

Chapter 1 : Full text of "History Of Magic And Experimental Science Vol.5"

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Kevin Faulkner The physician and philosopher Sir Thomas Browne is invariably defined as a marginal figure in the history of alchemy, but his true relationship to alchemy has rarely been objectively evaluated. The difficulties which his ornate and labyrinthine prose presents to the reader, combined with the complexity of his psychological make-up- he was in near equal proportion - a Christian mystic, an empirical scientist and a scholar gifted with a poetic sensibility- have resulted in an aura of Victorian perceptions clinging to him as merely a quaint, religious character of English literature. Somewhat Janus-faced to modern sensibilities, Browne approved of the new methods of scientific investigation whilst also adhering to the hermetic tradition. Astute alchemists apprehended the psychic nature of their experiments - that they themselves were the object of their experiments. The writings of Paracelsus, a curious mixture of the practical and mystical were a potent stimulus upon physicians. Many were highly guarded of their activities in order to maintain their public profession and social status and Browne was no exception. The arcana of the art were often passed on orally from one individual to another. The Abbe Trithemius for example initiated Paracelsus. In this context it is worthwhile taking a quick look at the relationship between Sir Thomas and his eldest son Edward Browne. As a young man Edward was a great traveller. Wherever he went he acted as the eyes and ears of his famous father. Edward ever the obedient son duly tracked down Helvetius in order to question him about his witnessing projection. To one who would study the Occult and inside of his Gold, and upon looking to please not only himself Persian Gold I wish for you And the finest Alexandrian and Imperial Gold I wish you too But look beyond the image to the inside of the metal Nor let your treasure-chest be richer than your mind. Sir Thomas did not need to rely solely upon his son to keep him in contact with fellow Hermeticists for he engaged in correspondence with many leading figures of seventeenth century intellectual life including the Oxford antiquarian Elias Ashmole and the astrologer William Lilly. He also befriended Arthur Dee who upon his retirement, took up residence in Norwich. It may be worth remembering that Arthur Dee , the eldest son of the Elizabethan magus John Dee, had accompanied his father and Kelley in their peregrinations across Bohemia as a boy. Dee used for his recovery. These and several other medieval alchemical texts were offered to Ashmole with the earnest entreaty that they be returned to him. When Arthur Dee died in a great surge of interest in alchemy in England was beginning. This was partly due to a liberalisation of printing laws and the psychological uncertainties engendered by the Protectorate of Cromwell. Many important alchemical texts such as the Rosicrucian Fama and Confessio, along with the works of Cornelius Agrippa and Paracelsus were made accessible to English readers in this decade. Though little acknowledged his Discourses of Urn-Burial and The Garden of Cyrus are constructed upon crucial concepts of alchemy. The theme of the unknowingness of the human condition is illustrated by highly original medical imagery such as- A dialogue between two infants in the womb concerning the state of this world, might handsomely illustrate our ignorance of the next. Throughout the history of alchemy there is a considerable knowledge of minerals, substances and drugs. Browne was of an empirical nature, as a physician he was licensed to obtain Opium which was the only available pain- killer and tranquillizer in medicine in his day. Widely in use since the sixteenth century, Paracelsus seems to have been amongst the earliest advocates of opium. It was used to relieve such disorders as dysentery, and respiratory ailments. There can be little doubt that in the course of his profession Browne had the opportunity to observe both the physical and mental effects of opium. One line in particular in Urn-Burial suggests he was well aware of its effects. Given the fact that the Protectorate of Cromwell was a drab, cheerless era which induced considerable Endzeitpsychosis especially amongst Royalists such as Browne it must have been tempting for him to reach into the medicine-Cabinet. Splendid in ashes and pompous in the grave, solemnizing Nativities and Deaths with Equal lustre, nor omitting Ceremonies of bravery, in the infamy of his nature. Primarily because of a publishing trend which has persisted since the

Victorian era, the stoical Christian morality of Urn-Burial remains the better-known half of the Rebus. Though little recognised by scholars of the hermetic tradition *The Garden of Cyrus* is a supreme example of the influence of alchemy and hermetic thought in seventeenth century literature. It was the opinion of Plato, and is yet of the Hermeticall philosophers; if there be a common nature that unites and ties the scattered and divided individuals into one species, why may there not be one that untyes them all? The act of the Creation itself is likened to the alchemical opus - God is viewed as a cosmic alchemist. As ever highly original optical imagery is also featured- That Vulcan gave arrows unto Apollo and Diana the fourth day after their Nativities, according to Gentile Theology, may pass for no blind apprehension of the Creation of the Sunne and Moon, in the work of the fourth day: Browne was a keen botanist and the central chapter of *The Garden of Cyrus* contains many of his acute botanical observations; in total over plants are mentioned. Page after page of detailed descriptions of plants, speculations upon germination and growth and considerations upon embryology, generation and heredity- the alchemy of nature and transformation are placed at the heart of the Discourse. It may also be noted that many flowers are indeed cinque-foiled, that is consisting of five petals. Having explored the worlds of Art and Nature for evidence of the Quincunx pattern Browne in chapters four and five delves into mystical contemplation of esoteric topics such as the healing properties of music, astrology and physiognomy, revealing himself to be particularly well-versed in the Cabbala. We are unwilling to spin out our awaking thoughts into the phantasms of sleep, which often continueth precogitations; making Cables of Cobwebs and Wildernesses of handsome Groves. Besides Hippocrates hath spoke so little and the Oneirocriticall Masters, have left such frigid Interpretations from plants that there is little encouragement to dream of Paradise it self. Nor will the sweetest delight of Gardens afford much comfort in sleep; wherein the dullness of that sense shakes hands with delectable odours; and though in the Bed of Cleopatra, can hardly with any delight raise up the Ghost of a Rose. Consciously evoking the basic mandala of alchemy , the tail-eating Uroboros, *The Garden of Cyrus* concludes in night, darkness and unknowingness thematically uniting it to Urn-Burial. The Vessel was the scene from which the adept observed the stages of the alchemical opus. The Quincunx pattern can be discerned at the very heart of the Pythagorean tetkratys. The transcendent nature of the symbol was central to Pythagorean thought, in particular the tetkratys, a symbol of ten dots in the form of a Pyramid. It was the magic power inherent in a symbol, when compared to everyday language which made Pythagorean thought particularly attractive. The power of the Pythagorean mystery was based largely upon his understanding of the mathematical order of the universe, which could be summed up in visual representation of such numbers as tetrakyt and Quincunx. Browne was not however the first hermetic philosopher to appreciate Pythagorean symbolism. In the twentieth century C. Quincunx does occur as a symbol of wholeness in China and occasionally in alchemy but relatively rarely. Likewise the religious speculations, doubts and stoicism of Urn-Burial are answered by the joyous, scientific certainties of *Cyrus*. Imagery of darkness and funeral ashes in Urn- Burial are mirrored by imagery of Light and of seeds throughout *Cyrus*. Even stylistically the two Discourses are polarised. The slow, solemn, measured oratory of Urn-Burial is contrasted by the hasty note-book jotting brevity of *Cyrus*. Is the polarity of Urn-Burial and *The Garden of Cyrus* merely a sophisticated artistic construction device utilized by Browne? There is strong evidence that this is not the case. The dual being born of the alchemical union of opposites the Rebus or Lapis Philosophorum, is so distinctly marked in literature that we have no difficulty in recognising it as a symbol of the self. Psychologically the self is a union of opposites.. The union of the opposites gives birth to the central symbol of alchemy, the psychopomp figure of Mercurius and it is not improbable that the spiritual alchemist Thomas Vaughan c. Together they represent a highly original literary experiment which touches upon deep spiritual and metaphysical realms to create a symbolic portrait of the grand conjunctio of alchemy. There is for scholars of alchemy real philosophical "gold" to be obtained from contemplation of their synergy. Of the many ways in which alchemy is studied the Discourses yield rich interpretative fruit by at least three means. Firstly as a source of symbolism in which highly original proper-nouns are employed to evoke powerful archetypal symbols. Secondly as a meditative exploration of the human soul undertaking an allegorical journey - in this case from the Grave to the Garden, and lastly as an embryonic understanding of the human psyche for Urn-Burial may be interpreted as representing the dark, irrational, unconscious half of the mind and

Garden of Cyrus the rational and conscious half of the psyche. Jung and Browne From their profession the alchemist-physicians gained a deep insight into human nature. Sickness, disease and suffering, often in the face of death, revealed to them the true, inner substance of the individual. It was not however until Carl Jung in the twentieth century turned his attention to alchemy that the psychological element of alchemy was fully consciously recognised. Jung provided the scholar with new tools to examine alchemical literature and his analysis of alchemy remains extremely rewarding. There are furthermore some curious connections between him and Sir Thomas Browne which have not been previously discerned. He looked at his own Soul with a Telescope. What seemed all irregular, he saw and shewed to be beautiful Constellations: Jung elaborated upon the discoveries of the alchemist-physicians in order to develop his psychology and a key concept of his psychology is that of the archetypes. But if we treat their symbols in the same way as we treat modern fantasies, they yield a meaning - even in the Middle Ages confessed alchemists interpreted their symbols in a moral and philosophical sense, their "philosophy" was, indeed, nothing but projected psychology. This rudimentary and tentative understanding of the self and the unconscious psyche were the fruits of the Renaissance spirit of enquiry into nature, which includes human nature. The workings of the unconscious psyche were often revealed to the alchemist-physicians in their experience of dreaming. Sir Thomas was fascinated with dreams. In an age of grim realities dreaming must have been a most welcome diversion. He was in fact one of those fortunate individuals able to manipulate the sequence of events of a dream at will. Browne described his ability to lucid dream in *Religio Medici* thus- Yet in one dream I can compose a whole comedy, behold the action, apprehend the jests and laugh myself awake at the conceits thereof. Were my memory as faithful as my reason is fruitful I would chose never to study but in my dreams. Sir Thomas looked both back to the past ancient wisdom of alchemy for its spiritual and psychological wealth and forwards to the future development of science, in particular to the branches of medicine and psychology. Although often defined as marginal to the study of alchemy his *Rebus Urn-Burial* and *The Garden of Cyrus* scintillates and sparkles with a comprehensive knowledge of the alchemical and hermetic tradition.

Chapter 2 : Results for Lynn-Thorndike | Book Depository

*The Paracelsan Revival [Lynn Thorndike] on calendrierdelascience.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks.*

Speculative Music, Past and Present In its most exoteric outer, superficial form, speculative music was traditionally concerned with matters such as tuning, temperament and rhythm: However, within the neoplatonic worldview that dominated the Western world prior to the Enlightenment, such matters “dealing as they did with ratio and number” were inextricably associated with esoteric doctrines, primarily that of the music of the spheres: Given the supposition by esotericists that the universe is relational “as Agrippa had it spanning three worlds: As John Dowland wrote in the high-minded and loftily poetic style of the age: Despite reaching a somewhat belated zenith in the work of Robert Fludd , chiefly his Temple of Music, the speculative elements of music were generally distinct from the compositional and performative ones notable exceptions to be made for Ficino and Kepler! His material is his musical instrument, a living thing. In the 21st century, it would be naive to suggest that music relates to the world, man and greater universe in the sense that Fludd posited, or that the development of tonal systems reflect a sort of universal spiritual sea-change. With these thoughts in mind, the Hexadic System can be seen to have both exoteric and esoteric aspect: Mediating between them is the creative imagination, which could also be considered on a scale or exoteric and esoteric: A contemporary Lullian device by Mnemosyne Arts. The wheels could be rotated to mechanically create an exhaustive series of philosophical or theological questions, for example: Hasler has suggested possibilities for using the ars combinatoria in a compositional context, although he does not pursue it in his portfolio or dissertation. Some works referred to in this article: In the spirit of musical speculation, I decided to write a short Hexadic study that moves through all possible tonal fields arising from a Hexadic figure. After six steps, the central wheel will move one step, and the inner wheel will move through another six rotations, and so on, until all possible combinations of tonal fields have been played. The magical squares are mathematical objects, which have the property that every row, column and diagonal adds up to the same value. It was claimed that, by association of certain numbers with celestial bodies, six for the sun, for example, that the kameas could be used as tools to capture planetary influences in talismans: The talisman of the sun, below, incorporates both the traditional kamea, or magic square, and a representation of the sun with sun spots: A similar process can be pursued with rhythm also. I could then use the pre-existing sigils relating to the spirits, intelligences and seal of the sun to create complementary harmonic materials. The collected tonal materials for the piece are shown below: Within the body of the piece harmony is created by alternating between the root tone of the current tonal field, two or more tones from the tones on the magic square that comprise the sigils of the intelligence Nachiel and spirit Sorath of the sun. I think that in terms of a short composition using the Hexadic System, the following piece stands pretty well on its own terms. Astrology and the Decans As previously mentioned, the number 36 is important within the Hexadic System, but also has resonances in traditional astrology, which divides the ecliptic into partitions of ten degrees. Each zodiacal sign therefore comprises three decans “the decans of Aries, from a 16th century German manuscript are shown below. The following piece uses the magical square of the sun along with a mapping of astrological data to the Hexadic figure. The figure itself is the same as used for the preceding study. You will notice that there are also arrows associated with the moon and ascendant. The astrological figure was observed over 24 hours, during which the ascendant passed through all 36 decans and the moon moved from the first decan of Capricorn to the second. In this piece, one voice the ascendant plays through all the cells on the Hexadic figure, from the 9th cell onward. The decans, fixed stars and lunar mansions are all aspects of astrology that have fascinated me for years. A historical musical cipher. I was astounded by the devotional poetry of Ramprasad, in particularly the verses beginning: There are a lot of interesting resonance here: This seemed like some good material for a musical exploration. My own journey through the system over the last month has been interesting learning process. In my playing and composition, I had tended to work modally up until Angelystor, being deeply involved in the Hermetic lineage of the modes e. Yet, what is it about the strange

and atonal that still holds appeal for those exploring the more esoteric byways of contemporary music making? Bachelard wrote that a stable and completely realised image clips the wings of the imagination: Of course, this generally yields music that does not follow the norms other musics, that requires time, empathy, imagination and patience to appreciate.

Gunnoe has admirably accomplished the goal of presenting the historical Erastus, "a leading figure within the second Reformation in Germany, the most important opponent of the Paracelsian revival, and a significant natural philosopher in his own right" ().

The contribution of alchemy to Medieval Medicine and Intellectual Life. Wellcome Unit for the History of Medicine University of East Anglia March The physician and philosopher Sir Thomas Browne is invariably defined as a marginal figure in the history of alchemy, but his true relationship to alchemy has rarely been objectively evaluated. The difficulties which his ornate and labyrinthine prose presents to the reader, combined with the complexity of his psychological make-up- he was in near equal proportion - a Christian mystic, an empirical scientist and a scholar gifted with a poetic sensibility- have resulted in an aura of Victorian perceptions clinging to him as merely a quaint, religious character of English literature. Somewhat Janus-faced to modern sensibilities, Browne approved of the new methods of scientific investigation whilst also adhering to the hermetic tradition. This remarkable statement conjures up a vivid image of the alchemist encountering the numinous in the laboratory. Astute alchemists apprehended the psychic nature of their experiments - that they themselves were the object of their experiments. The writings of Paracelsus, a curious mixture of the practical and mystical were a potent stimulus upon physicians. Many were highly guarded of their activities in order to maintain their public profession and social status and Browne was no exception. The arcana of the art were often passed on orally from one individual to another. The Abbe Trithemius for example initiated Paracelsus. As a young man Edward was a great traveller. Wherever he went he acted as the eyes and ears of his famous father. Clearly as late as the year when aged over sixty Sir Thomas still lent an eager ear to tales of transformation. Edward ever the obedient son duly tracked down Helvetius in order to question him about his witnessing projection. To one who would study the Occult and inside of his Gold, and upon looking to please not only himself Persian Gold I wish for you And the finest Alexandrian and Imperial Gold I wish you too But look beyond the image to the inside of the metal Nor let your treasure-chest be richer than your mind. Sir Thomas did not need to rely solely upon his son to keep him in contact with fellow Hermeticists for he engaged in correspondence with many leading figures of seventeenth century intellectual life including the Oxford antiquarian Elias Ashmole and the astrologer William Lilley. He also befriended Arthur Dee who upon his retirement, took up residence in Norwich. It may be worth remembering that Arthur Dee , the eldest son of the Elizabethan magus John Dee, had accompanied his father and Kelley in their peregrinations across Bohemia as a boy. Dee used for his recovery. In correspondence to Ashmole Browne offered the loan of many medieval alchemical texts. These and several other medieval alchemical texts were offered to Ashmole with the earnest entreaty that they be returned to him. When Arthur Dee died in a great surge of interest in alchemy in England was beginning. Many important alchemical texts such as the Rosicrucian Fama and Confessio, along with the works of Cornelius Agrippa and Paracelsus were made accessible to English readers in this decade. Though little acknowledged his Discourses of Urn-Burial and The Garden of Cyrus are constructed upon crucial concepts of alchemy. Throughout the history of alchemy there is a considerable knowledge of minerals, substances and drugs. Browne was of an empirical nature, as a physician he was licensed to obtain Opium which was the only available pain-killer and tranquillizer in medicine in his day. One line in particular in Urn-Burial suggests he was well aware of its effects. Given the fact that the Protectorate of Cromwell was a drab, cheerless era which induced considerable Endzeitpsychosis especially amongst Royalists such as Browne it must have been tempting for him to reach into the medicine-Cabinet. Splendid in ashes and pompous in the grave, solemnizing Nativities and Deaths with Equal lustre, nor omitting Ceremonies of bravery, in the infamy of his nature. Primarily because of a publishing trend which has persisted since the Victorian era, the stoical Christian morality of Urn-Burial remains the better-known half of the Rebus. It was the opinion of Plato, and is yet of the Hermeticall philosophers; if there be a common nature that unites and ties the scattered and divided individuals into one species, why may there not be one that untyes them all? The act of the Creation itself is likened to the alchemical opus - God is viewed as a cosmic alchemist. Browne was

a keen botanist and the central chapter of *The Garden of Cyrus* contains many of his acute botanical observations; in total over plants are mentioned. Page after page of detailed descriptions of plants, speculations upon germination and growth and considerations upon embryology, generation and heredity- the alchemy of nature and transformation are placed at the heart of the Discourse. It may also be noted that many flowers are indeed cinque-foiled, that is consisting of five petals. Having explored the worlds of Art and Nature for evidence of the Quincunx pattern Browne in chapters four and five delves into mystical contemplation of esoteric topics such as the healing properties of music, astrology and physiognomy, revealing himself to be particularly well-versed in the Cabbala. We are unwilling to spin out our awaking thoughts into the phantasms of sleep, which often continueth precogitations; making Cables of Cobwebs and Wildernesses of handsome Groves. Besides Hippocrates hath spoke so little and the Oneirocriticall Masters, have left such frigid Interpretations from plants that there is little encouragement to dream of Paradise it self. Nor will the sweetest delight of Gardens afford much comfort in sleep; wherein the dullness of that sense shakes hands with delectable odours; and though in the Bed of Cleopatra, can hardly with any delight raise up the Ghost of a Rose. Consciously evoking the basic mandala of alchemy , the tail-eating Uroboros, *The Garden of Cyrus* concludes in night, darkness and unknowingness thematically uniting it to Urn-Burial. The primary symbols of the Rebus, the Urn and Quincunx share an intimate relationship to each other. The Vessel was the scene from which the adept observed the stages of the alchemical opus. The Quincunx pattern can be discerned at the very heart of the Pythagorean tetkratys. The transcendent nature of the symbol was central to Pythagorean thought, in particular the tetkratys, a symbol of ten dots in the form of a Pyramid. It was the magic power inherent in a symbol, when compared to everyday language which made Pythagorean thought particularly attractive. The power of the Pythagorean mystery was based largely upon his understanding of the mathematical order of the universe, which could be summed up in visual representation of such numbers as tetrakty and Quincunx. Browne was not however the first hermetic philosopher to appreciate Pythagorean symbolism. In the twentieth century C. Quincunx does occur as a symbol of wholeness in China and occasionally in alchemy but relatively rarely. Likewise the religious speculations, doubts and stoicism of Urn-Burial are answered by the joyous, scientific certainties of *Cyrus*. Even stylistically the two Discourses are polarised. Is the polarity of Urn-Burial and *The Garden of Cyrus* merely a sophisticated artistic construction device utilized by Browne? There is strong evidence that this is not the case. Psychologically the self is a union of opposites.. The union of the opposites gives birth to the central symbol of alchemy, the psychopomp figure of Mercurius and it is not improbable that the spiritual alchemist Thomas Vaughan c. In this little-known work of English literature composed by a modest doctor who lived in seventeenth century Norwich, there is arguably, one of the most learned examples of the *complexio oppositorum* or complex of opposites and an ingenious literary endeavour to create a symbolic portrait of the *hieros gamos*, the goal of the alchemical opus. Together they represent a highly original literary experiment which touches upon deep spiritual and metaphysical realms to create a symbolic portrait of the grand *conjunctio* of alchemy. There is for scholars of alchemy real philosophical "gold" to be obtained from contemplation of their synergy. Firstly as a source of symbolism in which highly original proper-nouns are employed to evoke powerful archetypal symbols. Jung and Browne From their profession the alchemist-physicians gained a deep insight into human nature. Sickness, disease and suffering, often in the face of death, revealed to them the true, inner substance of the individual. It was not however until Carl Jung in the twentieth century turned his attention to alchemy that the psychological element of alchemy was fully consciously recognised. Jung provided the scholar with new tools to examine alchemical literature and his analysis of alchemy remains extremely rewarding. There are furthermore some curious connections between him and Sir Thomas Browne which have not been previously discerned. He looked at his own Soul with a Telescope. What seemed all irregular, he saw and shewed to be beautiful Constellations: Jung elaborated upon the discoveries of the alchemist-physicians in order to develop his psychology and a key concept of his psychology is that of the archetypes. But if we treat their symbols in the same way as we treat modern fantasies, they yield a meaning - even in the Middle Ages confessed alchemists interpreted their symbols in a moral and philosophical sense, their "philosophy" was, indeed, nothing but projected psychology. Sir Thomas was fascinated with dreams. In an age of grim realities

dreaming must have been a most welcome diversion. He was in fact one of those fortunate individuals able to manipulate the sequence of events of a dream at will. Browne described his ability to lucid dream in *Religio Medici* thus- Yet in one dream I can compose a whole comedy, behold the action, apprehend the jests and laugh myself awake at the conceits thereof. Were my memory as faithful as my reason is fruitful I would chose never to study but in my dreams. Although often defined as marginal to the study of alchemy his *Rebus Urn-Burial* and *The Garden of Cyrus* scintillates and sparkles with a comprehensive knowledge of the alchemical and hermetic tradition. Routledge and Kegan Paul, Jung, C. Hull London Jung C. *Memories, Dreams, Reflections* trans. The Archetypes and the Collective Unconscious C. *Collected Works* 4 Vols. Goethe Jahrbuch vol. *Approaches to Sir Thomas Browne*:

Chapter 4 : Tradition and Innovation: Speculative Music and the Hexadic System | Larkfall

It is easy to imagine what sort of momentous consequences the publication of such a work at this early stage would have had for the nascent 'Paracelsan Revival'. This would also apply to the Paracelsian Theologica, which were passed on from hand to hand and copied with a frequency which makes up for the loss of the Paracelsian autographs.

Even Paracelsus himself, who was anything but modest, had never gone that far. I am Theophrastus and more than those with whom you compare me. I am the same, and moreover I am the monarch of physicians! I will let Luther defend his cause and I will defend my cause, and I will defeat those of my colleagues who turn against me! I will give him and you some work to do! Generations of polemical theologians, Lutheran or other, first had to rack their brains over the writings of the famous Swiss physician, before they could even begin to attack some of the religious dissidents and radical church critics of the late sixteenth and the entire seventeenth century. That they call each other liars, now that is true; because they lie. That they call each other false Christians, now that is true; because on both sides they are false Christians. That they call each other false prophets, is all true: Those are their fruits, which they offer, by which we shall recognize them [!€] Against it all with the sword, with fire! This is what the Pope does, as is apparent, and Luther, too, as is apparent, that nobody is allowed to speak against them with impunity, but risks being hanged! Because there will be more sects, and each one wants to have the last word and be better and holier than the other with respect to its doctrine. He wrote the following about the ruling churches in a late introduction to his entire theological work: I have managed to survive in this way until now and have not bothered about them. But because of this withdrawal he surrendered at the same time the immediate effect he could have had on his contemporaries. His explosive theological and philosophical manuscripts, which had been deposited in a safe place,¹¹ proved to be dangerously charged sleepers, which in the generations to come threatened to blow up the religious monopoly of the confessional churches and the epistemic rules of conservative scientists. II After Paracelsus had died in Salzburg in , at first there was silence. Only very few people new about his vast written work. He initiated the first public attack on Paracelsus and his followers in a long preface to a work by Johannes Baptista Montanus, printed in Basel in . In he wrote in a letter often copied at the time: But it is common knowledge, that Paracelsus was a declared atheist. Either they left the theological accusations unanswered and confined the debate to the medical and nature philosophical field " a near-impossible task in an author like Paracelsus with his comprehensive cosmological ideas. Or else they had to decide, in order to elucidate matters, to publish the theological works of Paracelsus. Others, such as Quercetanus or Bovio, chose explicitly to distance themselves from the theological ideas of Paracelsus. The Frenchman Bernard Penot, for instance, in a public letter addressed to the rabid antiparacelsist Andreas Libavius, pointed out not only that the charges of atheism against Paracelsus lacked any ground, but in addition characterized the theological works of Paracelsus as directly inspired by God. This would also apply to the Paracelsian Theologica, which were passed on from hand to hand and copied with a frequency which makes up for the loss of the Paracelsian autographs. III As a result of this enforced clandestinity, theological Paracelsism of necessity established contacts with other marginal religious movements such as the Osiandrists, Schwenckfeldians, Castellionists and other adherents of Tauler or the Theologia Deutsch. That this confrontation was an enrichment for Paracelsism needs hardly be questioned. But it also caused a further radicalisation, as the common factors in these movements, the spiritual attitude regarding the established churches, the practice-oriented ethics and the prophetic-eschatological world view were now mutually reinforced. An example of this is the famous Cyclopaedia Paracelsica Christiana of , which as far as radical language is concerned outbids just about everything which Paracelsism had until then produced. Mention may here be made first of all of the fact that the manuscript of the Cyclopaedia came from the library of a Schwenckfeldian, Marquard von Hattstein, who incidentally as the Catholic Bishop of Speier was the formal representative of the Roman Catholic Church in his diocese. His circle included the earliest propagandists of the Rosicrucian Manifestos and the first publishers of the Paracelsian Theologica and the Weigelian and pseudo-Weigelian writings. Even if they did, they only continued an already existing tradition of both

impatient radicals and able propagandists, who used Paracelsus as a stepping stone to rid themselves once and for all of the double yoke of the Roman Antichrist and the apocalyptic beast this is how the old Paracelsist Johannes Montanus used to characterize the Augsburg confession. Around the year the corpus of medical and philosophical works of Paracelsus was already available in print. The collected edition by the Catholic Johannes Huser and his Protestant collaborator Paul Linck, authoritative to this day, appeared in Basel from with the financial support of the Archbishop of Cologne. As was to be expected, the theological works were ignored as subversive and unredeemable "to some extent even to this day. It is therefore no surprise to find that the majority of the works by Paracelsus which was published separately between and consist of prophecies. He became familiar with the term as a result of his acquaintance with Adam Haslmayr, a Tyrolean schoolmaster, musician and alchemist, who had studied the theological books of Paracelsus so intensively that he spoke only of the holy Theophrastia. Ad Famam Fraternitatis Einfeltigist geantwortet. In a letter of December Haslmayr also called upon his closest friends to respond to the Rosicrucians: Here are some of the titles: Von der Narren oder falschen kirchen zuer offentlichen Apologia wider die 99 gantz Nerrische Puncten D. In his catalogues, Widemann also mentioned the total number of manuscripts by Haslmayr deposited in his Augsburg home: See my Adam Haslmayr which discusses these manuscripts in greater detail. These are the Astronomia Olympi Novi or the Theologia Cabalistica von dem vollkommenen Menschen, which were included in the Paracelsian-Weigelian compilation Philosophia Mystica of All men may fully share in the grace of God and the school of the holy Apostle is as open as it was during Pentecost, only now it is lodged in the mind and in the truth, in asking, seeking and appealing, and not in the anointment of humans or the tonsure [â€] as Doctor Paracelsus Magnus explains, the mighty Cabalista. Not surprisingly, Haslmayr concludes his discourse with a plea for the Rosicrucians and with a passage from the Fama Fraternitatis: Now under the Reign of the Holy Spirit? We do not need them at all. Blessed the country, which has us only learn the 12 lights of God, because these teach us nothing else, but Jesus, who is above all wisdom, wherefore also we have from the Holy Spirit of the Ancients the wonderful adage: The three Kabbalistic principles were already described by Paracelsus, following Matthew 7: To love our enemies; II. To abandon selfhood; III. To patiently suffer slander inflicted on us; IV. The caution also extended to the theologians of the several churches, who, priding themselves on their dogmatic confessions, engaged in bitter mutual controversies, persecuted dissidents, always seeking the patronage of the powerful or placing themselves at the helm of power. The attitude of the adherents of Paracelsus regarding theory and practice was quite different: Both had aimed at one thing only, namely the divine word, which is hidden in all creatures and which forms the centre and life of all things. The adherents of the Pope will then have to confess: Widemann or August von Anhalt supplied the manuscripts for many of these editions, while Anhalt often also provided the funds. The great number of Weigelian and Paracelsian editions had soon provoked a true avalanche of works by the orthodox theologians from the Lutheran and Calvinist camps the Catholics did not get involved: The Wittenberg minister Nicolas Hunnius, for instance, responded at first in Latin in his Principia Theologiae Fanaticae, quae Paracelsus genuit atque Weigelius interpolavit , later in German in the Christlicher Betrachtung der neuen Paracelsischen und Weigelianischen Theologie There cannot have existed an initial sympathy, or even political complicity on the part of the Calvinists with the Rosicrucian and Weigelian movement which many Lutheran theologians were only too happy to believe at the time, a fact which some historians even today cite as evidence. Each, after his own strength, was concerned to reiterate and, where possible, to surpass in separate chapters the slanders and taunts against Paracelsus which had been collected since the days of Oporinus and Erastus. As scholars steeped in theology they were, however, wise enough not to get involved in the medical and nature philosophical arena, and so they fulminated in particular against their apostate colleague Weigel, whose theological terminology was probably more easily accessible to them. Abraham von Franckenberg hit the mark when in he gave his epochal work on the correspondences between the teachings of the ancient gnosis and the views of his co-religionists the significant title Theophrastia Valentiniana. Paracelsus, therefore, was very prescient, when he wrote a hundred years earlier in his book Paragranum: Sudhoff, VIII, , Theodor Zwinger, Theatrum humanae vitae, ed. Basel , ; ed. Natur und Offenbarung, Hannover-Kirchrode , ; K. Goldammer, Paracelsus in neuen Horizonten. Sudhoff, Paracelsus-Handschriften, see note 1 , For [â€] I

certainly believe, that through the appearance and the ravages of the Antichrist, the visible church of Christ with all its gifts and sacraments was assumed into heaven one hour after the time of the Apostles, and that she is hidden in the spirit and in truth; in short that these fourteen hundred years there has been no visible assembled church nor a single sacrament, of that I am quite sure]. Gilly, *Zwischen Erfahrung und Spekulation*, see note 5 , I, 98s, s. Johann Weyer, *De praestigiis daemonum*, ed. George Mora, Benjamin Kohl, tr. John Shea *Medieval and Renaissance Texts and Studies*, 75 , Binghamton, New York is only based on the text, without indicating the important changes and additions made to the text of the earlier editions. For the time it took to write the letter, cf. Critical edition of this letter Latin and German translation in W. Telle, Heidelberg , *Cui annexa est modesta quaedam admonitio ad Thomam Erastum*, Frankfurt , 11, 32f. *Gnosis, Hermetism and the Christian Tradition*, ed. Texts and Studies published by the Bibliotheca Philosophica Hermetica, 4 , Amsterdam , , quot. *Andream Libavium*, Frankfurt , ff. *Libavi non tu solus, sed tui similes quoque nobis Paracelsi impietatem, atheitatem nobis obiicitis, quod vel quilibet facile proferre et effutire, probare autem sufficienter minime poterit. Longe aliud enim scripta Paracelsi Theologica, praesertim libri ipsius de Philosophia aeterna conscripti tractant. Nam si vel primam huius Philosophiae partem [â€] legisses, non tantum omni ipsum impietatis suspicione liberares, sed et peculiari spiritus sancti illuminatione instructum ipsum haec scripsisse affirmares [â€] O ter quaterque beatum felix regnum, cuius Paracelsus Dux eius. Porro regnum aureum merito dici poterit. Ibi etenim cunctorum hominum malorum finis et terminus erit huius aetatis respectu Rabularum caudicorumve loquacitas, omnisque denique iniustitia cessabit. Theologastrorum, sectarum haereses quoque terminabuntur.* That Penot at a highly advanced age was to have distanced himself from his earlier enthusiasm for Paracelsus, as Libavius and others claimed repeatedly, is not correct. In the fourth edition of his *Tractatus varii, de vera preparatione, et usu medicamentorum chymicorum*, Basel , 7, the year-old Penot addressed the traditional Galenists: On the antiparacelsist attitude of the arch-conservative Libavius cf. For Moffet see Allen G. *Alexandrum et Bernhardum* [written around], in Alexander von Suchten, *Chymische Schrifften*, Frankfurt , , esp. Here the reformers were for instance reproached for having thrown out the child with the bathwater when abolishing the rituals of the old church: Gilly, *Zwischen Erfahrung und Spekulation*, see note 5 , Part 1, ; cf. On the basis of a few typographical characteristics I expressed the view in *Johannes Valentin Andreae Das ist, Welt Spiegell Erster theil. Darinnen vns zum rechten Verstand der Prophecey Danielis vnnd Offenbarung Johannis gute anleitung geben wird.*

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The Paracelsan Revival. Professor Lynn Thorndike. 30 Dec Paperback. US\$ Add to basket. 8% off. Natural Philosophy and Natural Magic. Professor Lynn Thorndike.

Biography of Gaspar Caldera de Heredia s. He was born in Seville in and died also in Seville, in date back to He received his first training in centres of the society of Jesus and then studied medicine at the University of Salamanca. He practised in Carmona and, from , in Seville. He was doctor of the count of Niebla and played some teaching in the University of Seville. Some of them seemed printed independently, although almost all were unpublished until, for the most part, were collected in two volumes of the Court Medicum, Magicum et Politicum and the Medici Illustrationes Tribunalis et Observationes Practicae Caldera was one of the towering figures of the galenism "moderate" in the Spain of the mid 17TH century. As well as Gaspar Bravo de Sobremonte , Pedro Miguel de Heredia and other authors of this mindset, accepted innovations from modern currents as partial rectifications, but without abandoning the traditional medical system. He admitted anatomical and physiological discoveries such as the lacteal vessels, but above all, he was influenced by the paracelsismo. Knew, not only the production of Paracelsus , but also the writings of those responsible for the "Paracelsan Revival", of the quemiatras of the first half of the 17TH century and eclectic as Daniel Sennert, to all of which cited again and again in his works. Like other moderate galenistas, it incorporated fully chemical medicines and even the interpretation of paracelsista of the action of some traditional remedies, such as opium. On the other hand, it refused to enter the quemiatria in the pathological knowledge, continued exposing and applying according to galenic schemes. Only in some particular condition, like a drop, it gave in in part to tartaric diseases paracelsista theory. The Court includes, under the title of Tractatus per-utilis et necessarius of plague, the Latin version of a study, which boiler had originally been drafted in Spanish, about the terrible epidemic that suffered from Seville in Describes the propagation of the same from the plague that affected Valencia in and Murcia in It interprets its causes from the traditional assumptions of "air corruption" and adverse astrological conjunctions. It also refers to the contagion, citing the theory of the "conservative" of Girolamo Fracastoro. The part of greater interest of the Treaty corresponds to the description of the appalling catastrophe which the epidemic meant for all social strata of the city of Seville. He says that fourteen physicians and more than one hundred surgeons and barbers, killed and estimated that in total there were about two hundred thousand deaths, encrypts exaggerated according to current investigations of historical epidemiology. It also deals with the clinical Phenomenology, contributing own cases that have made comment Riera that was an epidemic joint plague and typhus fever. The boiler works offer studies non-systematic of a large number of diseases. In general, they are based on clinical cases themselves or from the experience of medical friends. The story patografico of many of them is accompanied by Protocol of autopsy, Caldera practiced in usual manner. For example, exposing a case of bladder lithiasis autopsy, claims to have "extensive experience" by practising "many in this city of Seville Amphitheater". Other clinical subjects to which refers, include neuropsychiatric illnesses and the lung. Very wide is, for example, its exhibition on the pulmonary tuber, which faithfully follows the conception of Galeno. Caldera was able to take advantage of the position that retained Seville as a centre of trade and of navigation to the Indies to deal with new American products, which the great scholars of the Renaissance had not known. A study on the machine entitled De Pulvere is contained in his Illustrationes et Observationes Practicae febrifuge Occidentalis Indiae, who wrote in reply to a query by Girolamo Bardi, medical resident in Rome and a supporter of the iatrochemistry. It is a historical key source for the history of the therapeutic use of the machine, since it is based on news that the boiler had received directly from the Peru, facts happened in Seville which had been protagonist or witness, and his own clinical and therapeutic experience. Is it occupied after the therapeutic "qualities" powders of machine and its method of Administration for curing intermittent fevers. Concerns also carefully to chocolate, called "beautiful drink". It is reported that it spread in our peninsula the same dates that the machine, after having become common drink among Spanish nationals living in Mexico. Beverages are precisely the dietary chapter with more detail studied, offering wide news of all those that were consumed in the Spain of the time. The Court,

boiler Magicum, Heredia is the last important title of the broad range of Spanish magic treaties published during the sixteenth century and the first half of the 17TH century. His approach to the subject is still the traditional one, just insinuated the relationship with modern currents, characteristic of the scientific subculture out thereafter. The Seville doctor continues to use the canonical distinction between "natural magic", and "black" and "artificial", and is also, in this context, Alchemy and the "hidden properties" poisons. In terms of the Court Politicum, corresponds to the abundant literature arbitrary on the economic, social and political problems of the Spain of the time. Court Magicum, quo Omnia quae and Magiam spectant, accurate tractatur et explanatur. History bibliographical Medical Spanish, 7 vol. A History of Magic and Experimental Science, vol. Science and technology in the Spanish society of the 16th and 17TH, Barcelona. Gaspar boiler of Heredia. Spanish physician of the seventeenth century. History of the Spanish Medicine Institute, Valencia, Institute of documentary studies and historical science, [includes translation into Spanish of the text].

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Knew, not only the production of Paracelsus, but also the writings of those responsible for the "Paracelsan Revival", of the quemiattras of the first half of the 17TH century and eclectic as Daniel Sennert, to all of which cited again and again in his works.

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Chapter 9 : The Galileo Project

would be termed social and mental history, ranging from the "Paracelsan Revival," black and white magic, dueling, theater, to women, children, music, and drinking. In chapter 9 Welti turns to the visual arts, while the last chapter deals with soldier-.