraving of the author.

3 The correct term for Maier's music is *fuga per canonem* indicating strict canonic imitation over the same *cantus firmus*. Traditionally adapted from liturgical plain-song, a *cantus firmus* served as a basis

for other compositions. The choice of the *cantus firmus* may or may not be relevant to the new composition. In the case of *Atalanta Fugiens*, the origins and context of the *cantus firmus* are indeed important. The appropriate musicological term for the *Atalanta* voice is *dux*, which is answered by the *comes*, or the Hippomenes voice.

For additional musicological information on Maier's music, see Helen Joy Sleeper "The Alchemical Fugues in Count Michael Maier's *Atalanta Fugiens*," *Journal of Chemical Education* September 1938:410-415; J. Rebotier, "L'Art de musique chez Michael Maier," *Revue de l'histoire des religions* clxxxii (1972):29-51; F. H. Sawyer's Appendix in John Read, *Prelude to Chemistry* (New York: Macmillan Company, 1937) 281-284; and Godwin, 7-14.

4 Michael Maier, "Preface to the Reader" in *Atalanta Fugiens*, trans. by Joscelyn Godwin, 103.

5 Maier 102.

6 Maier 102.

7 The King's appearance is found in several sources. In Emblem XLVIII, Maier cites Bernhardus Comes' *Dy Chymico Miraculo, quod Lapidem Philosophiae appellat* description of the Merlini king dressed in a black cuirass, a white upper tunic and a purple-red cloak (de Jong 291).

The King is similarly dressed in another allegory by Bernard of Treves quoted in C.G. Jung's *Mysterium Conjunctionis* (Princeton, New Jersey: Bollingen, 1970) 300, 301. The King gives his golden

- garment first of all to Saturn, his black cuirass to Jupiter and Luna, and then his white tunic to Mars, and gives his red blood for all to drink. The colors described are significantly related to the sin, baptism and bliss of Christian mysteries, and also relate to the alchemical color scheme: black of the Putrefaction, the white of the Purification or Albification, and the red of the perfected Stone.
- 8 For emblems that involve the violence of Putrefaction, see VIII, XII, XXIV, XLI, and XLIV and XLVIII; for emblems describing the lowly nature of Saturn which functions as a portal through which a higher station is achieved, see Emblems XVII and XXVII; for the influence of Saturn in medicine and other Merlini emblems, see XXIV, XXVIII, XLIV and XLVIII; for emblems including Putrefaction as one stage in the total Alchemical process, see Emblem XIV with the Dragon devouring its tail; Emblem XXII on the Woman's work; Emblem XXXIII on the Hermaphrodite; Emblem XXXIV on the conception of the Philosophical Child; Emblem XXXIX "Oedipus"; Emblem XLIII "Vulture and Raven."
- 9 Laurinda S. Dixon, *Alchemical Imagery in Bosch's Garden of Delights* (Ann Arbor Michigan: UMI Research Press, 1981) 13.
- 10 Dixon 27.
- 11 Read 138.
- 12 Maier 178 (Emblem XXII in de Jong).
- 13 De Rola 207.
- 14 Destructive implements like the sword, scissors and scythe indicate Putrefaction. Alchemical stages were also associated with certain totem animals: serpents, crows and ravens with Putrefaction, and a white swan with Albification. (Read 147).
- 15 Maier 119 (Emblem XII in de Jong).
- 16 In Michael Maier's *Symbolae Aureae Mensae* of 1617, the author journeys among the seven planets in search of Philosophical Mercury. The first place he must go is Saturn—the "coldest, heaviest, the most distant, the abode of evil and the mysterious." From Saturn, he ascends to the region of the sun, but must descend again to Saturn. Maier quotes Morienus' axiom to "Purify (Saturn's) lead by special washings, take blackness and darkness from it and white light and purity will come out" (Jung 224).
- 17 The exact correlation of ancient Greek mode to its corresponding planet is debated, as is the identification of each mode to its final (point of origination). The chart on page 2 is derived from the following sources: Willi Appel, *Harvard Dictionary of Music* (Cambridge, Mass.: Harvard University Press, 1972) 551; Thomas Morely's *A Plain and Easy Introduction to Practical Music*, ed. Alec Harman (New York: W.W. Norton and Co., Inc., 1952) 110; Edward E. Lowinsky, "The Goddess Fortuna in Music," *Musical Quarterly* 29 (1943): 72; and Imogene Horsely, "Fugue and Mode in 16th-Century Vocal Polyphony," *Aspects of Medieval and Renaissance Music*, ed. Jan LaRue (New York: W.W. Norton and Company, Inc., 1966) 406, 407. For the revival of ancient modes in France, see Frances Yates, *French Academies of the Sixteenth Century* (Warburg Institute, 1947) 46-48.
- 18 Egon Wellesz, "Music in the Treatises of Greek Gnostics and Alchemists," *Ambix* 4 (Feb. 1951): 147.
- 19 Horsel 406.
- 20 Marsilio Ficino, *The Book of Life*, trans. Charles Boer (Dallas Texas: Spring Publications, Inc., 1980) 93.
- 21 Lowinsky 72.
- 22 Horsely 407.
- 23 Gioseffo Zarlino, *The Art of Counterpoint*, trans. Guy A. Marco and Claude V. Palisca (New York: W.W. Norton and Company, 1968) 234.
- 24 For a detailed discussion of music composed to alchemical texts, see Christoph Meinel, "Alchemie und Musik," *Die Alchemie in der europaischen Kultur-und Wissenschaftsgeschichte*. (Wiesbaden: Otto Harrassowitz, 1986) 200-224.
- 25 Maier was in England from 1612 to 1616 and there translated Thomas Norton's *Ordinall of Alchemy* of 1477 (De Rola, 60). In his *Ordinall*, Norton stresses the interconnections between the intervals of music, the proportions of alchemy, the influence of the planets, the soul of the practitioner, and the total effect on the perfection of the Work (Read 250).
- 26 Meinel 207.
- 27 Dixon 58.
- 28 Franz Leissen, *Musik und Alchemie* (Tutzing: Hans Schneider, 1969) 155.
- 29 Dixon 59.
- 30 Maier probably knew Zarlino's ideas on composition through Sweelinck's synopsis of it, when Maier visited Sweelinck in 1611 (Sleeper 412). Maier seems to have taken Zarlino's directions literally (Zarlino 85, 86):  
When beginning to write in simple counterpoint, choose a tenor from any plain chant to be the subject of the composition or counterpoint, and examine the cadences which will indicate the character of the composition.
- 31 Godwin 11; Sleeper 413.
- 32 Godwin 11, 12.
- 33 Hildemarie Streich, "Introduction" to *Michael Maier's Atalanta Fugiens*, ed. Joscelyn Godwin (Grand Rapids Michigan: Phanes Press, 1989) 42.
- 34 Edward E. Lowinsky, *Secret Chromatic Art of the Netherlandish Motets* (New York: Russell and Russell, 1946) 15, 74.
- 35 Maier's *Arcana Arcanissima*, quoted in de Jong, 212.
- 36 De Jong's Commentary in Emblems XXVIII and XLVIII, 210-211 and 292-294.
- 37 Maier 207 (Emblem XXVIII in de Jong).
- 38 Maier 187 (Emblem XXIV in de Jong).
- 39 The Golden Fleece, as the object of Jason and his fifty Argonauts, provides a type of the Alchemist's quest for Gold. Moreover, the number of Argonauts may have provided a model for the quantity of Maier's fifty *Jugae*.
- 40 The circular temple resembles the greenhouse in IX, and the circular ruins in XIV, XVI and L. This structure also appears in Emblems XXV, XLVI, and in Emblem XXXIX. Maier suggests the structure is a temple of the city of Thebes. Jung writes that it is the *vas rotundum* whose roundness represents the cosmos and at the same time the world-soul (279).
- 41 Maier 208 (Emblem XXVIII in de Jong).
- 42 Maier 222 (Emblem XXXI in de Jong).
- 43 Sleeper 414.
- 44 Laurinda Dixon and Petra ten-Doesschate Chu. "An Iconographical Riddle: Gerbrandt van den Eeckhout's *Royal Repast* in the Liechtenstein Princely Collection" *Art Bulletin* LXXI, #4 (December 1989): 620.
- 45 Maier 104 (Preface to the Reader in Godwin).

FUGA XXIV. in 5. seu 12. infrà.  
Der Wolff den König gefressen hat/ vnd wie er  
verbrant/wider gegeben.

*Atalanta fugiens.*

Multivorum captare lupum tibi cura sit il-  
li projiciens Regis corpus ut inglu- viem,

*Hic non fugiens.*

Multivorum captare lupum tibi cura sit  
il li projiciens Regis corpus ut inglu- viem

*Pannum marium.*

Multivorum captare lupum tibi cura sit, il li  
Projiciens Regis corpus ut ingluviem

XXIV. Epigrammatis Latini versio Germanica.

Den geizigen Wolff zuffangen/laß dir befohlen seyn/  
Vnd wirff ihn für des Königs Leib/das er ihn schlinge ein/  
Leg ihn auff's Holz/vnd laß Vulcanum zünden an das Feuer/  
Damit verbrennen mög dasselbe Thier vngheuer/  
Diß thu offter/ so wirt der König vom Tode wider auffstehn/  
Vnd mit einem Löwen Herz stolz vnd frech hereiner gehn.

EMBLE-



EPIGRAMMA XXIV.

Multivorum captare lupum tibi cura sit, illi  
Projiciens Regis corpus ut ingluviem  
Hoc domes, hunc dispeno rogo, Vulcanus ubi ignem  
Exicet, in cineres belua quo redet.  
Illud agas iterum atque iterum, sic morte resurget  
Rex, Leonino corde superbus erit.

O

QUANTA

FUGA XXIV. Regem lupus voravit, et vitæ, crematus reddidit.

Mul. Multivorum cap- ta- re lupum  
Hoc do- met, hunc dispo- ne- re ro-  
Il- lud agas i- te- rum at- que i-

Mul. Mul- ti- vo- rum cap- ta- re lu-  
Hoc do- met, hunc dis- po- ne- re ro-  
Il- lud a- gas i- te- rum at- que i-

Mul. Multivorum cap- ta- re lu- pum ti-  
Hoc do- met, hunc dispo- ne-  
Il- lud agas i- te- rum at- que i-

ti- bi cu- ra sit, il- li Projiciens  
ne- re ro- go, Vul- canus u- bi ignem E-  
i- te- rum, sic mor- te re- surget Rex- que Le- o-  
pum ti- bi cu- ra sit, il- li Pro- ji- ci- ens  
go, Vul- ca- nus u- bi ig- nem E- xi- cet, in  
te- rum, sic mor- te re- surget Rex- que Le- o-  
bi cu- ra sit, il- li Projiciens Re- gis  
ve re- go, Vul- ca- nus u- bi ignem E- xi- cet,  
te- rum, sic mor- te re- surget Rex- que

Re- gis cor- pus ut inglu- vi- em  
xi- cet, in ci- ne- res be- lu- a quo re- de- at.  
que Le- o- ni- no cor- de su- per- bus e- rit.

Re- gis cor- pus, ut in- glu- vi- em  
ci- ne- res be- lu- a quo re- de- at.  
ni- no cor- de su- per- bus e- rit.

cor- pus ut inglu- vi- em  
in ci- ne- res be- lu- a quo re- de- at.  
Le- o- ni- no cor- de su- per- bus e- rit.

Figure 1. Michael Maier. Emblem XXIV, *Atalanta Fugiens*.  
“The wolf devoured the King, and when burned, it returned  
him to life?”

Epigram XXIV

Make certain that you trap the ravening wolf,  
By throwing it the King's body to eat,  
Then put it on the pyre where Vulcan burns,  
And let the beast to ashes be reduced.  
Do this time after time, and then from death  
The King will rise, proud of his Lion's heart.

(Facsimile of 1618 edition, Kassel: Barenreiter, 1964;  
musical transcription and English translation by Joscelyn  
Godwin, pp. 104-105).

Der König badet im läuffigen Bade, vnd wirrt der schwarzen Gallen entlediget durch Pharut.

*Atalanta fugiens.*

Rex Duenech(viridis cui fulgent arma Leonis) bile tumens rigidis moribus uesus erat.

*Fugiens.*

Rex Duenech (viridis cui fulgent arma Leonis) bile tumens rigidis moribus uesus erat.

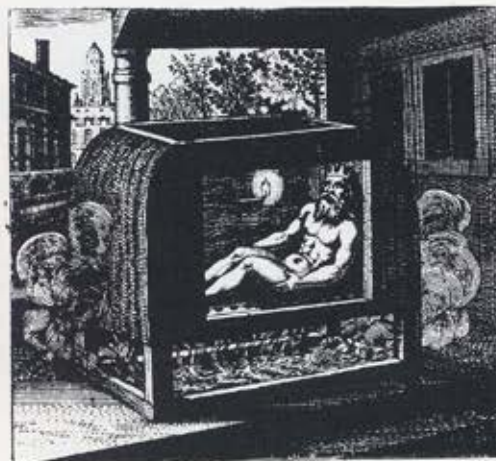
*Pharut.*

Rex Duenech(viridis cui fulgent arma Leonis) Bile tumens rigidis moribus uesus erat.

XXVIII. Epigrammatis Latini uersio Germanica.

Der König Duenech (der ein grünen Löwen führet in seinem Schilde) Durch der Gallen Ueberfluß von Sitten scheint ganz wild! Drum fordert er zu sich den Arzten Pharut, der zusagt Ihn zu heiffen / vnd bald ein läuffig Wasserbad mache. Hierinn er badet sehr offft mit gläserm Gewölbe vmbgeben! Wiß er vom Thaw benezt, von der Gallen frey thut leben.

EMBLE-



EPIGRAMMA XXVIII.

Rex Duenech (viridis cui fulgens arma Leonis) Bile tumens rigidis moribus uesus erat. Hinc Pharut ad sese medicum vocat, ille salutem Spondet & acrias fonte ministrat aquas: His lavat & relaxat, vitro sub fornice, donec Rore madenti omnis bilis abacta fuit.

Q Ur

FUGA XXVIII. Rex balneatur in Laconico sedens, atraque bile liberatur a Pharut.

Rex Duenech (vi-ri-dis) Hinc Pharut ad se se

Rex Duenech (vi-ri-dis) Hinc Pharut ad se se

Rex Duenech (vi-ri-dis) Hinc Pharut ad se se

qui fulgent arma Leonis) Bile tumens rigidis moribus uesus erat.

medicū vocat, ille salutem spondet et acrias fonte ministrat aquas: His lavat & relaxat, vitro sub fornice, donec Rore madenti omnis bilis abacta fuit.

qui fulgent arma Leonis) Bile tumens rigidis moribus uesus erat.

vo- cat, il- le sa- lu- tem spon- det, et a- ri- as re- o sub for- ni- ce, do- nec Ro- re ma- den- ti om- nis bi- lis ab- ac- ta fu- it.

vo- cat, il- le sa- lu- tem spon- det, et a- ri- as re- o sub for- ni- ce, do- nec Ro- re ma- den- ti om- nis bi- lis ab- ac- ta fu- it.

vo- cat, il- le sa- lu- tem spon- det, et a- ri- as re- o sub for- ni- ce, do- nec Ro- re ma- den- ti om- nis bi- lis ab- ac- ta fu- it.

Figure 2. Michael Maier. Emblem XXVIII, *Atalanta Fugiens*. "The King is bathed, sitting in a steam-bath, and is freed from black bile by Pharut."

Epigram XXVIII

King Duenech (shining with the Green Lion's arms), Swollen with bile, was cruel and severe. Then calls the Doctor Pharut, who assures Him of recovery and warms the bath: In this he soaks, beneath the arch of glass, Till by the dew his bile is washed away.

(Facsimile of 1618 edition, Kassel: Barenreiter, 1964; musical transcription and English translation by Joscelyn Godwin, pp. 120-121).

Der König schwimmende im Meer schreiet mit lauter  
Stimm/wer mich errettet/wirt ein groß Bescheid  
empfangen.

*Atalanta fugiens.*  
Rex, Diadema caput cui prae-gravat, æ quore vasto  
Inna tar atque altis vo cibus ufus ait.

*Hippus sequens.*  
Rex, Diadema caput cui prae-gra var æ quore vasto  
Inna tar atque altis vocibus u fus ait.

*Pomum mirans.*  
Rex, Diadema caput cui prae-grava: æ quore vasto  
Innatat atque altis vocibus ufus ait.

XXXI. Epigrammatis Latini versio Germanica.

Der König/dem sein Haupt ist von einer gülden Krone ganz schwer/  
Rufft also oberlaut/schwimmende im tiefsten Meer:  
Warumb helfft ihr mir nichte/Warumb kompt nichte lauffen jederman/  
So ich errettet auß Noth des Wassers/begaden kan/  
Bringt mich/so ihr weiß seht/in mein Reich/vndes sol zu keiner Zeit  
Euch Armuth trucken/oder beschwerlich Leibes Krankheit.

Rex natans in mari, clamans alta voce: Qui me eripiet,  
ingens praemium habebit.



EPIGRAMMA XXXI.

Rex Diadema caput cui prae-gravat, a quore vasto  
Innatat, atque altis vocibus ufus ait:  
Cur non fertis opem? Cur non accurritis omnes,  
Quos ereptus aquis forte beare queo?  
In mea, si sapitis, me regna reducite, nec vos  
Pauperies premet aut corporis ulla lues.

R 3 PRIMA

FUGA XXXI. Rex natans in mari, clamans alta voce: Qui me eripiet,  
ingens praemium habebit.

Rex, Di-a-de-ma ca-pu-t cu-i prae-  
Cur non fer-tis o-pem? Cur non ac-  
In me-a, si sa-pi-tis me-  
Rex, Di-a-de-ma caput cu-i prae-gra-  
Cur non fer-tis o-pem? Cur non ac-cur-  
In me-a, si sa-pi-tis, me reg-  
Rex, Di-a-de-ma ca-pu-t cui  
Cur non fer-tis o-pem? Cur non ac-  
In me-a, si sa-pi-tis, me reg-  
prae-gra-vat, ac-que-re va-sto In-na-  
Cur non fer-tis o-pem? Cur non ac-  
In me-a, si sa-pi-tis, me reg-  
prae-gra-vat, ac-que-re va-sto In-na-tat at-  
Cur non fer-tis o-pem? Cur non ac-  
In me-a, si sa-pi-tis, me reg-  
at-que al-tis vo-ci-bus u-sus a-  
Cur non fer-tis o-pem? Cur non ac-  
In me-a, si sa-pi-tis, me reg-  
at-que al-tis vo-ci-bus u-sus a-  
Cur non fer-tis o-pem? Cur non ac-  
In me-a, si sa-pi-tis, me reg-

Figure 3. Michael Maier. Emblem XXXI, *Atalanta Fugiens*.  
"The King swims in the sea, crying with a loud voice: 'He who rescues me shall have a mighty reward!'"

Epigram XXXI

The King, whose crown is heavy on his head,  
Swims in the wide sea and cries aloud:  
"Why don't you rescue me? Rush forward, all,  
You whom I can make happy when I'm saved!  
If you are wise, then take me to my realm,  
And poverty and sickness you'll forget!"

(Facsimile of 1618 edition, Kassel: Barenreiter, 1964;  
musical transcription and translation by Joscelyn  
Godwin, pp. 132-133).



Durch Betrug Typhon Osirim tödtet/ vnd seine Glieder  
zerstrewet/ welche widerumb zusammen bringet die Isis,  
so weit berümbt.

*Atalanta fugiens.*

Sy ri a Adonidem habet, Dio-  
Ægyptus, qui sunt nil nisi Sol Sophi-  
nylum Græcia, Oli rim  
æ, nil nisi Sol Sophi æ.

*Syriam fugiens.*

Syria Ad ni dem ha bet Dio ny sum  
Ægy ptus, qui sunt nil ni fi Sol So phi-  
Græ cia Oli rim  
æ nil nisi Sol Sophi æ.

*2umum morans.*

Sy ri a Adonidem habet, Dio-  
Ægyptus, qui sunt nil nisi Sol Sophi-  
nylum Græcia, O fi rim  
æ, nil nisi Sol Sophi æ.

XLIV. Epigrammatis Latini versio Germanica.

Syrien Adonim hat, Dionysum Griechland eben/  
Egypten Osirim, so seynd die Sonn den Weissen geben/  
Die Isis ist die Schwester/ auch Mutter vnd Osiridis Weib/  
Welche Glieder der Typhon theilt/ sie wider füget in ein Leib/  
Ihm aber gebracht das Glied des Manns / im Wasser verlohren/  
Dann der Schwibel vergeht/ so den Schwibel gehören.

EMBLE-

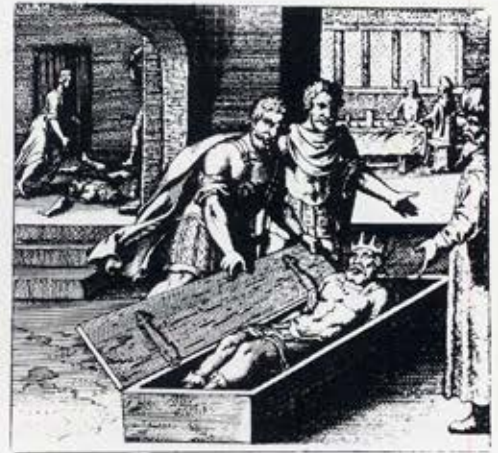
FUGA XLIV. Dolo Typhon Osyridem trucidat, artusque illius hinc inde dissipat, sed hos collegit Isis inclyta.

1. Sy ri a A do ni  
2. Æ- gyp- tus, qui sunt nil  
3. I- sis ad- est so- rar,  
4. Cu- jus mem- bra Ty- phon  
5. De- flu- it al- pu- di-  
6. Sul- phur æ- nim, SOL- PHUR

dem ha bet, Di- o- ny- sum Græ-  
ni- so- Sol- So- phi- æ, nil ni-  
et con- iunx- ac ma- ter O- si-  
dis se- cat, et la- le- gal- il-  
hun- da- ma- ri- pars, spar- sa per  
quod- ge- ne- ra- vit, ab- est, qui

ci- a, O- si- rim  
si- sol- So- phi- æ  
vi- O- si- ris,  
ia- le- gal-  
un- das per un- das,  
ge- ne- ra- vit ab- est.

EMBLEMA LXIV. De secretis Natura.  
Dolo Typhon Osyridem trucidat, artusque illius  
Hinc inde dissipat, sed hos collegit Isis inclyta.



EPIGRAMMA XLIV.

Syria Adonidem habet, Dionysum Græcia, Osirim  
Ægyptus, qui sunt nil nisi SOL Sophia:  
ISIS adeit soror & conjunx ac mater Osiris,  
Cujus membra Typhon dissecat, illa ligat.  
Defluit at pudibunda mari pars, sparsa per undas,  
Sulphur enim, SULPHUR, quod generavit, abest.

Aa

OSYRI-

Figure 4. Michael Maier. Emblem XLIV, *Atalanta Fugiens*. "Typhon kills Osiris by trickery, and scatters his members far and wide, but the renowned Isis collects them."

Epigram XLIV

Syrian Adonis, Dionysus Greek,  
Egyptian Osiris: all Wisdom's SUN.  
ISIS, Osiris' sister, mother, wife,  
Rejoins the limbs that Typhon cut apart,  
But lacked his virile member, lost at sea;  
The Sulphur that made SULPHUR is not there.

(Facsimile of 1618 edition, Kassel: Barenreiter, 1964;  
musical transcription and translation by Joscelyn  
Godwin, pp. 184-185.)