

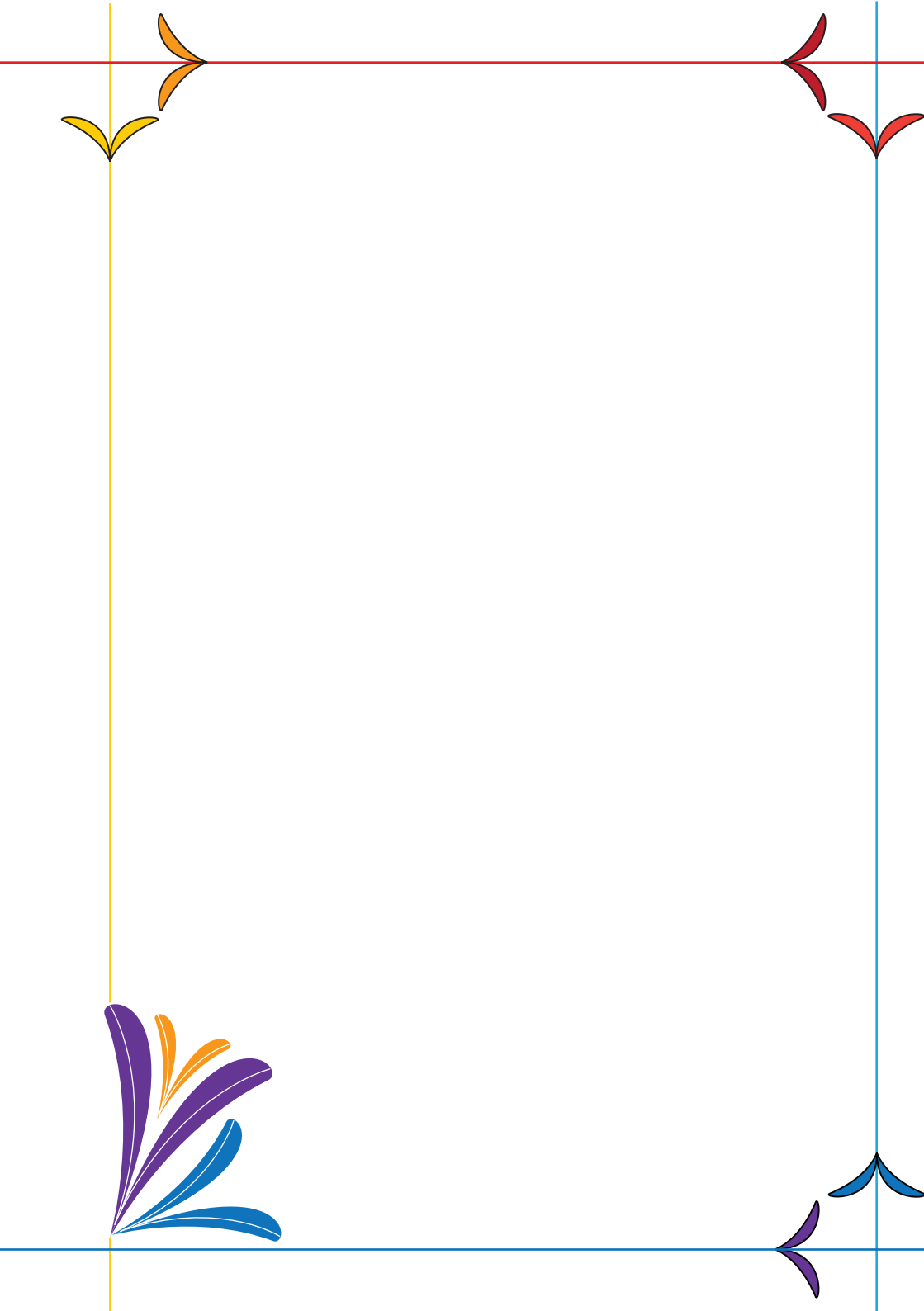


LILIA NYMPHA COLIT

VERSUS DE INSTANTISTEMPORIS FATO IMMINENTE

from the Manuscript of $\text{N}\alpha\text{M}\epsilon\text{T}\text{R}\text{I}\text{A}$ (1604)





NAOMETRIA

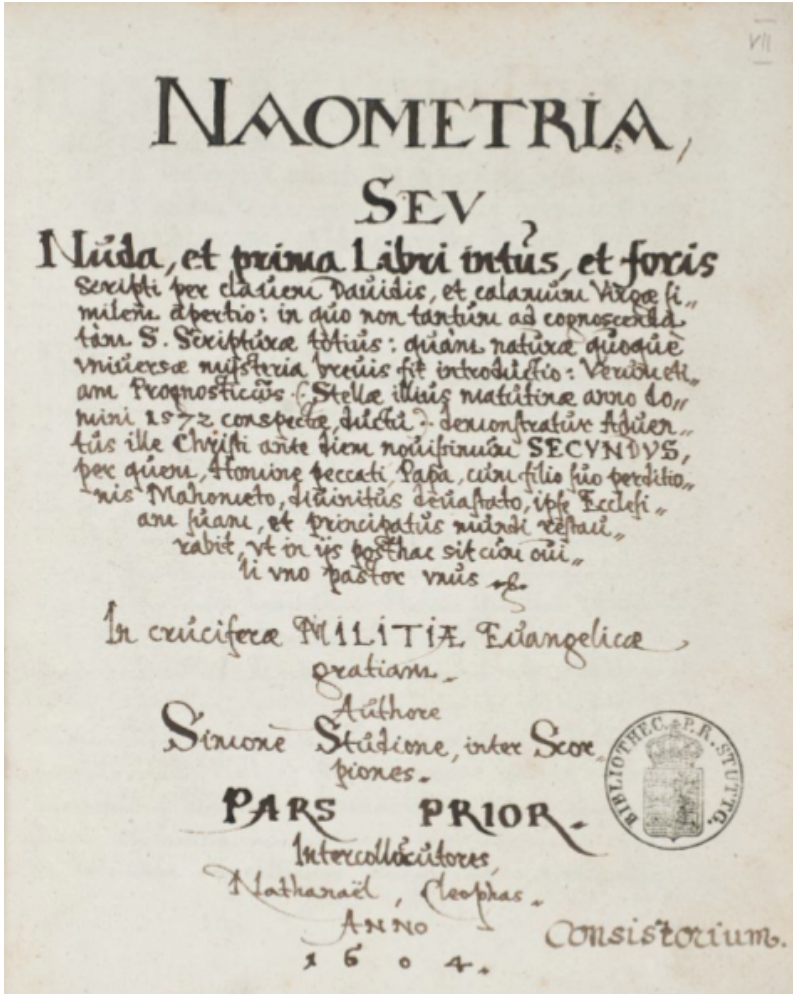
If or centuries, until recently, only a handful of privileged few had had the chance to see the *Naometria*, one of the most mysterious and unattainable books in Europe. The Württembergische Landesbibliothek Stuttgart, where this work is kept, had systematically denied permission to consult it or get a copy of it (I myself tried in vain, through the interlibrary loan service of the European University Institute; and among scholars rumour has it that even Umberto Eco's requests were met with a refusal), until in 2014 the digital copies of the two manuscript versions of the *Naometria*, both of which are unpublished, were made available, against all expectations, on the website of the State Library of Württemberg.

These two versions, dated 1596 and 1604 respectively, are essentially two distinct works, in that the new *Naometria* is a radical and substantially expanded reworking of the first version, compared to which it is twice as long, being divided into two volumes that amount to about 2,000 pages.

by DAVIDE ROMANO

Whereas every restriction on the consultation of the *Naometria* has been lifted, one can not say that its contents are within everybody's reach. In the subtitle of the first version, the work is presented as an "introduction to the cognition of sacred mysteries", while the objective becomes even more ambitious in the new *Naometria*, which is aimed at initiating readers into the knowledge of "all mysteries of nature" rather than merely those of the Holy Scriptures. Inspired by a passage from the Book of Revelation (XI, 1), the title *Naometria* (literally "measure of the temple") heralds a long series of speculations about the structure and dimensions of the temple described in the book of Ezekiel (40-43), a prefiguration of the restoration of the true Christian universal Church following the fall of the Antichrist, the second coming of Christ and the destruction both of the papal power and of the Islamic religion. Lengthy complicated calculations, based on significant dates in human history and on periodic cycles, identify the year 1620 as an eschatological turning point that would prelude to the beginning of a new era in 1623.

The defining characteristics of the upcoming era are similar to the features of the "age of the Spirit" that would represent, according to Joachim of Fiore, the crowning moment of sacred history after the age of the Father and that of the Son. The prophecies and doctrines of the Calabrian abbot are repeatedly mentioned in the *Naometria*, whose numerological speculations sometimes refer to the cypher 1260, previously identified by Joachim of Fiore as the starting year of the age of the Spirit.



SIMON STUDIO

The author of this voluminous work is Simon Studion, who was born in Urach (in Baden-Württemberg) on 6 March 1543. Shortly after his birth, his father Jakob started to work as a cook at the ducal court in Stuttgart, where the rest of the family joined him later on. Between 1561 and 1565 Simon studied Theology at Tübingen university. Here he had the opportunity to get acquainted with mystical mathematics under the influence of the renowned professor of Ethics (as well as astronomer and astrologer) Samuel Heiland. In Marbach (Friedrich Schiller's hometown) Studion taught at the Lateinschule from 1572 until 1605, shortly before his death. Besides composing Latin poems, among which the 1570 elegy for the Lutheran reformer Johannes Brenz (his only published work) and a very long ode in hexameters (1579) that celebrated the 1575 wedding of count Ludwig of Württemberg and traced his genealogy, during these years Simon Studion wrote a history of Württemberg and a treatise on Roman archaeology. He can be rightly considered, indeed, a pioneer of archaeological research since it was in the wake of his discoveries that count Friedrich I of Württemberg, the successor of Ludwig, promoted some excavation campaigns in the region.

An alchemy and occult enthusiast, count Friedrich himself is the dedicatee of the *Naometria*, on which Simon Studion started to work in 1592. The book also aroused the interest of Philipp Ludwig, count of Palatinate-Neuburg, whose proposal to publish it led to the revision that culminated in the second version. The new *Naometria* ends with the six-voice musical composition *Versus de instantis temporis fato imminente* [Song of the Fate Looming on the Present Age] which as far as one currently knows was first performed in public by the EUI choir at Villa Salviati (Florence) on 6 May 2017. A piece with this title figures, though, in a CD produced by the Université Rose-Croix Internationale (URCI), which has included it in the fourth book of the *Antiphonarius Rosae+Crucis*, a collection of music for the special rituals of AMORC (Ancient and Mystical Order Rosae Crucis). The few lines preceding the choral piece at the end of the *Naometria* state that the music was composed by Johannes Brauhart, a mysterious figure of whom virtually nothing is known but that he was a colleague of Simon Studion's (probably as Kantor) at Marbach Lateinschule, which still exists as Friedrich-Schiller-Gymnasium.

...rightly considered

a PIONEER of Archaeological Research ...



The Evangelica



HENRY IV



FRIEDRICH I

the lilies

The verses of the choral composition celebrate the alleged secret Evangelical League between Henry IV of France (the lilies), James I of England (the lion) and duke Friedrich I of Württemberg (the nymph). According to Simon Studion, this “confoederatio militiae evangelicae”, whose members are referred to as cruceignati (hence the song’s reference to the “imago crucis” [image of the Cross]), dates back to 17 July 1586; on this day a summit meeting took place in Lüneburg between some Evangelical princes and electors and representatives of Henry of Navarre,

the nymph

the Danish king and queen Elizabeth (see *Naometria* [1604], I, ff. 35, 122), for the purpose of thwarting the manoeuvres of the Catholic League, which at the time was opposing Henry of Navarre’s ascension to the French throne. It is in this anti-Catholic perspective that one has to read the reference to the “volucer Quirini” [the winged of Quirinus] (Quirinus became Romulus’s epithet after his deification), which stands, in this context, for the Holy Roman emperor.



1 League



the lion

There is no evidence for the existence of the alleged secret alliance between Henry IV, James I and Friedrich I, which appears rather as wishful thinking on the part of the German Protestant groups that in the previous decades had cultivated close relationships with Elizabethan England. These groups cherished the hope that the pre-existing political alliances would be maintained after James I's ascension to the throne in 1603. Similar observations can be made about the meeting that had reportedly taken place in Lüneburg on 17 July 1586.

This event, for which there exists no evidence as of yet, reflects the foreign policy initiatives on the part of some advisers of Elizabeth I's in favour of the Protestants in Germany, France and the Low Countries, where the Queen was seen as a bulwark against the forces of Catholic and Habsburg reaction. One of the staunchest advocates of a Protestant League was sir Philip Sidney, who in 1577, on the occasion of a diplomatic mission to the imperial court of Rudolf II (to whom he was to offer condolences on the death of his father, Maximilian II), had tested the waters about a confederation of the Protestant princes.

The most enthusiastic among them had been John Casimir, count of Palatinate, a region that would maintain for a long time its leading role in the project for a coalition between the German Protestant states. This aim was eventually realised in 1608 under the direction of Friedrich IV (John Casimir's nephew), who was on good terms especially with the rulers of the neighbouring regions: Moritz, landgrave of Hesse (the first one who noted Heinrich Schütz's musical talent and took him under his patronage) and Friedrich, duke of Württemberg.



For his part, duke Friedrich was an Anglophile that during Elizabeth's reign had repeatedly visited England. By virtue of the prestige he enjoyed in that country, in 1597 he was admitted to the Order of the Garter. His investiture, in fact, took place as late as 1603 in Stuttgart, where the new English king sent a delegation. In all likelihood it was this ceremony – which seemed to presage James I's intention to renew the former alliances with the German Protestant princes – that inspired the idea of the Evangelical confederacy as expressed in the final choral piece of the *Naometria* (it is no wonder that the work was completed in the year after Friedrich's investiture).

The very same ceremony of investiture left a powerful impression on a young student at Tübingen university: Johann Valentin Andreae. To him is attributed the third manifesto of the legendary brotherhood of the Rose Cross, *The Chymical Wedding of Christian Rosenkreutz* [*Chymische Hochzeit Christiani Rosenkreutz*], an allegorical novel that was published in Strasbourg in 1616, shortly after the other two manifestos: the *Fama fraternitatis* [*Fame of the Fraternity*] (Kassel, 1614) and the *Confessio fraternitatis* [*Confession of the Fraternity*] (Kassel, 1615). Curiously enough, the completion of the *Naometria* (1604) coincides with the year in which, according to the authors of the first Rosicrucian manifesto, the sepulchre of Christian Rosenkreutz, the mythical founder of the fraternity, was discovered. This event, which carries markedly symbolic connotations, represented the beginning of a “universal and general reformation of the whole wide world”, a reform that was grounded on a new philosophy, or rather on the rediscovery of an ancient secret wisdom, capable of bringing forth widespread spiritual enlightenment. There is documentary evidence that Johann Valentin Andreae had the opportunity to read the *Naometria*, whose eschatological predictions were of particular interest to him, given that in his work *Turris Babel* [*The Tower of Babel*] (Strasbourg, 1619) he refers to them as having a place in the prophetic tradition that originated with Joachim of Fiore and continued through many other vaticinations (especially popular in the XVI century) such as those of saint Bridget, the astrologer Johannes Lichtenberg, Paracelsus, Guillaume Postel “and other enlightened” (*Turris Babel*, p. 15).

Several scholars have shed light on the contacts between the first Rosicrucian groups and Giordano Bruno, particularly through the Swiss theologian and alchemist Raphael Eglin, whom Bruno met in 1591, when he spent some months in Elgg, near Zurich, at the residence of the Augsburg patrician, as well as alchemy enthusiast, Johann Heinrich Hainzel. The transcript of the lectures Bruno delivered there was published in 1595 (and reprinted with additions in 1609) by Raphael Eglin himself, who a few years later had to face financial ruin as a result of his own alchemical experiments. He was thus forced to flee to Kassel, where he was offered protection by landgrave Moritz, until in 1606 he was appointed to the chair of Theology in Marburg. Eglin became subsequently involved not only in the diffusion, but even in the creation of some Rosicrucian manifestos since he can likely be identified as the author, under the pseudonym of Philip of Gabella, of the *Secretioris philosophiae consideratio brevis* [*A Brief Consideration of the More Secret Philosophy*], the text that preceded the *Confessio fraternitatis* in the 1615 edition. In the light of these remarks, as well as of the fact that both in 1590 and in 1591 (before and after his sojourn in Switzerland) Giordano Bruno dwelt in Frankfurt, whence he then headed south towards Venice, one can hypothesise, not without some good reasons, that in this period Simon Studion had the chance to meet the Italian philosopher, whose ideas could constitute one of the possible sources of inspiration for the *Naometria*, which was begun soon after, in 1592.

In the perspective of the epoch-making change foreseen by Studion, who expected a political and religious reunification of mankind within a reformed imperialism, one of the most famous works of Giordano Bruno's, the *Spaccio della bestia trionfante* [*The Expulsion of the Triumphant Beast*] (published in Paris in 1584 and dedicated to Philip Sidney), may suggest a fascinating reading of the reference to the constellation of Arctophylax (Boötes) in the musical composition of the *Naometria*. *The Expulsion of the Triumphant Beast* describes a moral and religious reform that is undertaken in heaven.

Here Jupiters gathers the Olympian gods to rearrange the constellations, from which he resolves to drive the related vices and restore their respective virtues (an analogous process will occur in the lower world as a consequence of heavenly influences). In the purified Arctophylax the law, "daughter of the divine and celestial Sophia" and of the "rational Intellect", will replace Crime and Inconstancy, thus fostering peaceful "human conversation" by virtue of which the rich and powerful will not oppress the weak and poor, while arts and sciences will prosper to the advantage of the community.

Also known as “the kite” on account of its shape, the constellation of Arctophylax (the Bear watcher) can also be seen, in the context of the *Naometria*, as a reference to the north (or the north wind: Aquilo for the Romans and Boreas for the Greeks) from which, according to Jeremiah (1, 14), “disaster will be poured out on all who live in the land” (“ab aquilone pandetur malum super omnes habitatores terrae”). During the course of the XVI century, this biblical prediction was often applied to the upheaval caused by the Protestant Reformation, which equated, from the Catholic perspective, with the barbarian invasions. In this sense, Jeremiah’s prophecy was quoted not only in the famous *Vaticinia de summis pontificibus* [*Prophecies of the Popes*], erroneously ascribed to Joachim of Fiore (prophecy XIV: “Flores rubei aquam odoriferam distillabunt” [“Red flowers shall ooze odoriferous water”]), but also in some coeval works of anti-Catholic propaganda, for the polemical purpose of evoking the imminent destruction both of the papacy and of the cult based on this corrupt institution.

A similar allusion is presumably implicit in the final section of the *Versus de instantis temporis fato imminente*, which presents the nymph (Friedrich I of Württemberg) and his allies (the German Protestant princes) as proceeding from the constellation of Arctophylax. Following this line of reasoning, the devastation of the sun and moon stands for the destruction of the pope and Muhammad, which is also mentioned in the very subtitle of the *Naometria*. Another possible and less political interpretation is that the correlation between Arctophylax and the German princes hints at their symbolic role as true custodians of the North Pole (in the same way that Arctophylax is the Bear watcher in the sky), with all the implications this concept carried within the esoteric tradition as a reference to the spiritual centre of the world and the eternal wisdom.

VERSUS DE INSTANTIS TEMPORIS

Hieroglyphicus Simonis Studionis
versus de christiana et fatali, sub
equestris ordinis titulo, duorum
serenissimorum heroum, primum
Henrici quarti Navarrae et Fran-
ciae, deinde Iacobi, Angliae et Sco-
tiae regum, cum illustrissimo
principe D. D. Friderico, duce Wit-
tembergico, inita confoederatione,
a Ioanne Brauhart, Scholae Marpa-
chiane collega, sex vocum cantus
gratulationis loco concinnatus.

FATO

IMMINENTE

LILIA NYMPHA COLIT; NYMPHAM LEO; CASTRA LEONEM
CAETERA: QUOS OMNES SIGNAT IMAGO CRUCIS.
VASTABUNT SOLEM, LUNAM VOLUCREMQUE QUIRINI,
AUXILIANTE DEO, LILIA, NYMPHA, LEO.
LILIA TERRA ROTAE MITTET; MARIS UNDA LEONEM;
NYMPHAM CUM SOCIIS PROFERET ARCTOPHYLAX.



Song of the Fate Looming on the

Symbolic composition by Simon Studion on the Christian alliance that was written in the stars and formed, under the aegis of the Equestrian Order, by the two Serene Heroes – Henry IV of France and Navarre and James I, king of England and Scotland – with the Most Illustrious prince and lord Friedrich, duke of Württemberg. Set to music, as a celebratory six-voice chant, by Johannes Brauhart, colleague at Marbach school.

Present

Age

THE NYMPH HONOURS THE LILIES;
THE LION HONOURS THE NYMPH;
THE OTHER GARRISONS HONOUR THE LION;
AND ALL OF THEM ARE MARKED
BY THE IMAGE OF THE CROSS.

THE SUN, THE MOON
AND THE WINGED OF QUIRINUS
SHALL BE RAVAGED, GOD WILLING,
BY THE LILIES, THE NYMPH AND THE LION.

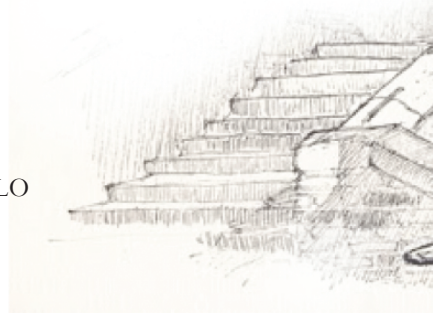
THE CYCLE OF THE EARTH
SHALL BRING FORTH THE LILIES;
HE BILLOW OF THE SEA
SHALL RAISE UP THE LION;
THE NYMPH WITH HER ALLIES
SHALL ISSUE FROM ARCTOPHYLAX.

We have no information on the author of the musical piece *Lilia nympha colit* (*Versus de instantis temporis fato imminente*) apart from his name, Johannes Brauhart, and his teaching post at Marbach school, where Simon Studion taught too. To date nothing is known about Brauhart's musical activity, the only surviving product of which is *Lilia nympha colit*.

The style of the piece, however, allows to formulate hypotheses about Brauhart's musical points of reference. We can presume that in his library he had Monteverdi's *Second Book of Madrigals* (*Il secondo libro de madrigali a cinque voci*, Venice, 1590); almost certainly Andrea and Giovanni Gabrieli's *Concerti* (*Concerti di Andrea et di Giovanni Gabrieli*, Venice, 1587) and perhaps also a copy of the anthology *Sacrae Symphoniae* edited by Caspar Hassler (Nuremberg, 1598), a collection of about 70 pieces of the most up-to-date composers that moved within the orbit of Venice. This book was so successful that it was reprinted in 1601.

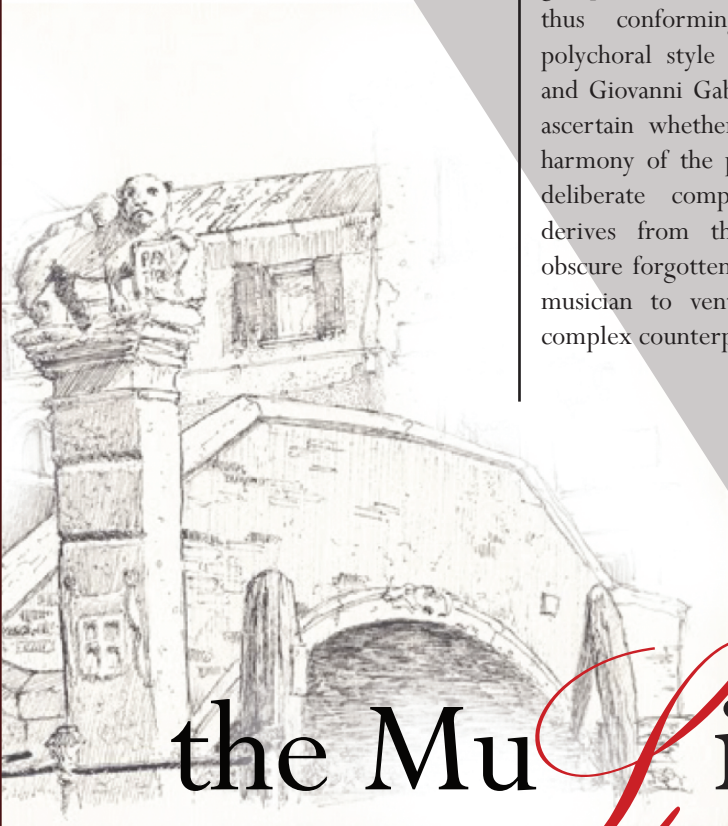
Brauhart appears to be well-informed about the musical composition techniques that were in vogue in Venice towards the end of the XVI century. During these decades there was a coexistence of different styles, which were rooted, on the one hand, in the glorious period of the Franco-Flemish polyphony (even though this tradition had had its day by then) and, on the other hand, in the nascent baroque fashion. The circulation of composers and their printed works in Europe created an inextricable fecund network of relationships and mutual influences. There were particularly close connections between the Venetian and the Austro-German areas; young musicians crossed the Alps (in both directions) in search of renowned teachers or in the suite of princes. In 1562, for example, the Venetian Andrea Gabrieli, following the death of his Netherlandish master Adrian Willaert, visited Frankfurt and Munich, where he met his peer Orlande de Lassus; Giovanni Gabrieli too (Andrea's nephew) sojourned in Munich

by VALERIO DEL PICCOLO



between 1577 and 1579 to study with Orlande de Lassus at the court of Albrecht V, duke of Bavaria; in 1595 the young violist Claudio Monteverdi moved frequently between Vienna and Prague as he joined Vincenzo Gonzaga's military expedition against the Turks.

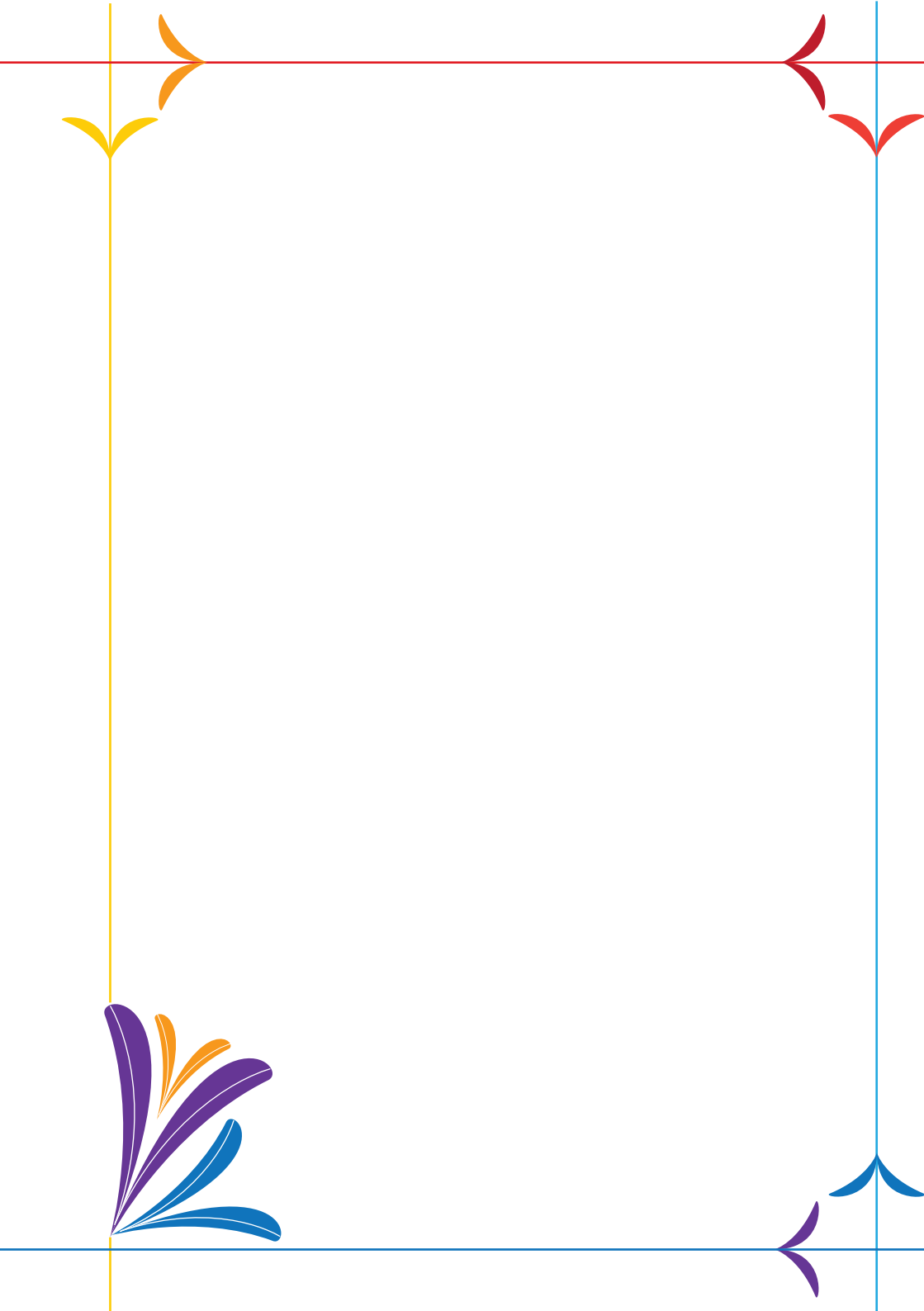
Lilia nympha colit is written by someone who definitely knew how to compose; characterised by a festive joyful mood, the music flows smoothly from the beginning to the end, sometimes in imitative counterpoint but more often with the six voices divided into different groups that counterpoise each other, thus conforming to the Venetian polychoral style developed by Andrea and Giovanni Gabrieli. It is difficult to ascertain whether the relatively static harmony of the piece as a whole is a deliberate compositional choice or derives from the reluctance of an obscure forgotten teacher and amateur musician to venture into excessively complex counterpoint.



the Musical Style

WHY should
the DEVIL
HAVE THE
ALL Good
MUSIC

On the whole it is a lovely piece. The author's decision to set to music a markedly anti-Catholic and proto-Rosicrucian text by availing himself of Counter-Reformation music at its best might seem contradictory. Nonetheless, the Venetian flamboyant style was undoubtedly more suited to the magnificence of the sovereigns mentioned in the text, rather than an enchanting but austere Lutheran choral. As a matter of fact, prominent Protestant composers studied in Venice (in 1584, for example, Hans Leo Hassler established friendship with Giovanni Gabrieli, who in turn would later teach Heinrich Schütz, while studying with his uncle Andrea). In so doing, they actually conformed to the witticism traditionally ascribed to Luther: "Why should the devil have all the good music?"





Lilia Nympha Colit - performed by the EUI Choir

https://www.youtube.com/watch?v=_0fdS6mMgpE



