



MARSILIO FICINO
[Marsilio]

Three Books on Life

A Critical Edition and Translation
with Introduction and Notes

by

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medieval & renaissance texts & studies

In conjunction with

The Renaissance Society of America
Binghamton, New York

1989

First page of *De vita* 3 from MS Plut. 73, Cod. 39, fol. 77 (80)^r [our MS L]. In the initial P of the text, Ficino is represented. Reproduced with permission from Pl. XVII, p. 125 of C. Csapodi, et al., *Bibliotheca Corviniana*.

adminiculi causa est, atque vicissim amor et fides hinc aliquando forsan profiscitur, quod ad hoc ipsum iam nobis faveat clementia coeli.

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*De virtute verborum atque cantus ad beneficium coeleste captandum,
ac de septem gradibus perducentibus ad coelestia.*

Cap. XXI.

Verba praeterea quaedam acriore quodam affectu pronuntiata vim circa imagines magnam habere censent ad effectum earum illuc proprie dirigendum, quorsum affectus intenduntur et verba. Itaque ad duos ardentissimo quodam amore conciliandos imaginem sub Luna coeunte cum Venere in Piscibus vel Tauro fabricabant, multis interim circa stellas verbaque curiosius observatis, quae referre non est consilium; non enim philtra docemus sed medicinas. Probabilius autem est effectus eiusmodi vel per Venereos daemones confici his operibus verbisque gaudentes, vel per daemones simpliciter seductores. Nam et Apollonium Theaneum saepe lamias deprehendisse et prodidisse ferunt, daemones scilicet quosdam salaces Venereosque, qui formosas puellas simulent pelliciantque formosos quos, ut serpens elephantem ore, sic illi illos ore vulva pariter exsugant ac prorsus exhauriant. Sed haec Apollonius ipse viderit.

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In verbis autem certis vim esse certam atque magnam Origenes asserit *Contra Celsum*, et Synesius atque Alchindus de magia disputantes; item Zoroaster vetans barbara verba mutari; Iamblichus quoque similiter. Item Pythagorici verbis et cantibus atque sonis mirabilia quaedam Phoebi et Orphei more facere consueti. Quod Hebraeorum antiqui doctores prae ceteris observarunt; omnesque poetae miranda canunt carminibus effici. Et gravissimus ille Cato in *Re rustica* in curandis bestiarum morbis aliquando barbaris cantionibus utitur. Sed praestat dimittere cantiones. Concentum vero illum quo adolescens David Saulem ab insania redimebat, nisi mysterium iusserit ad divinitatem referri, referet forte aliquis ad naturam.

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Cum vero pro septem planetarum numero septem quoque sint gradus, per quos a superioribus ad inferiora fit attractus, voces medium gradum obtinent et Apollini dedicantur. Infimum quidem tenent gradum materiae du-

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3 suos P 4 imagine *Lw*^{ac} 6 observaris P 7 vel *om.* z 16 mutare z

aid; and love and faith in their turn perhaps sometimes get their start from this fact—that the kindness of the heavens is already befriending us for this very gift.

*On the Power of Words and Song for Capturing Celestial Benefits
and on the Seven Steps That Lead to Celestial Things.*

Chap. XXI

In addition, they hold that certain words pronounced with a quite strong emotion have great force to aim the effect of images precisely where the emotions and words are directed. And so, in order to bring two people together in passionate love, they used to fashion an image when the Moon was above the horizon and was coming together with Venus in Pisces or Taurus, and they followed many precise directions involving stars and words which I will not tell you, for we are not teaching philtra but medicine.¹ It is however more likely that an effect of this sort is achieved either by Venereal daemons who rejoice in such deeds and words or by daemons who are simply deceivers. For they say Apollonius of Tyana often caught and unmasked Lamiae, that is, lascivious and Venereal daemons who take the shape of beautiful girls and entice handsome men; as the serpent with its mouth sucks the elephant, so they likewise suck those men, using the genital opening as a mouth, and drain them dry. But I leave this to Apollonius.²

That a specific and great power exists in specific words, is the claim of Origen in *Contra Celsum*, of Synesius and Al-Kindi where they argue about magic, and likewise of Zoroaster where he forbids the alteration of barbarian words, and also of Iamblichus in the course of the same argument.³ The Pythagoreans also make this claim, who used to perform wonders by words, songs, and sounds in the Phoebian and Orphic manner.⁴ The Hebrew doctors of old practiced this more than anyone else; and all poets sing of the wondrous things that are brought about by songs.⁵ And even the famous and venerable Cato in his *De re rustica* sometimes uses barbarous incantations to cure the diseases of his farm animals.⁶ But it is better to skip incantations. Nevertheless, that singing through which the young David used to relieve Saul's insanity—unless the sacred text demands that it be attributed to divine agency—one might attribute to nature.⁷

Now since the planets are seven in number, there are also seven steps through which something from on high can be attracted to the lower things. Sounds occupy the middle position and are dedicated to Apollo. Harder materials,

riores, lapides atque metalla, ac Lunam referre videntur. Secundum in ascensu locum habent, quae ex herbis, arborum fructibus, gummis, membris animalium componuntur; respondentque Mercurio, si ordinem in coelo sequimur Chaldaeorum. Tertium pulveres subtilissimi eorumque vapores ex praedictis electi odoresque simpliciter herbarum et florum et unguentorum ad Venerem pertinentes. Quartum verba, cantus, soni, quae omnia rite dedicantur Apollini, musicae prae ceteris auctori. Quintum vehementes imaginationis conceptus, formae, motus, affectus vim Martiam referentes. Sextum rationis humanae discursiones deliberationesque consulte pertinentes ad Iovem. Septimum secretiores simplicioresque intelligentiae quasi iam a motu seiunctae, coniunctae divinis, destinatae Saturno, quem merito Sabath Hebraei nomine quietis appellant.

Quorsum haec? Ut intelligas quemadmodum ex certa herbarum vaporumque compositione confecta per artem tum medicam, tum astronomicam resultat communis quaedam forma, velut harmonia quaedam siderum dotata muneribus; sic ex tonis primo quidem ad stellarum normam electis, deinde ad earundem congruitatem inter se compositis, communem quasi formam fieri, atque in ea coelestem aliquam suboriri virtutem. Difficillimum quidem est iudicatu, quales potissimum toni qualibus convenient stellis, quales item tonorum compositiones qualibus praecipue sideribus aspectibusque consentiant. Sed partim diligentia nostra, partim divina quadam sorte non aliter id assequi possumus, quam Andromachus in theriaca componenda diutissime fatigatus, ac tandem post diligentiam divina sorte consecutus theriacae virtutem. Quod quidem contigisse divinitus Galienus et Avicenna confirmant. Immo vero totam medicinam exordium a vaticiniis habuisse testis est Iamblichus atque Apollonius Theaneus. Ideoque Phoebum vatem medicinae praeponunt.

Tres vero potissimum regulas ad hoc afferemus, si prius admonuerimus, ne putes nos impraesentia de stellis adorandis loqui, sed potius imitandis et imitatione captandis. Neque rursum de donis agere credas, quae stellae sint electione daturae, sed influxu potius naturali. Ad quem profecto multiplicem et occultum ita nos exquisitis studemus modis accommodare, sicut quotidie ad manifestum Solis lumen caloremque salubriter excipiendum nos ipsos accommodamus. Aptare vero se ipsum ad occultas dotes eius atque mirificas solius sapientis est officium. Sed iam ad regulas tantum sideribus accommodaturas perveniamus. Prima est exquirere quas in se vires quosve ex se effectus stella quaelibet et sidus et aspectus habeant, quae auferant, quae ferant; atque verborum nostrorum significationibus haec inserere, detestari

32 omnium z 35 consultae z 50 confirmat z 55 mitandis x 58 exquisiti L; post exquisitis add. ex P 62 Primam x

stones and metals, hold the lowest rank and thus seem to resemble the Moon. Second in ascending order are things composed of plants, fruits of trees, their gums, and the members of animals, and all these correspond to Mercury—if we follow in the heavens the order of the Chaldeans.⁸ Third are very fine powders and their vapors selected from among the materials I have already mentioned and the odors of plants and flowers used as simples, and of ointments; they pertain to Venus. Fourth are words, song, and sounds, all of which are rightly dedicated to Apollo whose greatest invention is music. Fifth are the strong concepts of the imagination—forms, motions, passions—which suggest the force of Mars. Sixth are the sequential arguments and deliberations of the human reason which pertain designedly to Jupiter. Seventh are the more remote and simple operations of the understanding, almost now disjoined from motion and conjoined to the divine; they are meant for Saturn, whom deservedly the Hebrews call “Sabbath” from the word for “rest.”

Why all of this? To teach you that even as a certain compound of plants and vapors made through both medical and astronomical science yields a common form [of a medicine], like a harmony endowed with gifts from the stars; so tones first chosen by the rule of the stars and then combined according to the congruity of these stars with each other make a sort of common form [presumably a melody or a chord], and in it a celestial power arises. It is indeed very difficult to judge exactly what kinds of tones are suitable for what sorts of stars, what combinations of tones especially accord with what sorts of constellations and aspects. But we can attain this, partly through our own efforts, partly by some divine destiny; for Andromachus wore himself out for ages compounding theriac, and finally, after all that effort, he found the power of theriac by divine destiny. Both Galen and Avicenna confirm that this happened by divine aid.⁹ Indeed, Iamblichus and Apollonius of Tyana testify that all medicine had its origin in inspired prophecy;¹⁰ and therefore they make Phoebus the seer preside over medicine.

We will apply three principal rules for this undertaking, provided you be warned beforehand not to think we are speaking here of worshipping the stars, but rather of imitating them and thereby trying to capture them. And do not believe that we are dealing with gifts which the stars are going to give by their own election¹¹ but rather by a natural influence. We strive to adapt ourselves to this multifarious and occult influence by the same studied methods we use every day to make ourselves fit to receive in a healthy manner the perceivable light and heat of the Sun. But it is the wise man alone who adapts himself to the occult and wonderful gifts of this influence. Now, however, let us go on to the rules that are going to accommodate our songs to the stars. The first is to inquire diligently what powers in itself or what effects from itself a given star, constellation, or aspect has—what do they remove, what do they bring?—and to insert these into the meaning of our words, so as to detest what they

quae auferunt, probare quae ferunt. Secunda considerare quae stella cui loco
maxime vel homini dominetur; deinde observare qualibus communiter hae
regiones et personae tonis utantur et cantibus, ut ipse similes quosdam una
cum significationibus modo dictis adhibeas verbis, quae sideribus eisdem
studes exponere. Tertia situs aspectusque stellarum quotidianos animadverte-
tere, atque sub his explorare ad quales potissimum sermones, cantus, motus,
saltus, mores, actus incitari homines plerique soleant, ut talia quaedam
tu pro viribus imiteris in cantibus coelo cuidam simili placituris similemque
suscepturis influxum.

Memento vero cantum esse imitorem omnium potentissimum. Hic enim
intentiones affectionesque animi imitatur et verba, refert quoque gestus
motusque et actus hominum atque mores; tamque vehementer omnia imitatur
et agit, ut ad eadem imitanda vel agenda tum cantantem, tum audientes sub-
bito provocet. Eadem quoque virtute quando coelestia imitatur, hinc quidem
spiritum nostrum ad coelestem influxum, inde vero influxum ad spiritum
mirifice provocat. Iam vero materia ipsa concentus purior est admodum coe-
loque similior quam materia medicinae. Est enim aer et hic quidem calens
sive tepens, spirans adhuc et quodammodo vivens, suis quibusdam articulis
artibusque compositus sicut animal, nec solum motum ferens affectumque
praefrens, verum etiam significatum afferens quasi mentem, ut animal quod-
dam aereum et rationale quodammodo dici possit. Concentus igitur spiritu
sensuque plenus, si forte tum secundum eius significata, tum secundum eius
articulos atque formam ex articulis resultantem, tum etiam secundum ima-
ginationis affectum huic sideri respondeat aut illi, non minorem inde virtu-
tem quam quaelibet alia compositio traicit in cantantem, atque ex hoc in
proximum auditorem, quousque cantus vigorem servat spiritumque canen-
tis, praesertim si cantor ipse sit natura Phoebus, vehementemque habeat
vitalem cordis spiritum atque insuper animale. Sicut enim virtus ac spiri-
tus naturalis ubi potentissimus est, mollit statim liquefacitque alimenta duris-
sima atque ex austeris mox dulcia reddit, generat quoque extra se seminalis
spiritus productione propaginem, sic vitalis animalisque virtus ubi efficacis-
sima fuerit, ibi intentissima quadam sui spiritus per cantum tum conceptione
agitationeque in corpus proprium potenter agit, tum effusione movet subinde
propinquum; afficitque cum suum tum alienum siderea quadam proprietate,
quam tum ex ipsa sui forma, tum ex electa temporis opportunitate concepit.
Hac utique ratione Orientales Meridionalesque multi, praecipue Indi, admi-
randam feruntur in verbis habere potentiam, utpote qui magna ex parte So-
lares sunt. Vimque non naturalem dico, sed vitalem et animale habent
ferme omnium potentissimam; et quicumque in regionibus aliis maxime sunt
Phoebei.

69 stupes z animadverteret z 73 suscepturus z 74 Hinc P 78 hic y 81 et] etiam Lw^{ac}z
84 efferens z 87 articulo x 91 vehementerque Lw^{ac}z

remove and to approve what they bring. The second rule is to take note of
what special star rules what place or person and then to observe what sorts
of tones and songs these regions and persons generally use, so that you may
supply similar ones, together with the meanings I have just mentioned, to the
words which you are trying to expose to the same stars. Thirdly, observe the
daily positions and aspects of the stars and discover to what principal speeches,
songs, motions, dances, moral behavior, and actions most people are usually
incited by these, so that you may imitate such things as far as possible in your
song, which aims to please the particular part of heaven that resembles them
and to catch an influence that resembles them.¹²

But remember that song is a most powerful imitator of all things. It imitates
the intentions¹³ and passions of the soul as well as words; it represents also
people's physical gestures, motions, and actions as well as their characters and
imitates all these and acts them out so forcibly that it immediately provokes
both the singer and the audience to imitate and act out the same things. By
the same power, when it imitates the celestials, it also wonderfully arouses our
spirit upwards to the celestial influence and the celestial influence downwards
to our spirit. Now the very matter of song, indeed, is altogether purer and
more similar to the heavens than is the matter of medicine. For this too is air,
hot or warm, still breathing and somehow living; like an animal, it is com-
posed of certain parts and limbs of its own and not only possesses motion and
displays passion but even carries meaning like a mind, so that it can be said
to be a kind of airy and rational animal. Song, therefore, which is full of spirit
and meaning—if it corresponds to this or that constellation not only in the things
it signifies, its parts, and the form that results from those parts, but also in
the disposition of the imagination—has as much power as does any other com-
bination of things [e.g., a medicine] and casts it into the singer and from him
into the nearby listener. It has this power as long as it keeps the vigor and
the spirit of the singer, especially if the singer himself be Phoebean by nature
and have in his heart a powerful vital and animal spirit. For just as the natural
power and spirit, when it is strongest, not only immediately softens and dis-
solves the hardest food and soon renders harsh food sweet but also generates
offspring outside of itself by the emission of the seminal spirit, so the vital and
animal power, when it is most efficacious, not only acts powerfully on its own
body when its spirit undergoes a very intense conception and agitation through
song but soon also moves a neighboring body by emanation.¹⁴ This power in-
fluences both its own and the other body by a certain stellar property which
it drew both from its own form and from the election of a suitable astrological
hour. For this reason in particular many dwellers in the East and South, espe-
cially Indians, are said to have an admirable power in their words, as these
peoples are for the most part Solar.¹⁵ I say that they are the most powerful
of all, not in their natural, but in their vital and animal forces; and the same
goes for all persons in other areas who are especially Phoebean.

Cantus autem hac virtute, opportunitate, intentione conceptus ferme nihil
 aliud est quam spiritus alter nuper penes spiritum tuum in te conceptus fac- 105
 tusque Solaris et agens tum in te, tum in proximum potestate Solari. Si
 enim vapor et spiritus quidam aliquando per radios oculorum vel aliter foras
 emissus fascinare, inficere, aliterque afficere proximum potest, multo magis
 id valet spiritus ab imaginatione cordeque simul uberior profluens et ferventior 110
 motuque valentior; ut non omnino mirum sit, morbos quosdam animi
 atque corporis sic auferri posse aliquando vel inferri, praesertim quoniam
 spiritus eiusmodi musicus proprie tangit agitque in spiritum inter corpus ani-
 mamque medium et utrunque affectione sua prorsus afficientem. Mirabilem
 vero in concitato canenteque spiritu vim esse concedes, si Pythagoricis Pla- 115
 tonicisque concesseris coelum esse spiritum motibus tonisque suis omnia dis-
 ponentem.

Memento vero totam procedere musicam ab Apolline; atque eatenus Io-
 vem esse musicum, quatenus est cum Apolline concors; Venerem insuper
 et Mercurium musicam vicinitate Apollinis reportare. Item ad hos quattuor 120
 duntaxat attinere concentus; tres vero reliquos voces quidem habere non can-
 tus. Iam vero voces tardas, graves, raucas, querulas Saturno tribuimus; Mar-
 ti vero contrarias, veloces acutasque et asperas et minaces; medias vero Lu-
 nae. Concentus autem Iovi quidem graves et intentos dulcesque et cum constan-
 tia laetos. Contra Veneri cum lascivia et mollitie voluptuosos cantus 125
 adscribimus. Inter hos vero medios Soli tribuimus et Mercurio. Si una cum
 gratia suavitateque sunt venerabiles et simplices et intenti, Apollinei iudican-
 tur. Si una cum iucunditate remissiores quodammodo sunt, strenui tamen
 atque multiplices, Mercuriales existunt. Tu igitur horum quattuor unum-
 quemque cantibus tibi suis conciliabis, praesertim si competentes cantibus 130
 sonos adhibeas; adeo ut cum eorum more opportune canendo et sonando cla-
 maveris, responsuri protinus videantur vel instar echo, vel sicut corda quae-
 dam in cithara tremens, quotiens vibratur altera temperata similiter. Atque,
 ut vult Plotinus et Iamblichus, ita naturaliter id tibi continget e coelo, quem-
 admodum vel ex cithara reboatus sive tremor, vel ex opposito pariete fit 135
 echo. Profecto quotiens ex frequenti quodam usu harmoniae Ioviae vel Mer-
 curialis vel Venereae factae videlicet his regnantibus, spiritus tuus ad hoc
 ipsum attentissime canens harmoniaeque conformatus evadit Iovius vel Mer-
 curialis vel Venereus, interea Phoebeus evadit, siquidem Phoebi ipsius, musi-
 cae ducis, virtus in omni consonantia viget. Atque vicissim ex cantu sonoque 140
 Phoebeo ipse Phoebeus evadens virtutem Iovis interim tibi vendicas et Vene-

108 aliter] alter P 115 concede x 116 tonisque] rationisque P 129 Mercurialesque P
 132 instat P 135 vel¹ om. P 136 Mercuriales xyz

Now song which arises from this power, timeliness, and intention is undoubt-
 edly nothing else but another spirit recently conceived in you in the power of
 your spirit—a spirit made Solar and acting both in you and in the bystander
 by the power of the Sun. For if a certain vapor and spirit directed outwards
 through the rays of the eyes or by other means can sometimes fascinate, in-
 fect, or otherwise influence a bystander, much more can a spirit do this, when
 it pours out from both the imagination and heart at the same time, more abun-
 dant, more fervent, and more apt to motion. Hence it is no wonder at all that
 by means of song certain diseases, both mental and physical, can sometimes
 be cured or brought on, especially since a musical spirit of this kind properly
 touches and acts on the spirit which is the mean between body and soul, and
 immediately affects both the one and the other with its influence.¹⁶ You will
 allow that there is a wondrous power in an aroused and singing spirit, if you
 allow to the Pythagoreans and Platonists that the heavens are a spirit and that
 they order all things through their motions and tones.¹⁷

Remember that all music proceeds from Apollo; that Jupiter is musical to
 the extent that he is consonant with Apollo; and that Venus and Mercury claim
 music by their proximity to Apollo [i.e., to the Sun]. Likewise remember that
 song pertains to only those four; the other three planets have voices but not
 songs. Now we attribute to Saturn voices that are slow, deep, harsh, and plain-
 tive; to Mars, voices that are the opposite—quick, sharp, fierce, and menac-
 ing; the Moon has the voices in between. The music, however, of Jupiter is
 deep, earnest, sweet, and joyful with stability. To Venus, on the contrary, we
 ascribe songs voluptuous with wantonness and softness. The songs between
 these two extremes we ascribe to the Sun and Mercury: if with their grace and
 smoothness they are reverential, simple, and earnest, the songs are judged to
 be Apollo's; if they are somewhat more relaxed [than Apollo's or Jupiter's],
 along with their gaiety, but vigorous and complex, they are Mercury's.¹⁸ Ac-
 cordingly, you will win over one of these four to yourself by using their songs,
 especially if you supply musical notes that fit their songs. When at the right
 astrological hour you declaim aloud by singing and playing in the manners
 we have specified for the four gods, they seem to be just about to answer you
 like an echo or like a string in a lute trembling to the vibration of another which
 has been similarly tuned. And this will happen to you from heaven as natural-
 ly, say Plotinus and Iamblichus¹⁹ as a tremor re-echoes from a lute or an echo
 arises from an opposite wall. Assuredly, whenever your spirit—by frequent
 use of Jovial, Mercurial, or Venereal harmony, a harmony performed while
 these planets are dignified—singing at the same time most intently and con-
 forming itself to the harmony, becomes Jovial, Mercurial, or Venereal, it will
 meanwhile become Phoebean as well, since the power of Phoebus himself, the
 ruler of music, flourishes in every consonance. And conversely when you be-
 come Phoebean from Phoebean song and notes, you at the same time lay claim

ris atque Mercurii. Rursusque ex spiritu sic intus affecto similiter afficis animam atque corpus.

Memento vero orationem apte et opportune compositam et affectu sensuque plenam atque vehementem similem cantibus vim habere. *Quantam* 145
in orando potentiam Damis et Philostratus habere sacerdotes quosdam Indos narrent, referre non expedit, nec etiam quibus verbis Apollonium evocasse manes Achillis affirmant. Non enim loquimur nunc de numinibus adorandis, sed de naturali quadam potestate sermonis et cantus atque verborum. Esse vero Phoebeam medicamque in sono et eo quidem certo potentiam ex 150
eo patet, quod qui in Apulia tacti phalangio sunt, stupent omnes semianimesque iacent, donec certum quisque suumque sonum audiat. Tunc enim saltat ad sonum apte sudatque inde atque convalescit. Ac si post annos decem similem audiverit sonum, subito concitatur ad saltum. Sonum vero illum ex indicis esse Phoebeum Iovialemque conicio. 155

*Quomodo septem modis nos coelestibus accommodare
 possumus, et quibus Saturnus sit maleficus,
 quibus propitius; quos Iuppiter a Saturno defendat.
 Quomodo coelum agat in spiritum et corpus et animam.*

Cap. XXII.

Quoniam vero coelum est harmonica ratione compositum moveturque harmonice, et harmonicis motibus atque sonis efficit omnia, merito per harmoniam solam non solum homines, sed inferiora haec omnia pro viribus ad capienda coelestia praeparantur. Harmoniam vero capacem superiorum per septem rerum gradus in superioribus distribuimus: per imagines 5
 videlicet (ut putant) harmonice constitutas, per medicinas sua quadam consonantia temperatas, per vapores odoresque simili concinnitate confectos, per cantus musicos atque sonos, ad quorum ordinem vimque referri gestus corporis saltusque et tripudia volumus; per imaginationis conceptus motusque concinnos, per congruas rationis discursiones, per tranquillas mentis contem- 10
 plationes. Sicut enim corpus per harmoniam quotidie suam, id est per situm et habitum et figuram opportune lumini calorigue Solis exponimus, sic et spiritum occultis stellarum viribus comparandis per suam quandam similem

150 somno P 151 qui] quae z 153 sudat z
 nos ante septem transp. z possimus yz quos/ quibus z

to the power of Jupiter, Venus, and Mercury. And again, from your spirit influenced within, you have a similar influence on your soul and body.

Remember, moreover, that a prayer, when it has been suitably and seasonably composed and is full of emotion and forceful, has a power similar to a song. There is no use in reporting what great power Damis and Philostratus tell us certain Indian priests have in their prayers, nor in mentioning the words they say that Apollonius employed to call up the shade of Achilles.²⁰ For we are not now speaking of worshipping divinities but of a natural power in speech, song, and words. That there is indeed in certain sounds a Phoebean and medical power, is clear from the fact that in Puglia everyone who is stung by the phalangium [meaning one of various kinds of venomous spider] becomes stunned and lies half-dead until each hears a certain sound proper to him. For then he dances along with the sound, works up a sweat, and gets well. And if ten years later he hears a similar sound, he feels a sudden urge to dance. I gather from the evidence that this sound is Solar and Jovial.²¹

*Seven Ways in Which We Can Accommodate Ourselves
 to Celestial Things. The Sorts of People to Whom Saturn is Malign,
 to Whom Propitious, and Whom Jupiter Defends from Saturn.
 How the Heavens Act on the Spirit, the Body, and the Soul.*

Chap. XXII

Since the heavens have been constructed according to a harmonic plan and move harmonically and bring everything about by harmonic sounds and motions, it is logical that through harmony alone not only human beings but all things below are prepared to receive, according to their abilities, celestial things. In the preceding chapter we distributed the harmony capable of receiving things above into seven steps: through images (as they believe) put together harmonically, through medicines tempered with a certain proper consonance, through vapors and odors completed with similar consonance, through musical songs and sounds (with which rank and power we wish to associate gestures of the body, dancing, and ritual movements), through well-accorded concepts and motions of the imagination, through fitting discourses of reason, through tranquil contemplations of the mind. For just as we expose the body seasonably to the light and heat of the Sun through its daily harmony, that is, through its location, posture, and shape, so also we expose our spirit in order to obtain the occult forces of the stars through a similar harmony of its own, obtained