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**Supporting the Development and Publishing of
Digital Scholarship Monographs**



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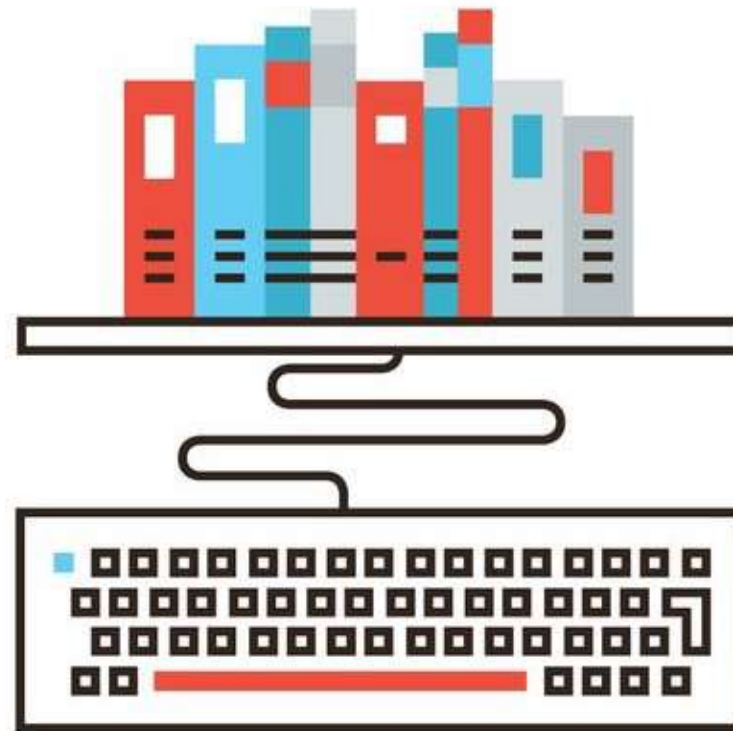
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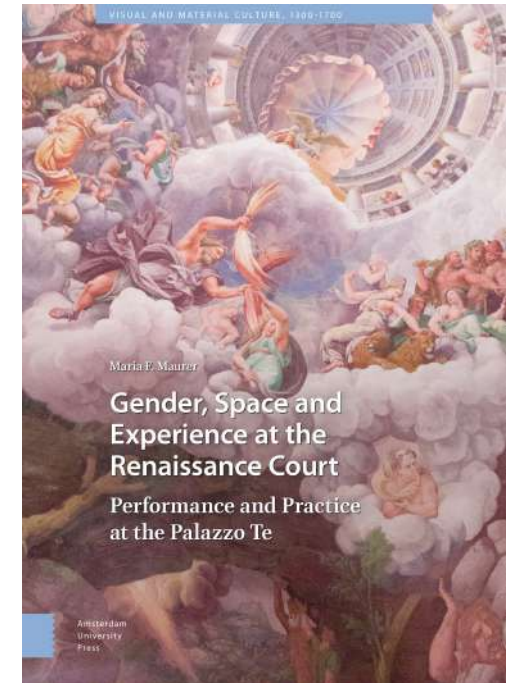
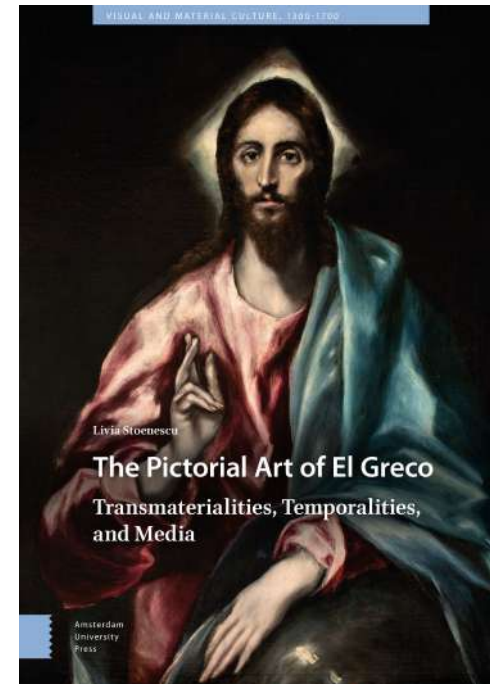
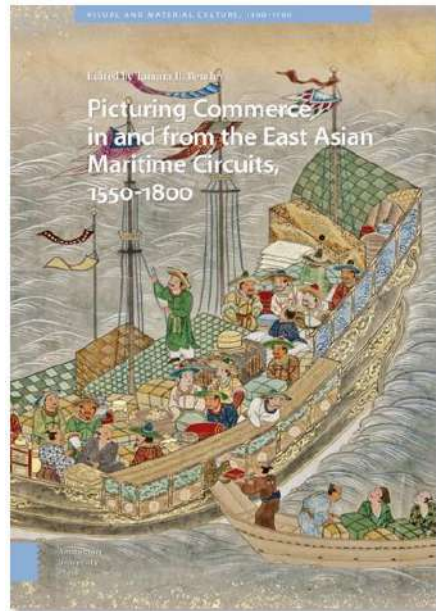
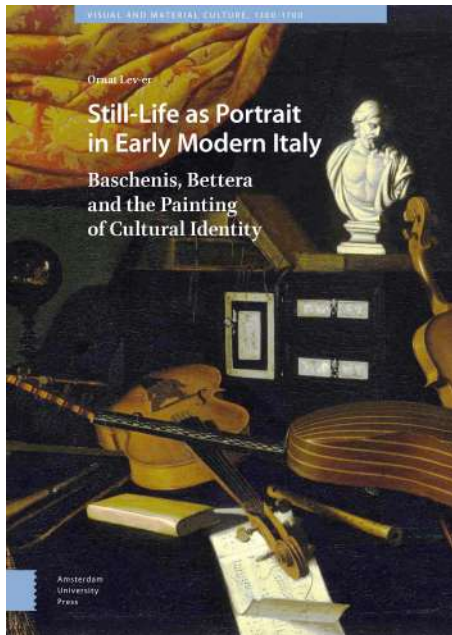
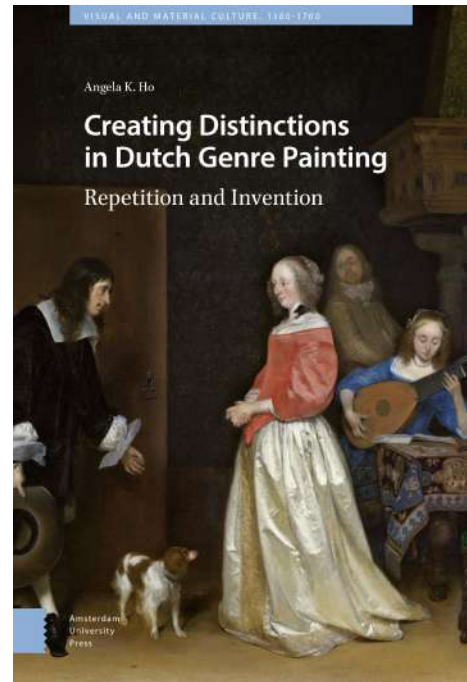
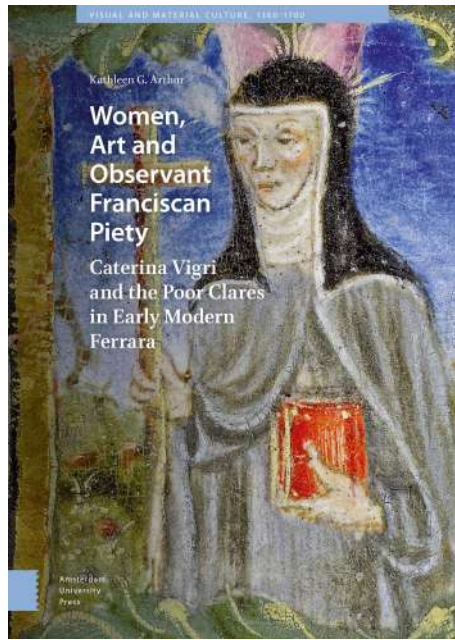


Brown University's Digital Publications Initiative: Advancing Excellence and Innovation









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Massimo Riva, Italian Studies

The Sensory Monastery: Saint-Jean-des-Vignes

Sheila Bonde and Clark Maines, History of Art

Islamic Pasts and Futures: Gazing at Horizons of Time

Shahzad Bashir, Middle East Studies

Nicholas Brown and the Roman Revolution, 1848-1849

David Kertzer, Italian Studies



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furnace and fugue

Lorem ipsum dolor sit amet, consectetur adipiscing Michael Maier's *Atalanta fugiens* (1618)

VIEW ATALANTA FUGIENS
in our digital archive

READ THE ESSAYS
to gain scholarly context

BROWSE
the table of contents



Collection Comparison

Add emblems to your collection to explore similarities and make connections.



Swimming, Dragons, and Mountain Collection

Add Emblems 31, 7, 25 and 50 to Collection



How to Read *Atalanta fugiens*

Maier was in fact quite explicit about how he thought aspiring chymists⁴ should read his book. His title page and author's epigram point towards the most straightforward horizontal way to approach the book, which is to follow the story of the race, the consummation of Atalanta and Hippomenes' love and, finally, their ultimate transformation into lions.⁵ The book itself sets out this theme in the images on the title page. We see the Garden of the Hesperides (guarded by a many-headed dragon, Ladon), Venus, Cybele's temple, Atalanta and Hippomenes (both during their race and after their transformation into lions), all of which outline the tale to follow.



Sound and Vision 1 2. How to Read *Atalanta fugiens* 3 4 5

Atalanta and Hippomenes disappeared after the opening pages, but perhaps the emblems told a tale of chymical processes instead, a step-by-step series of instructions for making the philosophers' stone.

Maier's readers, in short, may have approached *Atalanta fugiens* with different kinds of expertise and expectations, and this would have produced different kinds of readings and different kinds of lessons. If we envision that our reader has just finished reading and pondering Emblem 11, for example, where might he go from there? Perhaps he would simply flip the page to follow Atalanta and Hippomenes into Emblem 12, reading the emblems "in order." He also might have decided to obey Maier's exhortation to set aside confusing books entirely for the laboratory, putting down *Atalanta fugiens* and stoking a fire instead. On the other hand, this reader may well have chosen to remain within Atalanta

ESSAYS DIGITAL EDITION CONTENTS



Emblem Collections

Reptiles Collection

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Emblem 25
TAGS 2



Emblem 14
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Emblem 29
TAGS 1



Emblem 38
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Emblem 39
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ESSAYS DIGITAL EDITION CONTENTS

Chasing Atalanta

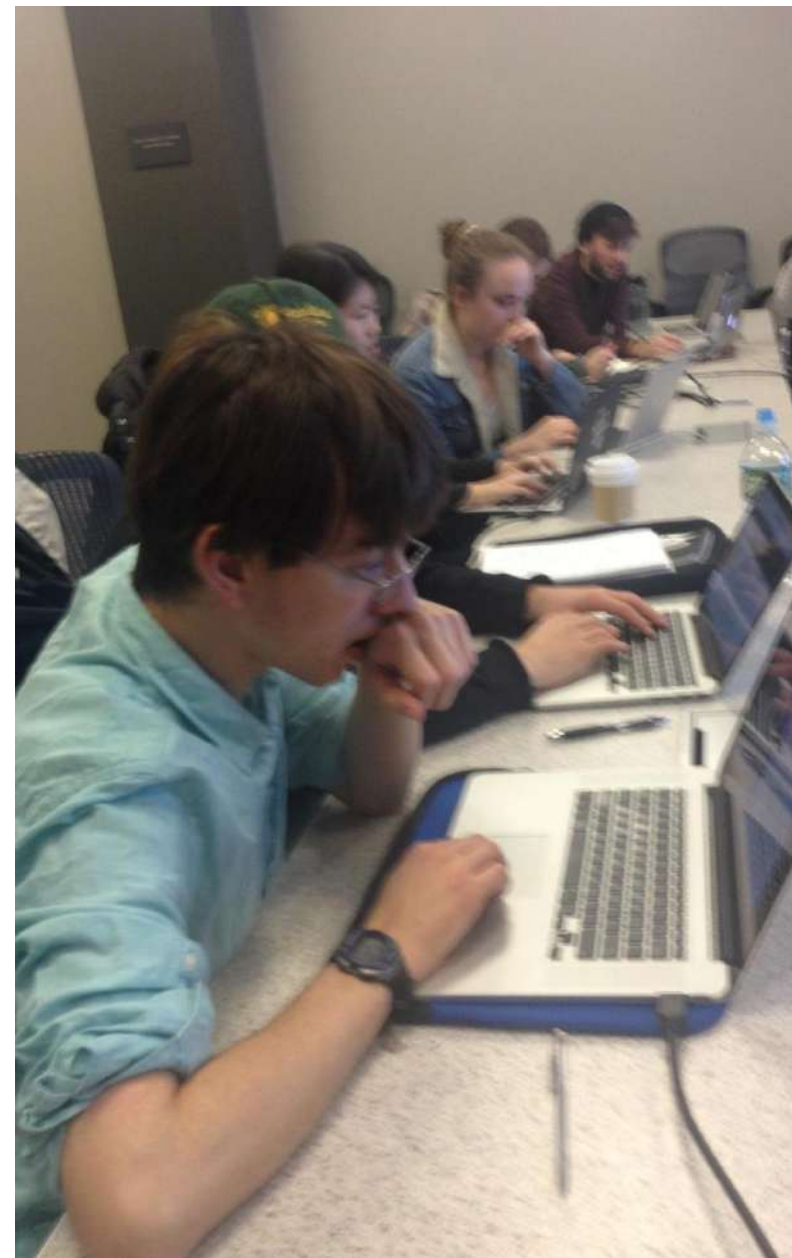
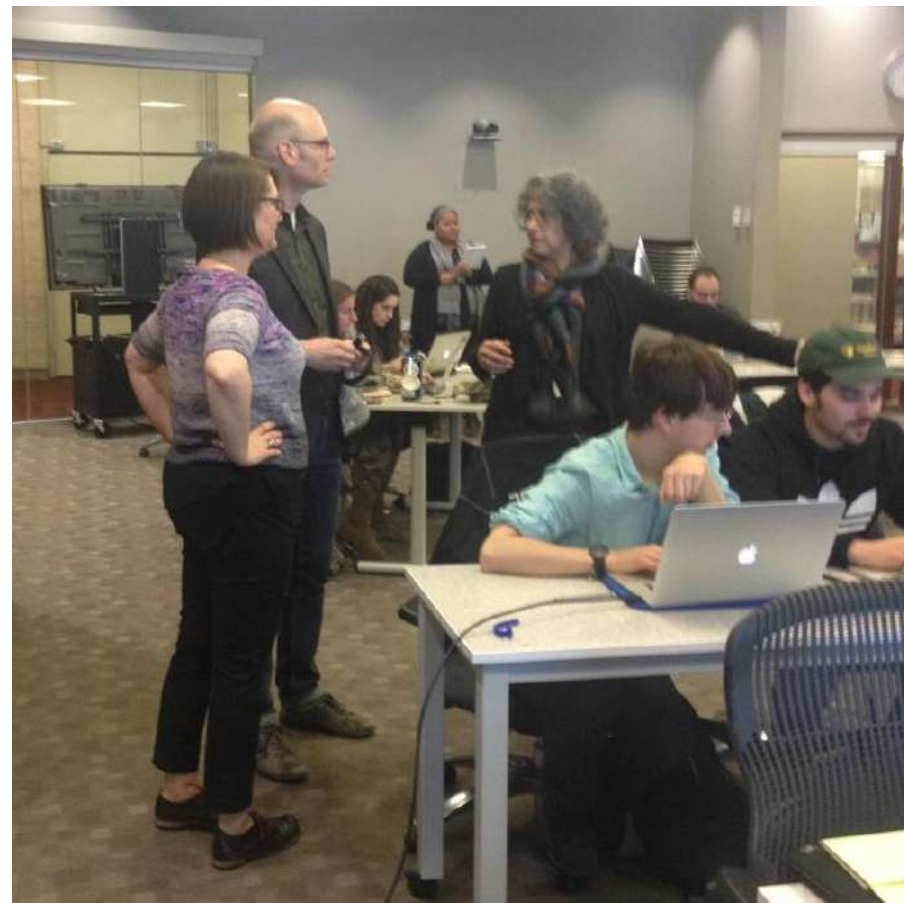
Maier, Steganography, and the Secrets of Nature

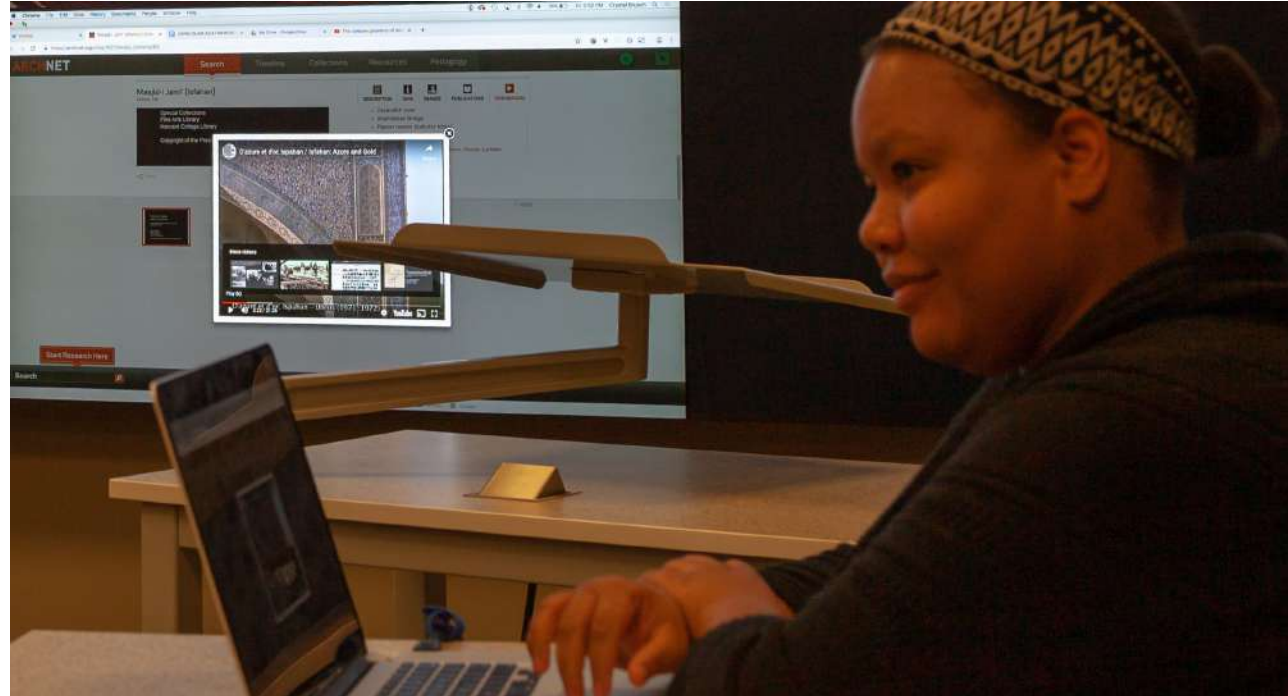
by Donna Bilak

1. Introduction 2. The Double Lion 3. Secret Signs 4. Cipher and Key 5. Pathways 6. Conclusion

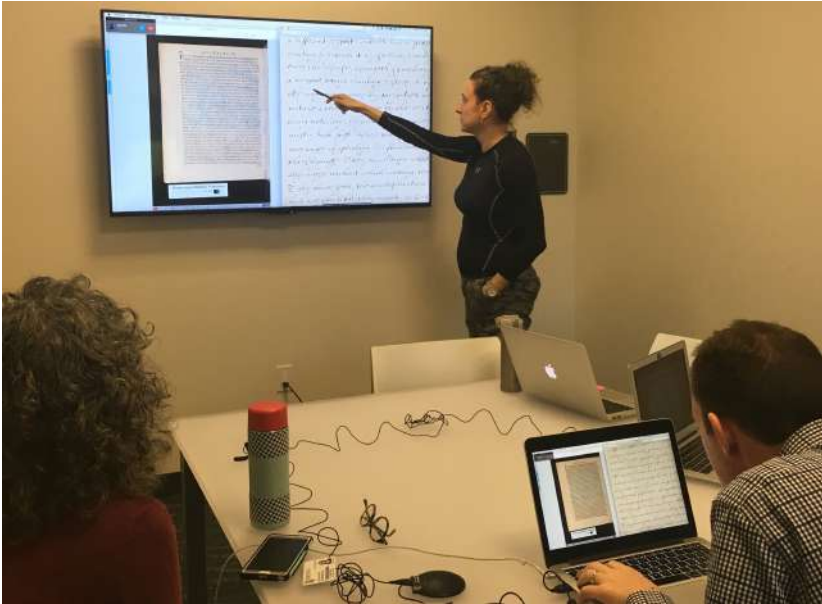
Atalanta fugiens is a curious work. On the surface, it is a retelling of the story from Ovid's *Metamorphoses* about a legendary race between a beautiful huntress named Atalanta and her suitor Hippomenes, who won their contest

WORKS CITED
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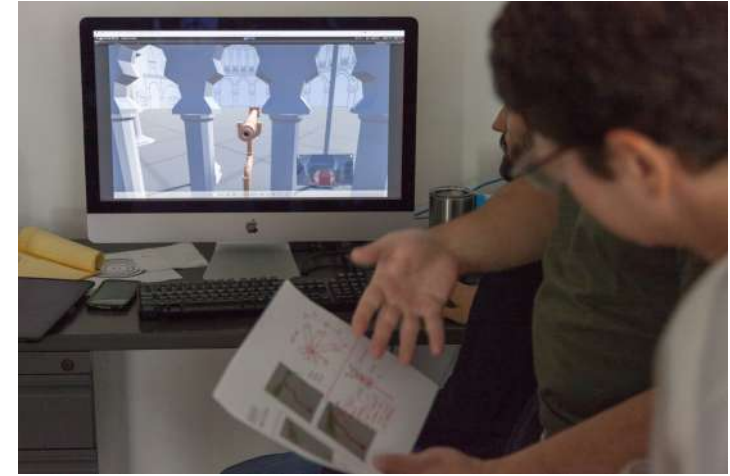














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