

C.V.M.V.S.

PRACTICA LEONIS VIRIDIS

APPLICATIONS OF THE GREEN LION

1619

translation:

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THE GERMAN COVER

APPLICATIONS OF THE GREEN LION

Which is:
The true
and genuine pathway to
the Royal Chymical
Wedding Hall
F.C.R.

Including an appendix
and explanation of two days of the
Chymical Wedding / well presented
to all lovers of the Art /
and produced in print /
by
C.V.M.V.S.

Printed /
by publisher Johan Thiemen
In the year

1619

INTRODUCTION BY THE TRANSLATOR

In 1614, 1615 and 1616 the renowned works *Fama Fraternitatis*¹, *Confessio Fraternitatis*² and the *Chymische Hochzeit Christiani Rosenkreuz* appeared in Germany. These writings referred to the existence of the Rosicrucian Order in Europe and were succeeded by a declaration that was attached to the walls of Paris in 1623. Its contents were as follows:

"We, the representatives of the Highest Council of the Rose Cross reside visibly and invisibly in this city, at the grace of the Most High, to the heart of which the righteous turn. Without books or signs we speak, and this we learn to others as well, in all the languages of the countries where we want to stay, to liberate the human beings, our equals, from deadly errors.

If ever someone wants to meet us out of sheer curiosity, he will never make contact with us. However, when his will urges him to have himself registered in the file of our Fraternity, then we, who can see through thoughts, shall show him that we truly keep our promises. Thus we do not state the location where we reside in this city, because the thoughts added to the genuine will of the reader will enable him to get to know us, and us to get to know him."

Afterwards many writings have seen the light, *pro* and *contra* the Rosicrucians. There is yet another, third type of writing, namely the open letter, in which a person who is interested in the Order makes a public appeal to the Rosicrucians to contact him and take him up in their Fraternity. In this sense this type of

¹ *Fama fraternitatis Roseae Crucis oder 'Die Bruderschaft des Ordens der Rosenkreuzer*, Cassel, 1614.

² *Confession oder Bekandnus, der Societet und Brüderschafft R.C. An die Gelehrten Europae*, Cassel, 1615.

writings can also be counted to the writings *pro* the Rosicrucians.

The present work, the *Practica*, can be designated as one of the latter types of writings which as to tone and contents are written in support of the Order.

The comment in it, pictures the difficult assignment of the alchemical student. The author analyses the adventures of Frater Christian Rosenkreutz, and convincingly finds in them the analogies with all the stages of the production of the alchemical stone.

This *Practica* however limits itself to only two out of the days of the Chemical Wedding. Yet at some places a citation is said to be from the Third Day, whereas it actually is from the Second Day. I have marked them as such in situ.

Although one of the chapters is named 'Dies 2', there is not a chapter with 'Dies 1'.

The book is written by an anonymous author. In many of this kind of works the name of the author is represented by initials only.

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There is a flaw in the paging of this book. The Introduction starts with page 1. Then we find 2, 3, 4, 7 (= 5), 6, 7, 8, 9, 10, 11, 21 (= 12), 13, et cetera. Many page numbers are blurred; nonetheless there seem to be no omissions. Of page 34 the '4' is upside down. These are phenomena more often seen in these ancient works.

It is sometimes difficult for the reader, to make out where the original Chymical Wedding is cited, and where the comments of the temporary author begin. Although text and comments are mostly separated by /:/:, this is not always the case. At some places the comment does not refer to F.C.R. as ‘he’, but as ‘I’. Even more, sometimes the commentary is placed in I-form, and intermingled with citations from the original text, so that it cannot be determined which is which.

To separate text and comment as accurately as possible, I have used my understanding of the text, and placed markings where it seemed that they should have been, and finally took as a reference the complete Lazarus Zetzner edition of the ‘Chymische Hochzeit: Christiani Rosencreutz’, Strasbourg, 1616. Next I have placed the cited text of the Chemical Wedding in Italics; done to separate text and comment of this Practica, and one should remember that there are several editions circulating of the former. At several places the Zetzner edition indeed differs from the text of this Practica, and I have noted some of these differences, though not extensively.

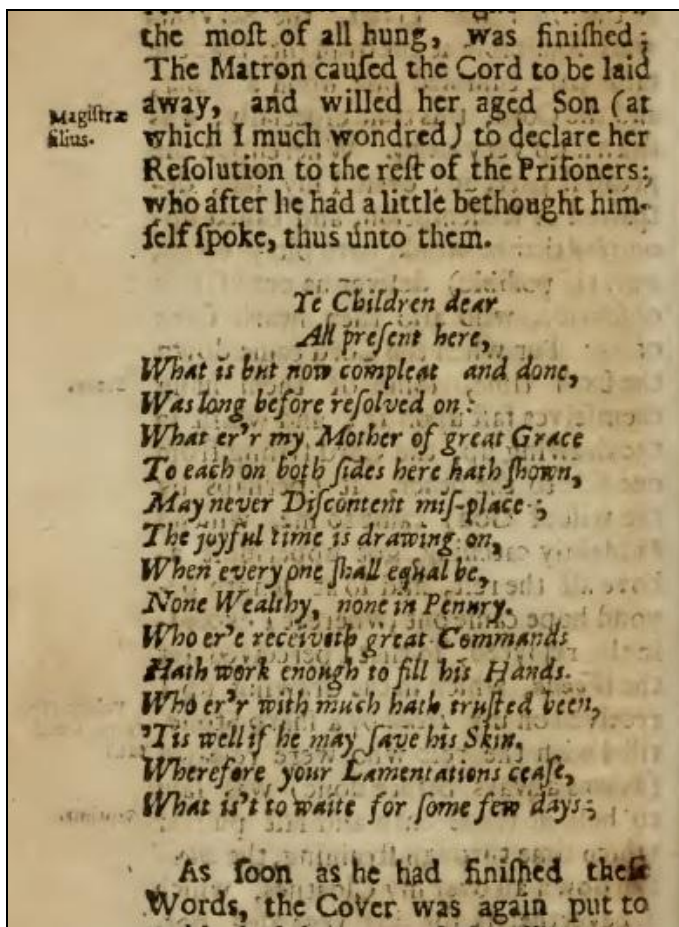
That there are several differences between these works, is merely a conclusion and not treated by me as a subject, as it is beyond the scope of this present translation. However, as said, in some cases I made a remark regarding such a difference. Noteworthy however is, that the differences can be remarkably extensive. For an example I can show you the differences regarding a poem.

The first example is from the edition ‘Lazari Zetzners³ & Erben’, Strasbourg, 1616, as follows:

Ein spitzigen Stein im auffziehen empfangen nit
 empfunden/ bis ich mit andern erledigen/ den 7.
 vnd letzten zug/ ihm helfen (wie zuvor allweg be-
 schehen) müssen/ damit dann von arbeit dz Blut
 vber mein ganges kleyd abgeloffē/ welches ich doch
 vor fremd nit geacht hatte. Wie nun auch d' letzte *Septima.*
 zug/daran noch am aller meisten gehangen/ vol-
 sende gewesen / laisset die Frau das Seil hinweg
 ihm/vnd ihren vhralten Sohn (dessen ich mich *Magistra*
 höchlich verwundert) den andern gefangenen ih- *filia.*
 ren bescheid verkündigen/ der sie dann nach
 dem bedecken also angeredt:
 Ihr liebe Kind /
 Die ihr hie sind /
 Es ist vollendt /
 Was lengst erkenne/
 Was meiner Mutter grosse gnad/
 Euren beyden hie erwiesen hat/
 Das solt ihr ihn nit thun mißgönnen/
 Ein frölich zeit die soll bald kommen.
 Darin einer wirt dem andern gleich/
 Keiner wirt sein arm oder reich/
 Wem viel befohlen/
 Muß viel holen/
 Dem viel vertraut/
 Dem gehts and' haut/
 Darumb so laß ewer grosse klag/
 Was istts vmb eulich wenig tag.
 So bald er die wort vollendt/ward der Deckel
 wider

³ Declined; therefore the publisher is ‘Lazarus Zetzner’.

The second example is from the version of E. Foxcroft, Shoreditch (London), 1690, as follows:



The third example is from the 'Practica', as follows:

end gewesen / leffet das Seil die Frau hin-
wegthun / vnnnd ihren alten Sohn. / Sapis
entia aut Ars. (dessen ich mich auch höch-
liche verwundert) den andern Gefangenen
ihren Bescheid verkündigen / der sie dann
nach wenigen bedenden also angedt.
Ihr lieben Kind die ihr hier sind /
Es ist vollend / was lengst erkend /
Was meiner Mutter grosse Gnad /
Ewern Brüdern hier erwiesen hat /
Das solt ihr ihu nicht thun mißgönnen /
Ein fröliche zeit die sol bald kommen /
Darium wird einer den andern gleich /
Keiner wird sein Arm oder Reich /
Dem viel befohlen / Muß viel holen /
Dem viel vertraut / gehets an der Haut:
So bald er die wort vollendet / ward der
Deckel wieder zugethan vnnnd verschlossen /
vnd das Trommeten vnd Heerdrommelt
wieder auffgehoben / :: das ist / Die Weiß-
heit Gottes spricht denen / so noch in Finstern
niß wandeln einen Trost / das sie nicht sollen
verraaen / ob sie schon alle in dieser Kunst wie

Finally, the fourth edition is from the version of J. van Rijckenborgh, Haarlem, 1967, as follows:

Ihr lieben Kinder, hier vereint,
wie lang erwartet, ist vollbracht,
was durch die Gnade meiner Mutter
wurd' euren Freunden zugedacht. |

Ihr werdet's ihnen nicht mißgönnen;
denn frohe Zeit wird nun beginnen,
da Hand in Hand die Menschheit geht
und weder arm noch reich besteht.

Wem viel wird aufgetragen,
muß auch das Bollwerk tragen.
Wem viel wird anvertraut,
muß zeigen, daß er baut.
Laßt darum eure laute Klage,
es sind doch nur noch ein paar Tage!"

All these differences obviously are not due to some minor sloppinesses in the ancient translations. Apparently there were authors who permitted themselves considerable liberties, in fact in disregard of the original version and rewriting it.

The text contains several Latin phrases and words, some of which are more or less Latinized German words. Where neces-

sary I have translated them in a footnote, but where the Latin word resembles the common English word for it, I have not done this.

Ruud Muschter⁴

⁴ Member of the Grand Council of the A.M.O.R.C. (Dutch-language Jurisdiction) from March 21st 1988 to March 21st 2010.

PREFACE TO THE CHRISTIAN AND BENEVOLENT READER

Christian and very benevolent reader, he who walks on this pathway to the royal Chemical Wedding hall and genuinely wants to proceed, must above all things abandon to God wholly and totally, therefore invoke Him assiduously, and in all things follow nature.

In order now that the Christian and benevolent reader may understand my opinion, this entire work all the better, I want to classify this my preface in two distinct divisions, and act from there.

First of all I want to say, from whom one should ask, seek and achieve such an Art.

Secondly, how an Art seeking human (besides his prayer to God) should and must only follow nature in all things (if he wants to wage and achieve something fruitful).

Insofar as the benevolent and Art loving reader will behold and consider himself well in both these aspects like in a mirror, he will soon notice whether he can take this rung to the Chymical Wedding or not.

First of all, from whom one should look for and obtain such an Art, is indicated and presented to us in the next testimonies and examples.

In the New Testament, Matthew, in the 6th Chapter, our Salvator and Saviour Jesus Christ speaks himself: "Seek first the kingdom of God and His justice, and all these things shall be added to you."

Thus as well speaks the holy apostle Jacob in the 1st Chapter: "All good gifts and all perfect gifts come down from above, from the father of the Light."⁵

And Sirach in the 1st Chapter: "The fear of the Lord is honour and glory, rejoicing and a crown of exultation. The fear of the

⁵ 'Letter of Jacob', vs. 17, 18, Jacobus Minor.

Lord will delight the heart, and will give joy and gladness eternally.”⁶

Also the philosophers admonish us (to seek this Art with God), in their writings and books. Amongst others Alanus⁷ speaks with these words: “Son, direct your heart more towards God than towards the Art, because it is a gift from God, and He imparts it to him whom He wants. Therefore have composure and enjoyment in God; then you have the Art.”

The same way the excellent king and philosopher Geber⁸ speaks: “Science is a gift of God, given us through revelation, and implanted in the mind of man. But also it is explained through tuition and a sharp mind.” Frater Christian Rosenkreutz, fondly remembered, admonishes us also to the fear of God, in the first day of his Chymical Wedding, when he speaks: *“I have never imagined that it would unfold with such heavy and dangerous conditions. Because I had only guessed that I was just allowed to appear at the wedding. I would then be a welcome and lovely guest. Now however it points me to the divine providence, of which I had no longer been certain.”*⁹ *Actually I could not find anything with me that could help me. This is why I ultimately fell back on my accustomed and safest way, and went to my bed, after full and diligent prayer that my good angel might out of divine ordeal appear before me, and inform me in this dubious trade, which before had happened many times; which then, praise God, for my good and to the*

⁶ Vs 11, 12.

⁷ Alanus ab Insulis, French theologian, ca. 1125?-1202 A.D. Possibly in ‘De Planctu Naturae’ (The Complaint of Nature).

⁸ Abu Musa Jābir ibn Hayyān, author of alchemical works, and very versatile scientist, 721-815 A.D. However, there is a so-called Pseudo-Geber yet, who wrote alchemical works under the name Geber; 13th century A.D.

⁹ After these sentences the text of the Lazarus Zetzner edition continues differently, so the Practica skips a passage and then continues are presented here.

loyal and heartfelt warning and improvement of my neighbours, happened.”

*Ibidem).*¹⁰ *“Before I left my cabin however, I fell in such my physique¹¹ and wedding garment to my knee and implored God that, where such would be, He would let me accomplish it to a good end, and also have thereupon before God’s countenance promised, that - as¹² something was about to be revealed to me through His grace - I would use it well, neither for honour nor prestige in the world, but only for the enhancement of His name and the service to the fellow human beings. And with such a promise and in good hopes I have departed with gladness from my cell.”*

From this and more examples, which would be much too long to cite them all here, it can be clearly seen, that nobody can accomplish nor obtain such an Art who does not direct his heart and mind to God, and that he ought to show his gratitude towards God and his neighbours, all the more since it is the highest thing that God has created beside human beings. And this noble Art is a mirror in which God’s being, like in a mirror, can be seen sufficiently.

So enough about the first point, in which in short terms with biblical and philosophical testimonies and examples has been confirmed and testified with whom one should mainly look for such a high Art, namely with God the Almighty and the true philosophers.

Secondly I want to say briefly, how someone who in such an Art wants to reach the end with joy, must completely follow nature, because *Ars & Natura* are always together in this work.

It goes without saying and can be proved with many testimonies, that the artisan (in this divine and philosophical

¹⁰ ‘There’.

¹¹ ‘apparat’.

¹² ‘da’, also means: ‘if’.

Art) must adjust to nature, and not nature to the artisan¹³, which on the third day of the Chymical Wedding can be derived from these words.

“Meanwhile, when I was contemplating and found the name, behold, some of the ladies came, preceded by two juveniles who had torches and illumined them,” (id est ars & natura¹⁴), *“and the one had a merry face and bright eyes, and was of fine proportions”* (who is Art). *“The second one was more earnest to behold, and what he wanted, had to be.”* (this one is Nature). Now if you want to achieve something in this Art, you must follow the latter juvenile, because what he wants, has to happen, and you must totally abandon to nature and become like it, because God has ordered nature and it has no other place or abode than in the will of God.

Those now who want to fathom nature, must as to their makeup be like nature itself, namely true, simple, patient, steadfast and, which is the most important: devout and harmless to their neighbours.

Are you intended to progress in this Art of nature, then you must above all things keep yourself moderate and sober. Because in moderate, devout and sober people God lives with His spirit and gifts, and gives all kinds of nice inventions, which are not found with boozers, blasphemers, drunkards and envious humans. Moreover you must be truthful in what you

¹³ Michael Maier says: “Thus art and nature reach each other their hand. As it serves art, thus art again serves nature and is obliging her. But nature remains the mistress and art the maid-servant”. Chymisches Kabinet, Explanation II, Franckfurt, 1708. Elsewhere he says: "As such it is not logical that nature follows art or imitates her. On the contrary, because nature is the dame and ruler, and art is only the maiden who is subjected to the violence of nature, although the dame does not reject the useful insights of her maiden." *Silentium Post Clamores* (The Silence after the Clamour), Ch. III. See my Dutch translations of these works on www.archive.org.

¹⁴ ‘which means art and nature’.

promise to God and humans; keep it steady and steadfast, just like God requires and wants from us in laws.

Nature is unpretentious and simple. Therefore follow nature. Do not be presumptuous and audacious. Neither think of yourself too sagaciously and look too much for subtlety, for in this work of nature such a big subtlety will not be needed, like many false and showy alchemists have imagined and written. This however is caused by their presumptuousness, because nature in their opinion is much too unpretentious. With strange, great acumen and sharp senses they presume to gain the Art with force, and nature should humble itself before them (as artistic people), and answer to their will. But what does the Chymical Wedding say to all this; must then nature follow the artisan? It speaks:

“The other juvenile however had an ill-tempered countenance, and what he wanted had to transpire. He who does not want to follow nature, certainly fails. Therefore be pure and not assumptive, and follow nature.”

Moreover, nature is patient. If you want to follow nature, you must also be patient and not heed that the people mock and despise you. Instead take a nice example from F.C.R. on the second day of his Chymical Wedding, as he speaks: *“In such an uproar I would almost have cursed the day that I had come to this place, for with pain I had to see, that stupid, temerarious folks were upstage, and that I myself in such a humble place could not even be in peace, what with this rogue who scolded me a chequered fool. I did not think that there was yet another gate through which we had to go, but assumed that during the entire wedding I had to remain in such a mocking, disdain and unworthiness, which I was due neither to the lord groom, not the bride ever. Therefore in my opinion he should have sought another fool for his wedding than me.¹⁵ Behold, this is the impatience that the affairs of this world bring to simple hearts.”* Should you now stumble exactly like frater C.R. here, do not

¹⁵ Uncertain mark.

persevere in it, but remember that you are the servant and attendant of nature. Therefore do not elevate yourself above your ruler, but take him for an example. And be patient, because nature is patient as well, whose servant you are. And if you persevere in this steadfastly, you will finally also be crowned with the crown (just like others before you) of honour. Because you know well, that no rosetick grows without thorns. Now he who covets the rose, must be aware that now and then he will also be stung by the thorns, and observe with diligence this next work.

If you want a philosopher to be
Then let patience take up its residence with thee.

If finally you want to follow nature, you must not be and remain indecisive but steadfast. Even if God might not immediately hear you and reveal the Art to you, so that for that reason you do not want to invoke God any further and leave the Art, indeed even despise it, and help to prosecute the Art lovers and steadfast ones: do not do this, but look at nature, whose servant you are, and which is steadfast in its profession, to which God has ordered and put it. Because the stars of heaven as well as the entire firmament keep their course and indicate to us years and days that God has ordered such in their nature to fulfill, which no artisan with his Art may change. He must adapt to them, because they remain steadfast in their profession. Now, if you as well are called to it by God, remain steadfast. You will not be ill-advised, although it may develop in a slow pace. The ancient philosophers have not been indecisive, rather steadfast, which can be derived from the Earl of Teruis¹⁶, who has not failed to call to God assiduously for knowledge of the true Art. Although he has been thwarted by God in this until in his 74th

¹⁶ Read: 'Bernhardus Comes Trevisanus', or: Trevigo, Graf von der Marck und Tervis, alchemist, 1406-1490, although there may have been more persons under the name Bernhardus Trevisanus.

year, yet he has not stopped and finally has been answered, which can be derived from the end of the third part of his book.

Frater C.R. also gives a nice example in other days of his Chymical Wedding, when he speaks: *“Now as soon as I had read the Scripture, all my joy had gone again, and whereas before I had been singing merrily, I now started to weep dearly. Because I yet saw all three roads before me, and also knew that after this time it was permitted to choose a road. But I was still worried that when I would end up on the stoniest and rockiest road I might fall miserably to my death. Or, when the long road would befall to me, I might either get lost through sideways, or else stay on the long journey. Neither did I dare to hope that among thousands I might even be the only one who would choose the royal way, et cetera. Therefore I patiently took my cross upon me, got standing upon my feet and thought - because after all it should be done -, that if I wanted to work my way up there, I could arrive there before night. Although many a slippery side-way showed itself, I managed to leave them with my compass, and would not deviate one bit from the midday line¹⁷, although the road often was so rough and impassable that I did have more than little doubt about it.”*

This testimony and example sufficiently show, that we must be steadfast. Although many side-ways and big unsettling winds encounter us and oppose us, we should not despair, but merely take our compass before ourselves and stay on the midday line. Then God will assist us as a protector, and bless us with His Spirit, so that we can never deviate from the midday line.

Finally these two aspects that one should mainly heed in alchemy, should be briefly addressed. Pray the beneficial reader may not be unwilling that I have presented this to him with such a prolixity and brought to his mind, as need demands it and they are the most important aspects of which the entire alchemy exists and is founded. This is why I have wanted to attest to it with the mouths or writings of three witnesses, in order that no-

¹⁷ ‘meridian’.

one might say that I had written it unfounded. I was willing to strengthen it with even more testimonies, but deemed it unnecessary, because he who is a filius Hermetis¹⁸ will of his own accord read the books of the philosophers and consult them. Then he will surely hear that they concord with this my opinion; however, discord with the false books and processes of false alchemists and impostors, against which also Bernhardus Comes von der Marck warns us in another part of his book, where he says: “And during my studies I observed well where more books concorded with the above, as I knew very well, that the truth and secret was embedded in books, because where one fights together much with others, we should for the same part act all the better.” And thought therefore that this were the truth, as they could not speak a truth,¹⁹ and thus I recognized the truth, because as I already said, where you concord much with each other, man will notice that the truth is there. Whether I have written the truth as well, and concord with the opinion of the philosophers, the benevolent reader - insofar he follows the doctrine of Bernhardus - can easily see, and empirically find out.

¹⁸ ‘son of Hermes’.

¹⁹ The whole sentence is rather unclear. Possibly there is a reference here to the false alchemists and impostors.

With this I do the lover of Christ and Art recommend in the
divine protection, and what I have left out in this Proemio²⁰,
I shall explicate futher in the
coming Practica and
appendix. Vale²¹.



²⁰ 'preface'.

²¹ 'Farewell'.

Practica Leonis Viridis.²²

The philosophers speak: “Ubi natura desinit, ibi ars incipit”²³, and this is said very rightly and well. However, this is not to be understood the way as some might want to understand it, that where Art begins, nature has stopped altogether and does nothing. It must be understood in the sence, that where nature has now stopped its activity, one should come to its assistance with Art, and help it. Because the artisan can do nothing without, or against, nature in this work, but everything with nature. The artifex²⁴ is nothing but the servant and progressor of nature.

Now if we must help nature, we must therefore have something in which nature can operate. Therefore we want to take our Practica before us in the name of God, and describe it so lucidly as it is human tongues allowed to explain and to reveal.

However, if you want to derive something fruitful from it and learn, then you must beforehand well know and understand generationem & mortificationem metallorum²⁵. Then you will this, my Practica, not read without, but with advantage and follow its mode. Therefore prick up your ears and observe without any hindrance with diligence my words.

R.²⁶ Take our Saturn and not the common lead. Put it in a vessel, very well sealed on top, and put it for the duration of a month ad digestionem²⁷. Then everything will melt and dissolve itself, just like ice in the sun. However, when you see that it has not yet completely dissolved, then let it dissolve for another month. If now it has melted completely in such a digestion and

²² ‘Application of the Green Lion’.

²³ ‘Where nature stops, art begins’.

²⁴ ‘craftsman’.

²⁵ ‘the bringing forth and killing of metals’.

²⁶ ‘Recipe’.

²⁷ ‘let it digest’.

has become a water, cut off with a glowing hot iron the top of the vessel, to the point where the mouth opening is at the helm. Put the helm on it, put a catching container before it, and glue it shut well, in order that no spirit can go out, as it is subtle and volatile. And when it has been thus glued shut and closed up, put it in a sand crucible²⁸, give it a fire of the second degree²⁹, and have it distilled for as long that no humidity remains anymore in fundo³⁰. Then let it cool down, make it open neatly, and pour the water that has been distilled over - and obtained by you in the container -, again on the faeces, and wet them well with the water that has been distilled over, so that they unite well with each other. Put it again in the vessel, glue it shut as done before, and again distill it. Such distilling and again pouring on you do as long and as much until the faeces as a whole is gone over, and nothing remains in fundo. There may rest a bit of it in fundo, which tastes very sweet, like a sugar.

Now, when you have this acetum Philosophicum³¹, or mercurial water, take the green lion, heat up a bath for it, and bathe it in this aceto Philosophico. Bathe it pure and well, and let it sit in such a water for one day and night. Then this water will eat away all of its veins, so that its blood wil run from its body into this water in abundance. When now it has sat in this water for one day and night, and the water has been entirely coloured with the blood of the lion, then rinse this bloody bath from it, and give it a fresh one, and again let it sit in it another day and night, until the water again is totally coloured with the blood of the lion. Pour it off again, and again give it fresh water. Do this as many times until you see that the lion has become totally coloured like dead and has died, and no longer wants to yield blood from it. Thus de dragon has conquered the

²⁸ “Kapelle”.

²⁹ “desz andern Grade”.

³⁰ ‘in the vessel’.

³¹ Actually: ‘an acid of the philosopher’.

lion, assuaged itself with its blood, and with it covered itself delightfully.

Now take this assuaged dragon and lock it up in a retort with a matching helm and frontal piece, and softly and well distill the rest of its sweat in Balneo³², so that hardly half of it remains, and keep the transpiration that you have obtained in the frontal piece, for you can use it again at some time, to bathe the lion with it and to kill it.

The dead corpse of the lion however, throw away as void and useless, for you need nothing but its blood. Finally, take this your dragon whom you still have in your retort, from which you have distilled off half of its sweat, and pour it purely and well out in a broad glass, where you can reach it with your hands. Everything that sticks to the retort, abrade it and put everything in the glass. Close it well, and thus let it stand and rest for one day. Thus, chrystals attach below around the glass. Then suck the humidity away from them, and take the attached chrystals with a knife from the glass, and put them on a paper and let them dry on the air.

Now thank God your Creator for this grace, that He has made you come this far, for now you have the true well-spring of the Comitibus Bernh.³³, in which the king has entered. This well-spring has made the king pure and extremely merry.

This is the true duchess, of whom Frater Christian Rosencreutz on the third day of his Chymical Wedding indicates³⁴: *“Although both the other ladies have a fair complexion, yet they cannot be compared to this duchess, because she is more spiritual than worldly, and constantly looks at the heavens.”* About this duchess the philosophers write much, as Salomō

³² ‘in the bath’.

³³ ‘Attendant Bernhardus’.

³⁴ Citation marks are lacking now.

Trismosin ad Theophrastum discipulum³⁵: “I hear and have said to me that you have set Philippe³⁶ to work with many Arts, and try to find perfect metals, although you may not hope to find anything in it, et cetera. However I will advise you the green lion.”

Alius³⁷ Philosophus:

“Nullo tamen modo poteris lapidē praeparare absque Deonech³⁸ viridi & liquido, quod videtur in mineris nostris nasci. O benedicta ergo viriditas, quae cunctas res generas, crescere & germinare facis, unde noscas, quod nullum etiam vegetabile atque fructas nullus apparet germinado, quin sitibi³⁹ viridis color.”

Arnoldus⁴⁰ in Rosario magno:

“Through comparison this stone is called an ore in comparison by the philosophers, and yet it is no ore, and yet the ore of the philosophers.”

Alius Philosophus:

“Our stone is a stone, and not a stone; a Venus and not a Venus; a gold and not a gold.”

Item Bernh. Trevifs.:⁴¹

³⁵ ‘Salomon Trismosin to his pupil Theophrastus’, i.e. Paracelsus. Presently Trismosin is not considered to be Paracelsus’ teacher. Uncertain what should be marked as the actual quote.

³⁶ Possibly Philipp Sömmering, fraudulent alchemist, ?-1575.

³⁷ ‘Another’.

³⁸ The allegorical king Duenech called in the assistance of the physician Pharut to deliver him from his melancholy. Pharut = Hebrew for ‘fruit’. *Theatrum Chymicum* (six-party compendium of alchemical writings), III, pp. 756-757, Lazarus Zetzner, Oberursel, 1602. Also see poem and text regarding this in Michael Maier, *Chymisches Kabinet*, Image XXVIII.

³⁹ Read: ‘si tibi’.

⁴⁰ Probably Arnoldus de Villanova, physician, chemist, physicist and alchemist, 1235-1311.

⁴¹ Read: ‘Bernhardus Trevisanus’.

“Nostra medicina fit ex duab[...]⁴² rebus unius essentiae, id est, ex unione mercuriali fixa & non fixa, spirituali & corporali, frigida & sicca, calida & humida, neque ex alia re fieri potest.”⁴³

Theophrastus:

“I can give you the mercury to understand in no other way than through the green lion. The root of all creatures is green. Because from the greenness the blackness originates, and from the blackness the whiteness, and from the whiteness the redness.”

Yes, it is the true en genuine double mercury, thus glorified by Bernh. Trevis.: “It is also his little fountain in which the king of the country has entered to bathe.”

From this now mentioned citation you will sufficiently be able to see, what materia lapidis⁴⁴ is, and how one in the first preparation of this work must handle it and deal with it.

Therefore store such dried nubs with complete diligence, because the process of the first work is wholly completed herein, and therefore the lion is beautifully and lucidly cleansed. Because it is only its blood or anima and the gluten of the white eagle, because the corpora⁴⁵ are of no use. Also there must come nothing impure to our work, and there is also only one matter, although there were two, but both have come and sprouted from one root, and yet they are three. Because it is sulphur, salt & mercury. In this one are also four and five incorporated, which are the four elements and also its quinta

⁴² Text is blurred.

⁴³ “Our medicine is built from dual matters which are one in essence, i.e., from the unification of solid and liquid mercury, the mental and the physical, cold and dry, warm and moist; and from other things it is not possible.” The classification of cold and dry, et cetera, is based on Galenus, 130-200 A.D.

⁴⁴ ‘matter of the stone’.

⁴⁵ ‘bodies’, particles in the broadest sense of the word.

essentia, as apparently you will see and experience in the other preparation of this work.⁴⁶

So this must be enough for the preparation of the matters for our work. Now furthermore follows how in the other works one should deal and proceed with it, which by the philosophers is mentioned a mere child's play and women's activity.

⁴⁶ Compare: "This spiritual intermediate is the soul, or the fifth essence (*quinta essentia*), because it has not been included in the four stadia of matter which are called the four elements, but forms a fifth element, or a higher state of matter which is discernible for the material senses." Heinrich Cornelius von Nettesheim (*Agrippa*), 1486-1535, *De Occulta Philosophia*, Liber I, II, III, IV, 1510.

Secunda Praeparatio, operis Philosophorum.⁴⁷

The very mighty and very wise king Geber says: “For our stone we just need a matter, a vessel, a fire. And it is just a stone, but red and white. Because if you do not whiten first, you cannot make red either.” This is also confirmed by another philosopher in this work: “Hac res est una, vis solum coctio sola.”⁴⁸

And among the philosophers there is one who says: “It is merely a well-spring on earth from which this water is taken, and the well-spring is in India, and the philosophers have with great effort, through the mercy of God the Almighty, found this noble well-spring. And this well-spring lies at a very secretive spot and has a big effluence, so that its water flows over the entire world and is known to everybody. But nobody knows the true basis⁴⁹ to what extent and through what way he may get to the well-spring, and only a few know the origin of this well-spring. Only the magi and children of Hermes know how to find the way into India and the noble well-spring. And he who does not know the real well-spring, will never come to the genuine Art. Therefore it is a water in acetous shape, this is, acetous and difficult to find, especially for him who does not know it. Also this same water by its nature is acetous and bitter, thus, that no-one can enjoy it. Consequently it is used only by a few, for everybody takes it to be inferior, and because of its great inferiority almost nobody can come to the Art, and neither notice its great virtue, because the four elements are hidden in it likewise⁵⁰, et cetera. Therefore it dissolves nature, and clears

⁴⁷ ‘Second preparation, work of the philosopher’.

⁴⁸ ‘This thing is one, only one force, just cooked’.

⁴⁹ “Grund”, so also ‘reason’, ‘soil’, ‘cause’, ‘motive’. Grammatically the sentence does not run correctly.

⁵⁰ Unclear where the citation ends.

nature, and composes nature, which otherwise nothing on earth can do as only this water does, which is created by God.⁵¹

Theophrastus:

“You must polish clear the fountain and bail it out, up to the faeces superfluas⁵², and only with the pure part accomplish your work, thus, that you do not take the complete red lion, but only its red-coloured blood; not the complete white eagle, but only the white gluten of the eagle; not the common mercury, but the philosophy; not the impure Eva, but the beautiful untainted Mariam⁵³, our mineram⁵⁴. From all these you instantly see, like in a mirror, that the first preparation must precede before you commence the work entirely.”⁵⁵

Therefore precede with this work, and in the name of the highly acclaimed holy Trinity take this pure and chaste Mariam or our mineram, that you have purified and obtained in the first work, because that is the only matter which is so glorified by all philosophers; and put it in a vessel of good glass that is formed strongly and like a vial. In it put this above mentioned matter dry and solely. Because the philosophers say, that there must not come anything alien and impure in our work.

Such an instrument now close well and firmly cum sigillo Hermetis⁵⁶ (which every laboratory technician knows well how to do), and surround it firstly with an old oak tree, which takes care of the heat of the sun and gives its shadow, and afterwards with a wall all around, lest the young cows and other wild

⁵¹ As citation marks are often missing in the Practica, it is uncertain where this citation ends. Possibly here. Also, the distinction between paragraphs and cited authors is absent. I have made adjustments on the basis of what seems logical.

⁵² ‘the superfluous remnant’.

⁵³ ‘Maria’, declined.

⁵⁴ ‘our mine’, declined.

⁵⁵ Uncertain where the citation ends.

⁵⁶ ‘with the seal of Hermes’, i.e. ‘hermetically’.

animals or birds drink it, or bathe themselves in it. Which can be found with Bernh. Trevisano⁵⁷ Comite about the marrow in his fourth book, which is called the ‘Parable Bernardi’.

After this place such a well closed and walled in service in a straight athanar⁵⁸ that is destined and manageable for this, and give it a moderate and soft fire in the first degree, and let it stand thus. This namely is how it should be, and this is how the philosophers and nature as well want it, which a Philosophus in explicatione montis philosophorū⁵⁹ has indicated with this verse:

“At the right side you can see
Lepus⁶⁰, as named in alchemy
Of the Art equally and white so neat
Explored it is by the degree of heat

At the left side one finds alright
What the true clavis artis⁶¹ signified
Just as a chicken a chick hatches out
One can too subtle go not about.”

Alius Philosophus in novella pretiosa margaritae⁶² also describes it very nicely in the next verses:

⁵⁷ Bernardus Trevisanus, Paduan nobleman and alchemist, 1406-1490.

⁵⁸ A type of vessel.

⁵⁹ ‘Philosopher while explaining the mountain of the philosophers’. There is a beautiful image ‘The Mountain of the Adepts’, of Steffan Michelspacher. It can be found in the ‘Geheime Figuren der Rosenkreuzer’, Altona, 1785.

⁶⁰ ‘Hare’.

⁶¹ ‘Key to the art’.

⁶² ‘Another philosopher in the novel about the priceless stone’. The work ‘Margarita preciosa novella’ is attributed to Petrus Bonus Lombardus, physician, writer about alchemy, 14th century A.D.: ‘A treatise regarding the treasure and very precious stone of the

“He rightly a small room to me displayed
Which in the middle of his garden laid
Surrounded there it was threefold
Was not too hot, too cold was not
Warm and moist, with subtlety a lot
But very private, so must be told.

Airily tempered, very appropriately
Incombustible, variably
Vaporlike he does call it so
Steady and it nicely is dissolving⁶³
It must not be too overpowering
He said, if one desires it to know.”

Item.

“Finally I advise attentive be
What I in the garden have locked up wisely
And designated it to be my ward
Was nicely closed and burden none
Now that you have seen it done.
With this from here I depart.”

Now if you according to this tuition have closed and orderly applied everything, then let it stand in this warmth. You may not add anything to it, and only keep it constantly in this degree of fire. Because nature itself works, just as when you should do for a chicken nothing but care for it with necessary food and drinking, in order that it diligently stays on the nest and broods.

philosopher, About the method and the process of this divine Art; With observations derived from the works of Arnoldus, Raymondus, Rhasis, Albertus and Michael Scotus, First published by Janus Lacinius, The Calabrier, with an Extensive Index', ca. 1330 A.D.

⁶³ “digeriret”.

For through the warmth that it gives the eggs with its constantly sitting, after the completed time young chickens will come from them, insofar as you have applied good eggs.⁶⁴ So also in this work you give your attention to nothing but the fire, in order that it is maintained well. This is why the philosophers say it is a women's activity and child's play⁶⁵. Indeed, it is also so simple, that it could be performed by a farmer, should it be shown to him. This is also testified by Theophrastus, as he says:

⁶⁴ Michael Maier says: "Also the eggs of the philosophers are such, that they let themselves bring into the other ones of their sex, if only they are kept in a correct, tempered and steady warmth, of which the hen with its brood gives us a true example." Chymisches Kabinet, Explanation XXX. And: "Nonetheless the philosophers have always withheld the egg, and never mentioned from which bird it comes." Ibid., Explanation VIII.

⁶⁵ In the 'Sende-Brieff An Die von Gott hocheleuchtete und begabte der Natur verständige sehr vortreffliche Hn. Hn. des Decemvirats Der Fraternität des so genannten Rosen-Creutz', et cetera, et cetera ('Epistle to the by God very enlightened and gifted, versed in nature, very excellent ten gentlemen of the Fraternity of the so-called Rose Cross'), I.N.J., 1705, it is said: "A grave of the living that also awakens the dead / A true child's play and a good women's activity / A thing that stretches out to every thing / The dry water supports the wise strongly." In these passages Latona is attached to the notion 'women's work'. Here again a clear link can be found with the work of Michael Maier - who by the way extensively elaborates about the role and significance of Latona: "Jupiter (...) had dethroned his father and taken his manlihood from him, in order that he could no longer beget children. From the male member that had been thrown into the sea, the beautiful woman Venus sprouted forth, and from Jupiter - the white lead - all the other planets stem, to wit: Mars (from Juno); Mercury (from Maja, the daughter of the Mauritanian mountain Atlantis); Moon and Sun (from Latona). And only these four are only brought to light through a humble women's activity, i.e. the cooking. By cooking I understand the maturing and the raw and crude separate parts that are prepared by the fire in the philosophical glass." Chymisches Kabinet, Explanation XXII.

“There is no farmer so unreasoning, that he would not elaborate our stone, if it were shown to him.”

This they all say and indicate of this last preparation, and not of the first. Because just like the eggs do only require warmth, the outcome will be young ones, but in the onset another preparation is needed, in order that you might get good eggs. Namely, you must have a good cock and a hen, that afterwards lays the eggs. Because it is of no use if the eggs, laid by the hen, are hatched out if not a cock has been with the hen. Also in this work, if there is no just purification, and a coming together of male and female seed has not taken place, then in the other preparation you would achieve little fertility.

Now if you continue with this degree of the fire, the matter will begin to dissolve and become more and more watery day by day, and can be seen as an island, because the undissolved matter swims in the dissolved water, like an island lies in the sea. Therefore continue, then ultimately this island will completely dissolve and become water, but after the solution again to some extent become dryness. Then putrifactio⁶⁶ will start and the matter gradually begins to blacken, until finally it becomes totally black. When this happens, enjoy it and thank God your Creator, because the blackness is the true onset of this stone, like the philosophers write about this manifold.

Hermes, a father of all philosophers, speaks: “When you behold your Corpus, that it has become black like pitch, you should know that you have laboured well.”

Theophrastus:⁶⁷

⁶⁶ ‘decomposition’.

⁶⁷ Many quotes in the Practica can be recognized as such without effort, but - like here - there are instances where it is unclear. Hermes had been quoted above, although without markings, and now ‘Theophrastus’ is placed in the middle of the page, so that one might assume that the text after that is a citation. And below this, Bernhardus

“Let it stand in the athanar as long as, without any addition per se, on top it begins to dissolve, and an island is seen in the middle of the lake, which daily diminishes and finally becomes cobbler black. This same blackness is the bird that flies by night without wings, because also the first heavenly dew through constant cooking and ascending and descending in a blackness has turned⁶⁸ the head of the raven.”

Bern. Trevis. speaks in his parable: “The king, after having been in the well-spring for a while, dressed into a black silk robe, which he had ordered his first servant, Saturnus, to store.”⁶⁹

This blackness is the true Mercurius Philosophorum & prima materia lapides⁷⁰. Therefore continue in this degree of the fire, and do not let it bother you that it is now like dead and totally black, because that is the next gate to the hall of the Chemical Wedding, like it is also announced on other days of the Chemical Wedding. Because if you do not first blacken, you neither can whiten. Now, if you will proceed thus, then after 40 days it will begin to colour and become of a grey colour. And after another 40 days it will become completely white. Then let it stand again for another month. It then becomes solid and beautifully white, like the most beautiful alabaster.

Then if you wish you have again performed a work, because this whiteness is the stone of the wise. If you ferment it and then colour with it⁷¹, you can transmute the four lesser metals, to wit mercury, lead, tin and copper, in good and steady silver.

Trevisanus comes up, but not in the center of the page, but he is cited nonetheless.

⁶⁸ “verkehret”. Also: ‘changed’.

⁶⁹ Uncertain where the citation ends.

⁷⁰ ‘mercury of the philosophers and first matter of the stone’.

⁷¹ “damitt tingirest”. ‘Tingieren’ is also: ‘extracting’, but seen the word ‘damitt’ this does not seem to be intended.

This now is the albedo or the white stone that in the parable of Bernh. is called the shirt of the king. The Rosarius⁷² names it in its German verses an empress, where it speaks:

“Here was born the rich noble empress
The philosophers say she equals her daughter.”

And other philosophers write with the following words about this wise thus: “Et hic nascitur nobis filius, & efficitur albissimus, & vocabitur nomen ejus Elixer.”⁷³

Therefore truly a big secret is indicated here, that is not to be revealed to any a vicious human being, and only to be kept secret with the philosophers, because this Art has the power to bring the simple metals to higher ones, the imperfect ones to perfection. And if it befalls to an evil human being, then it is nothing but a sword in the hand of a nonsensical human being who causes damage uncritically to everybody.

This is why it must be handled quietly and secretly and God must be prayed for mercy, in order that He may also grant to this the accruing. For this is a big thing, as here Art exceeds nature by far, to the extent that the silver produced through this Art is much more perfect than that which is taken from the earth, as entailed in the philosophical saying, and yet can be brought about by an easy Art. This is why the philosophers write with the following words: “Dealbate ergo Latonem & libros rumpite, ne rumpantur corda vestra, quia ars nostra levis est, & levi indiget subsidio.” Although the Art is easy, and is in need of an easy assistance, yet here should be assiduously marked⁷⁴, for this easy assistance and easy Art must be taken well in consideration. Because although the white tincture or elixir is ready, it still cannot be used, unless in advance it has through competent ways and means been made to enter the

⁷² Rosarius Philosophorum, alchemical work, 1311.

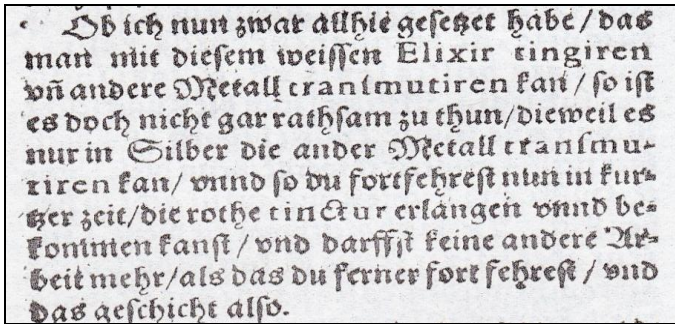
⁷³ ‘And this one is born as our son, & made the whitest, & he will be called by the name of Elixir’.

⁷⁴ Sentence is unclear.

corpora⁷⁵, whilst it has been purified and clarificiret⁷⁶ from all superfluities and impureness.

Therefore it cannot at all enter into the metal without a ferment. And even if it should stand in the flow with the metal for a whole year, indeed it would rather tinge through the vessel or instrument in which you melt the metal, than go into the metal without ferment. Indeed, be also careful that you do not with an impure metal ferment this elixir, otherwise you will not accomplish much of use, because this medicine is pure. So this is why you should add a pure and fine silver to it.

Although I may have put here that with this white elixir one can tinge and transmute other metals, yet it is not very advisable to do so, because only in silver it can transmute the other metals. And if you proceed, you can now in a short time obtain and receive the red tincture, and you need⁷⁷ no other activity anymore than that you proceed from here, and this takes place as follows:



• Ich nun zwar allhie gesezet habe / das
man mit diesem weissen Elixir tingiren
vñ andere Metall tran/mutiren kan / so ist
es doch nicht gar rathsam zu thun / dieweil es
nur in Silber die ander Metall tran/smu-
riren kan / vñnd so du fortsehrest nun in kur-
zer zeit / die rothe tin/ctur erlangen vñnd be-
kommen kanst / vñnd darffst keine andere Ar-
beit mehr / als das du ferner fort sehrest / vñnd
das geschichte also.

Now, after having the whiteness appeared, and you proceeding with the fire, then the whiteness will change after 40 days in a yellowness. When such a yellowness appears, make the fire one

⁷⁵ 'bodies'.

⁷⁶ 'made clear'.

⁷⁷ "darffst", 'are allowed to', but here it has the meaning of 'bedarffst'.

degree stronger than before, because now it can endure a little bit more heat and must also have stronger fire, if you want to bring it to the correct and perfect maturity.

After this yellowness let it be yet another 40 days in this second⁷⁸ degree of the fire. Then it will obtain a redness, and after yet another 40 days it will become even blood red. Then let it stand another month or two and, mind you, do not open the glass in the meantime. It will then become even more beautiful, and you will be the surer about the fixation.

Now when all this has commenced, let the glass quite moderately cool down, and take this medicine out of it. Put a little bit of it on a glowing rolled silver⁷⁹, and let it flow. If it flows without smoke, like a wax, then the medicine is perfect and the tincture ready to purify, to strengthen, and make perfect both man and the metals.

If however it smokes, it must be put in again, and remain standing longer, until it is fixed enough. When however it endures your test, smokes not and is fixed, then it is well prepared and you have a treasure which cannot be paid with the richness of the whole world.

This is the true golden book which Bernhardus has accomplished through disputing, and which after that has fallen from him into the little fountain, which can be read in his parable.

The Rosarius names this medicine in its German verses a king, as it speaks thus:

“Here is born the king of honour
No higher one can be above him.”

Such is also confirmed by other philosophers, as they say: “Quod hic generatus fit Rex triplici Diademate coronatus, fulgens ut Sol, lucens clarius carbunculo, fluens ut cera, perse-

⁷⁸ “in diesen andern Grad”. In the ancient German texts, the range of ‘firstly, secondly, thirdly’, is most often represented as: ‘Erstlichen, zum Andern (and not: ‘zum Zweiten’), zum Dritten’.

⁷⁹ “Silberblech”.

verans in igne, penetrans & retinēs argentum vivum, ipsumque in fulvum Leonem convertens.”⁸⁰

This elixir one can now use with great benefit and supernatural working on the human body and health. If however you want to apply it to the metals, in order to enhance the lower ones with it, you must firstly give it a ferment⁸¹ of good and pure gold, because without ferment it cannot go into any metal. How one should go about fermenting however, it is not necessary for me to write about that, since Frater Basilius Valentinus in his last clave⁸² has lucidly and clearly described it, where everybody who does not know it, can read it.

If now the ferment has been given to it in the right order and has been completed, take a part of this prepared and fermented medicine, and throw it on a thousand parts of another impure, melted metal, and let them wrestle for half an hour with each other. Then you have good, steady gold in all experiments.

If however such gold would still be boiling, then one should add more to it of the metal that one has administered to colour it, just as long until the tincture is fully united with the metals, and the true speed had been achieved.

Therefore when the thrown in medicine with the metals has minced for half an hour, one should with an iron thread grasp into the pan. And what would then remain hanging from it, hammer very thin on an iron anvil. Thus one quickly sees if it were still inelastic or not, with which one can then also examine whether more metal should be added, and if so, how much.

⁸⁰ ‘What this produces is the threefold crowned king, radiant as the sun, shining clearer than the carbuncle, streaming like wax, persevering in the fire, penetrating and keeping the quicksilver, and transforming this into a red lion’.

⁸¹ “fetment”, a printing error.

⁸² Obviously a reference to his ‘Duodecim Claves Philosophicae’ (‘Twelve Philosophical Keys’), originally embedded in ‘Ein kurz summarischer Tractat, von dem grossen Stein der Uralten (...)’, Eisleben, 1599.

It should also be remarked, that in the projection the fire on top must be bigger than at the bottom. Otherwise the tincture would more go upwards than downwards, and not justly perform what belongs to it.

And herewith the process of the white and red medicine, as well as all the accompanying handgrips, as much as can be achieved, have been described and completed as actively as can be, about a thing that in a vessel, in an oven and a regiment⁸³ of fire, the glorified work, is accomplished.

Therefore may everybody who obtains this my little book, manage to keep this in silence, according to all philosophical opinion, because the wise king Solomon speaks: “Sapientes abscondunt scientiam, os autem stulti confusioni est proximum.”⁸⁴ And next may he thank God the Almighty with prayer, day and night, from whom he has received such a wisdom, in order that such may reach to His glory, honour and praise and the betterment of the neighbours, in order that he may not load God’s severe punishment upon him for using such secret for majesty and ambition. Because it has not for naught been called a donum Dei⁸⁵ by the philosophers, because they have recognized that they have received it from God, who is the sole source of all wisdom, who gives all filiis dignis hujus doctrinae⁸⁶ happiness, glory and blessing, in order that they may

⁸³ Also ‘prescription’, ‘way of conduct’.

⁸⁴ ‘The wise hide their knowledge, but the mouth of a confused fool is a neighbour’, or: ‘is a near thing’.

⁸⁵ ‘gift of God’.

⁸⁶ ‘worthy sons of his doctrine’.

be used for God's praise and the improvement of the
neighbours, and that God alone is given
the honour. He should receive honour,
acclaim and praise, from eternity
to eternity. Amen.



Appendix sive Explicatio⁸⁷ of the Chymical Wedding.

The very enlightened man of God, Frater Christian Rozenkreutz, writes in his Chymical Wedding thus: *“At one evening before Easter day I sat at a table, where according to my habit I humbly conversed with my Creator in my meek prayer, and contemplated about many great mysteries, of which the Father of Light had shown me not little. Now that I intended with my lovely little Easter lamb to prepare an unleavened, untainted little cake in my heart, suddenly such a horrible wind came from somewhere, that I did only presume that the mountain, in which my little cabin was cut out, would explode through great force.”* This means, if one is in the highest attentiveness, the devil is all the more prone to get at one. *“However, as this and the like of the devil, who had caused my a lot of grief, was not done to me, I braced myself and remained in my meditation, until - which I was not accustomed to - someone touched me on my back, which startled me to such an extent, that I hardly dared to turn around and look. Yet I kept my composure as much as human frailty can produce under such circumstances. And when such a thing several times pulled on my skirt, I turned around to see. There was a beautiful majestic female figure, Sapientia aut vera Philosophia naturalis⁸⁸, whose dress was totally blue and adorned with many golden stars like heaven. In her right hand she held a golden trumpet.”⁸⁹* This means, he who really seeks her

⁸⁷ ‘Attachment or Explanation’.

⁸⁸ ‘Wisdom or the true natural Philosophy’.

⁸⁹ There is a hint at this in the ‘Ara Foederis Theraphici F.X.R.’ (‘The misunderstood altar of the medics of the Fraternity of the Rose Cross’), Raphael Eglinus and Johannes Bureus, 1616, where it is said: “Therefore in our writings we make an appeal to many a learned man”. The title page of the Fama Fraternitatis, 1615, indeed states: “Fama Fraternitatis (...) an alle Gelehrte und Häupter in Europa

wisdom, and finds it as well, will be elevated to great honour, and his wisdom reverberates through the entire world, like the resounding of a trumpet, and gives rich reward. *“She has a name attached to her: Fama⁹⁰, which I could read well, but I was told repeatedly not to reveal it. In her left hand she had a big bundle of letters, scripta Philosophica, in all languages, which she (as I later on came to know) had to take to all countries. She also had big and beautiful wings, with overall great eyes, with which she could ascend and fly more quickly than an eagle.”* Indeed, the whiteness has wings and eyes everywhere, with which it can ascend and see; where we, with our bodies and eyes physically speaking normally can not come. *“I might have been able to jot down more about her, but as she has stayed with me only a short time, and still all anguish and amazement resided in me, I have to leave it at that. Because as soon as I had turned around, she went to and fro through her letters, and ultimately showed a little note from it, which with great reference she laid on the table, and without a word she has departed from me. While ascending however, she*

geschrieben” (‘The Call of the Fraternity (...) written to all the scientists and heads in Europe’). The Ara Foederis furthermore says: “With letters and through our own hand / Although our names are not known, / Which are known by many a philosopher / Many a chemist, many a Physician / Many a clergyman, many a worthy man / Knows the sound of our trumpet.” The trumpet may also refer to the ‘De Alchimia opuscula complura veterum philosophorum’, Part 2, Clangor Buccinae (‘The Sound of the Horn’), Francoforti, Cyriaci Iacobi, 1550. This work also contains the Rosarium Philosophorum, written by several scientists. Elsewhere it is said: “In Roman mythology the deity Fama was a friendly, winged creature that held a trumpet, never slept, always listened and was swift-footed. Amongst the gods and goddesses it was her main task to repeat everything that she saw or heard; first with whisperings, then in softly spoken words, next becoming louder and louder, until she drew the attention of the whole world.” A.M.O.R.C., Rosicrucian Forum, 2nd quarter, 2014.

⁹⁰ Not mentioned as such in the Lazarus Zetzner edition.

has blown in the trombone so fiercely, that the whole mountain reverberated from it, and I for almost a quarter of an hour after this could hardly hear my own word.” This is, after the true philosophia had reverberated, the whole world has been filled with it, about which the other philosophers, which must be considered to be great mountains against her, were trembling and startled, and I myself even did not know which party I should adhere to. *“In such an unforeseen adventure I could not advise nor help my poor self. This is why I fell to my knees and prayed to my Creator that He would not let anything happen to my eternal bliss. Thereupon with fear and trembling I went to this little note.”* Ars Chymica vel Alchymia⁹¹. *“Now this was so heavy, that - had it been pure gold - it could not have been heavier. When I carefully looked at it, I observed a small seal with which it had been closed. Upon it a soft cross had been engraved, with this inscription: In hoc signo † vinces.”* This means, that if you want to come to this Art and achieve something fruitful, you should only achieve it from God, and consequently abandon yourself to nature completely and be patient, indeed take upon you the cross of Christ and imitate Him. Thus under this cross you will be crowned with the crown of honor and justice.

“Now, as soon as I found the sign, I was all the more comforted, since I was aware that such a seal was not acceptable and even less common to the devil. Therefore I carefully opened this little note, and in it I found on a blue field with golden letters written this verse⁹²:

⁹¹ ‘The art of chemistry or alchemy’.

⁹² The wordings of which are found differently in several of the contemporary works. For instance beginning with: "Dies ist der Tag, dies ist der Tag / für den, der zur Königshochzeit kommen mag." ('This is the day, this is the day / for him who may come to the wedding of the king'). Also the phrasings of the poem here displayed, are different in other works.

*'Today, today, today
Is the wedding of the king.'''*

This is, that today and always the philosophers admonish you to come to their wedding. However, they also admonish you how and in what shape you should attend. Namely, insofar you are gifted with such dispositions, as well as nature itself is; as devout, quiet, loyal, patient and steadfast, as their works demonstrate further.

*“If you are born for it
Have been joyfully chosen by God
You may go up the mountain
On which stand three temples
And there behold the story.
Be vigilant, examine yourself
If you not bathe yourself diligently
The wedding may harm you.
Damage has who fails here
Beware who is too light here.’”*

With these verses he indicates, that everybody who will approach ad Alchymiam⁹³ should first and foremost investigate himself, whether he is one with God, nature and philosophy. Insofar as he does not concord with these three, he will never achieve something useful. Consequently first of all make your peace with God, learn to know nature, and genuinely understand the writings of the philosophers, before you go to the Chymical Wedding, which means, will have yourself be used in the alchemy⁹⁴ and work in same.

⁹³ ‘to the Alchemy’.

⁹⁴ An extremely important but easily to be overlooked remark. In essence: do not use alchemy, but open yourself to the influx of nature, so that you become an instrument.

“Now that I had read this letter, at first I felt very dizzy. All my hair stood up and cold sweat ran down on my whole body. Because although I noticed that this was the coming wedding, of which 7 years ago in a physical sighting I had been informed, and for which I had now waited with great anticipation for such a long time, and finally in diligent recalculating and calculating of my annotated planets has found it to be, I yet had never imagined that it would unfold with such heavy and dangerous conditions. Because before I had only guessed that I was just allowed to appear at the wedding. I would then be a welcome and lovely guest. Now however it points me to divine providence, of which I had no longer been certain. Thus I also found with myself, that the more I weighed myself, there was nothing but big misunderstanding and blindness in my head, and neither could understand that which lay under my feet and with which I dealt on a daily basis. Even less, that I should have been born to explore and obtain knowledge of the secrets of nature, because in my opinion nature might always have found a righteous disciple to entrust him with her so precious, and at the same time temporary and transient treasure. Thus I also noticed, that my body and outer conduct and fraternal love towards my neighbours was not rightly cleansed and purified. This is how also the stimulus of the flesh shows itself, the thrive whereof was not advantageous to, and thoughtful of the fellow human being, and only to longing for high esteem and worldly splendour. And how I could through such an Art strikingly advance my benefit in a short time, present splendid buildings, make an eternal name in the world, and what more of those carnal thoughts there may be. Most of all however, I was worried by the dark words about the three temples, which with no contemplation I could interpret, were it not, that this had been clarified to me in a miraculous fashion.” Here F.C.R. leads us before a mirror, in which we mirror ourselves and should observe ourselves well, for what else is the invitation to the Chemical Wedding but the invitation of the Fraternity in its

Fama? In it they call and invite everybody in their Brotherhood. But why do not all who present themselves to it, enter it? Here F.C.R. mentions the cause, namely: You should seek conciliation with God. Therefore no-one should impudently rush to the Fraternity, indeed with the unwise and blasphemers climb over the walls, and secretly sneak inside. But what happens to them who cannot endure the weight? They are expelled with affront and put in mortal danger as to bodies and lives. Therefore he warns us that we should not hasten too quickly to the Fraternity, but firstly study all aspects well, namely, whether we are chosen for it by God. On the other hand, we should examine ourselves whether we are fictitiously chosen for it; have so much in our heads and in store; go on the right way; and amongst the unwise can unriddle the signs; and whether we as well are subjected to these virtues, with which nature has been adorned by God, namely devoutness, truthfulness, steadfastness, straightness, patience; and mercifulness and loyalty towards our neighbours. When we consider this, many will find in their hearts that for this wedding, or in this Brotherhood, they are not fitted at all, and thus they timely turn around and let them be. But as such a one has lust and love as well, and considers this with himself, and sees that in these points he does not at all abide to it and finds only the complete contrary, and yet has a heartfelt desire to be with them, and to approach them: what must he do in that case, in order that he might obtain this? See, F.C.R. teaches us about it with these words: *“Now that I found myself in such a dread and hope, moved myself to and fro, time and again was confronted with my weakness and incapability, and thus could not come to my own assistance, and also dreaded myself for the mentioned threatening, I at last came back to my familiar and most certain method, and went to bed after having completed a solemn and diligent prayer that my good angel through divine destiny might appear to me and inform me in this doubtful affair, as had happened several times before.”* Now what must we do?

Behold, we should call to God seriously, abstain from our evil and sinful lives and abandon the worldly vanity, which indeed is only vanity and only lasts for a short period; and heartily long for the Eternal one, and ask God for understanding in our studying, that he might give us assistance with his holy angels. Now, if such happens, believe with certainty that you have been elected for this by God. But what has F.C.R. obtained and received through his serious prayer? Here he further says: *“Which is exactly what has happened for the praise of God, to my advantage and my neighbours’ loyal and cordial warning and improvement.”* Look: here he says, that God has answered him and satisfied his desire; and believe this to be certain, and do not let it be a trifle to you what has happened to me. When I have insisted with my prayer to God, then in my sleep it has been unveiled to me what obviously I could never have been able to read in books. And although I have read some things well, yet I have not been able to understand it, which afterwards has been very clearly revealed to me in my sleep. Therefore do not hesitate with prayer. God will grant the same to you as well, and even more, and then give you wisdom and understanding, so that you may find the right way, will have the right signs⁹⁵, and can endure the full weight⁹⁶. This is because this Art can only be achieved and obtained from God, which I have already mentioned in my preface to the Christian reader, and have proved and confirmed with citations.

Now it furthermore follows what F.C.R. at his attentive prayer has experienced and what he has achieved. *“⁹⁷When I had hardly fell asleep I surmised that I laid in a dark tower, next to numerous other humans, held captive on large chains.”* The tower is this world, in which we lie on chains of darkness, so that we cannot possibly know nature rightly. This is the extent

⁹⁵ Which are given to F.C.R. in the Chymical Wedding.

⁹⁶ Reference to the balancing during the festivities.

⁹⁷ Quotation marks were missing, as is also the case at several other places, which I have not all taken up in footnotes.

to which we are hung with sophistical rags. *“In it without all light and shine we, as the bees, were swarming over each other, through which the one made the other one’s misery even more grave.”* This is truly the way of the world. *“Although neither I nor one of ours had seen any bit, I nonetheless constantly heard the one elevate over the other.”* Indeed this is more than just true. In philosophy they are totally blind, nor does the one know how he wants to elevate himself above the others with his Art, whereas in fact everything is patchwork. ⁹⁸*“He to whom his shackles or jumpers⁹⁹ had only been lighter to the slightest measure, not counting that no-one of us had to do much uplifting of the other ones, altogether we might have all succeeded.”*¹⁰⁰ Now that the true perfect knowledge through the fall of Adam and Eve had been covered for us by God with something akin to a blanket¹⁰¹, *“As now in such a misery I with others persisted for a considerable time, and constantly the one had called the other one a blind man, we finally hear many trumpets blowing together. And the drums of the army beating so artfully to it, that yet it revived and enjoyed us with our cross.”* The army drums and trumpets are the ancient, true philosophers, who concord together so beautifully that one sees joy and lust in it. *“Under such a rumpus the lid on the tower above was lifted up, and a little light allowed us. Now one could just really see amongst us the somersaulting, because everything went untidily. So he who had gone up too much, had to have others under foot. Shortly, everyone wanted to be the one on top, to which I did not hesitate myself, but with my heavy*

⁹⁸ Idem.

⁹⁹ “springer”. Also meaning ‘impostor’, or even ‘child that has just taken its first steps’.

¹⁰⁰ “(...) weil wir allezumal gemachte Tropffen gewesen”. The structure and meaning of the sentence is unclear. Translation uncertain. Perhaps for ‘weil wir’ (‘because we’) must be read: ‘wären wir’ (‘we might have been’).

¹⁰¹ This is not found in the Lazarus Zetzner edition.

jumping then worked myself up quickly, pulling me up by a stone that I had grasped, although even then several times I was grasped by others, from which every time I guarded myself with hands and feet. For we did not know better, than that we would all be left alone, although it worked out completely different.”

Here he indicates to us, how things went, and still go, in his and also the present time in the world. Because when several learned philosophers have brought to light their writings, then the lid has gone away from the tower. Then several have come to the fore, who previously had been great doctores. They have firstly seen that - compared to the true, genuine philosophers - they were only ABC-students. Whereas those who meant that they would know or could do nothing, have been the true philosophers, notwithstanding that even in the present time it occurs, that many of them walk on side-ways and also wanted very much the true philosophy. But of their jumpers many are so heavy, that they cannot get far from their spot. Indeed, some with force can get up front a bit, but soon they are again plunged down by the others, because they do not have and understand the right fundamentals, and are very much unsteady.

On the other hand, he also speaks about his person, that from such a darkness he has also worked unto the light, and steadfastly has remained with the light of nature. Indeed, with hands and feet has he clamped onto a stone. This stone is the true godly word and the light of nature, from which he had not wanted to part. Therefore he has been able to maintain himself there, and furthermore indicates to us, that we might assume that the whole world would arrive at this knowledge of nature. Although some are of this opinion, it will not happen, and this he imparts to us as follows: *“After the gentlemen who had looked down upon us from the hole of the tower, through such swarming and squealing had amused themselves a little, an old, very grey man ...”, Art, “... told us to be still, and when he had hardly obtained that, he started to speak thus, how I still remember it:*

‘1.

*If it would not elevate itself
The poor human race
Would be given much good
By a just mother
But now that it will not follow
It remains in such sorrows
And must be imprisoned.’”*

This means, that many would receive such an Art from God, but because they might abuse it and apply it for evil ends, since God has given the human race its free will to do good or evil, thus God witholds from them that which nature should have revealed to them. But even then, in order that the world may yet know that such in nature might be possible, God lets some people recognize the properties of nature, and know such an Art, which in the next verses he indicates:

“‘2.

*Still my beloved mother’ ...”, Natura,
“... ’Will not behold its harshness
Lets her beautiful goods
Come to light too much
Although this happens very seldomly
In order that they may mean something
Otherwise it will be taken for a poem.*

3.

*Therefore to the honour of the feast
Which we celebrate today
So that one increases her mercy
She wants to do a good work
Now they will lower the rope
He who will hang himself to it*

Is the one who will be let loose.'

Hardly had he uttered this, or the old woman, ...”, Natura, “... ordered the rope ...”, Time¹⁰², “... in the tower to be lowered seven times, and to draw up he who would hang onto it.” With this he wants to indicate, that in his time God the Almighty has granted the human beings seven times the mercy that some people have come to knowledge of nature, and how many have lived in each time. And the like can in the present time very well be known by the gentlemen F.C.R.¹⁰³, who know with how many they are who have the knowledge of this Art. This is confirmed by Comes Bernhardus, where he says: “And when I explored nature, I found no-one who had had knowledge of the Art, and supposed there were none to be found in the whole world. As however I knew how to prepare such a stone, I did know all who were partakers in such an Art. And of those there were more than I had thought. Because this lapis¹⁰⁴ gives the human beings great knowledge and reveals to them much secrecies.”

Furthermore F.C.R. thus speaks with these words: “*Oh, if only God wanted me to describe sufficiently what unrest then came up amongst us, because everyone would get to the rope, and thus the one only thwarted the other one.*” With these words he expresses what transpired. Yes, when we come to think of it, this also happens in the present time the same way. Because the gentlemen F.R.C. also have had their rope - consisting of their writings and Fama - go out, and come to light in the dark tower of the world. Everyone wants to cling to the rope, and the one often thwarts the other one, until no-one remains hanging on it, and assume that it would be enough that when they say that

¹⁰² Time and Nature are not mentioned in the Lazarus Zetzner edition.

¹⁰³ Here one might have expected: ‘F.R.C.’, since obviously ‘the gentlemen Fratres Rosae Crucis’ is intended, and not ‘the gentlemen Frater Christian Rosenkreutz’.

¹⁰⁴ ‘stone’.

they want to mingle among their Fraternity and write to them, that they will then be quickly accepted.

Oh no, here our F.C.R. shows something different and points out God's providence. Whom He wants to reveal and give it to, can be adopted and accepted in this Fraternity, and no-one else. How one should know however, whether a God has provided this or not, you have already understood from me in the preceding words and is unnecessary to repeat. *"After seven minutes however a token was given with a little bell, upon which the servants the first time pulled up four, for at that instant I could not reach the rope by far, as - as mentioned before - to my great misfortune I had went upon a stone at the wall of the tower, and consequently could not get to the rope that hung down in the middle."* With this F.C.R. indicates, that the first time he could not have reached the understanding and what its cause was, because he had gone upon a stone at the wall of the tower. This means: in the cloister that the stone has clearly and purely been, namely the word of God and of the light of nature. The wall is part of the world¹⁰⁵ and the rope hung in the middle. This means, the true and genuine Praeceptores¹⁰⁶ of this Art were far away at another spot. This is why I at this moment received nor achieved assistance from them. *"Yet another time the rope was lowered, but as the chains for some had been too heavy and the hands too weak, they could not stick to the rope, but swept even others who might have been able to maintain themselves well, down with them."* This means, that some partly came to insight, but their hands were much too weak. This means, they were much too subtle and imagined that they were of greater subtlety, which was not

¹⁰⁵ Interesting. The ancient Rosicrucian documents often scorn the Church for its misconceptions. Here a cloister is mentioned as the place of the word of God, which is positive. In a mild manner however it is made clear that nonetheless it is only part of the world, and that the true knowledge lies outside its walls.

¹⁰⁶ 'instructors'.

necessary. Therefore they could not remain hanging and with that tore others down with them. *“Indeed even some were torn down by others who themselves could not get there. So yet in all our great misery they were cross with each other, but those however depressed and sickened me to the extreme to whom their weights had been too heavy, so that their hands were ripped off their bodies and they could not ascend.”* This means, that those who had been and had stayed steadfast with this Art, had also put into it all that they had, and had fallen into great poverty and yet may not achieve anything. *“Thus it came to be, that until the fifth time very few were pulled up, because as soon as the signal had been given, the servants were so quick with raising up, that the main part stumbled over each other, and especially this fifth time the rope was pulled up totally empty. Reason why the main part, even I myself, despaired about our liberation and called to God that He might have mercy with us, and if possible free us from this darkness ...,”* Here he gives us a nice doctrine and example of how we should behave, even if it looks as if nobody would keep hanging on the rope of the laudable Brotherhood anymore, because the one was a great hindrance with this to the others. Thus we must heartily pray God with whom all good things have their origin and beginning, and like Solomon implore Him for wisdom and understanding. Thus God will nobody who calls to Him for wisdom and heartily desires it, deny such or abject the request, but will mercifully answer. However, one should not become weary or tired in prayer, but continue and persist, because God often tests one by not soon answering him, to see whether he steadily remains with Him, which he might profess by mouth. But alas - as one might complain to God -, how they remain steadfast can be seen daily before our eyes. Therefore follow his next words: *“... who has answered some of us.”* When they are answered, then do not doubt. God will surely also answer you. If the aid is a bit delayed, just remain steadfast. *“Because when the rope came for the sixth time, some attached to it firmly, and while the*

rope swings to and fro during the lifting of it, ...” This means, that the Fama and philosophical truth nowadays in all countries and areas does partly show itself somewhat. “... *perhaps it has come to me through divine will, and I quickly grasped it, moreover seated on top of all others, and thus at last hoped again to get out, which pleased me so much, that I did not experience the wound that I got in my head from a sharp stone, ...*” This is, that I have also forgotten all of my suffering that I have endured in the seeking time of this Art, “... *until with others I had to assist in the seventh and last pull (which before had happened every time), as then through working the blood had run over my entire garment, which out of joy I had not noticed.*” This shows us, that when God has let us come to knowledge, we must not bury in the ground our pound that we have obtained, but loyally help our imprisoned fellow Brethren, in order that they as well may arrive from the darkness in the light, and not at all contemplate if ever they caused us to suffer and if we had to endure persecution from them, because then they had no better understanding of it. “*Now when the last pull had passed, to which even the majority had hanged, the dame had the rope removed, and had her oldest son ...*”, Sapientia aut Ars¹⁰⁷, “... *(about which I was highly surprised) herald to the other prisoners her decision, who after a little musing expressed it as follows:*

*‘You dear children who art here
It has been wrought what was know all along
The great mercy that my mother
Has proven here to your Brethren
You should not be envious of
Soon a merry time will arrive
In which the one will equal the other
Nobody will be poor or rich
He who is ordered a lot, must fetch a lot*

¹⁰⁷ ‘Knowledge or Art’.

*He who is entrusted with much, will feel it to the core.*¹⁰⁸

As soon as he had completed the words, the lid was closed again and locked, and the trumpeting and army-drumming again commenced.” This means, that the wisdom of God speaks comfort to those who still walk in darkness, that they should not give up, even if they cannot all achieve this Art, since it only is sufficient for the present life. They should however feel comforted by the fact that God one day will come on the youngest day, and then will level things out for them; and besides consider that he who has received great gifts from God, in the future will have to account for the way he has dealt with such gifts of God and how he has applied them. Because God will not demand more from anyone as He has given him. Woe to him however, to whom God has richly given His gifts, and who evilly and blasphemously applies them, because it would be better for him had he received nothing all in all. What however happens further with this admonition? Look, F.C.R. says: *“The sound could not be so loud but one could still hear the bitter laments of the prisoners who lifted themselves in the tower, out before all others, which then soon brought the tears to my eyes.”* With this he indicates to us that, although God’s word resounds clearly before our ears, yet those who abide in darkness do not stop lamenting, and seek the Art, but rather covet the temporary than the eternal. Indeed, there were also many who received such an Art, counting that at one time they would answer for it to God on the youngest day if only they could obtain it. Now they would like to apply it to their liking, for which they would be held accountable right away. *“Soon the old lady with her son took place on prepared seats, and ordered the freed ones be counted. Now when she had heard the number and written it on a golden tablet, she wanted the name of everyone, which all was written down by a boy. As she now*

¹⁰⁸ The original verse in the Chymical Wedding goes on with two more lines.

looks at us one by one she sighs and speaks to her son, so that I could hear it well: 'Ah, how do the poor people in the tower do me very much grief. God willing I would dare to liberate them all'." This means, when now those who have come to the Art see in what misery and darkness they have been, they lament, because naturally we have love mutually, and nature then encourages us and speaks: Ah, dear God, this is indeed a Brother, or else a near blood friend. Ah, you should reasonably bring him as well from the darkness to light, and reveal to him this Art. Now how should he who masters the Art behave? Should he reveal it to his blood friends, or should he not? Hear at this instant what says the son of the old lady - called Art or Wisdom. He says no, which can be derived from these words: "Thereupon the son answered: 'Mother, such has been ordered by God. We should not strive against Him. If we should all be gentlemen and had all the goods on earth, and then would be seated at the table, who then would bring us food?' On this the mother was silent. But soon upon this she said: 'Well, let this be done by your jumpers', which then quickly happened and I was with not many the last one." With this he indicates, that in this we should not follow nature, but with wisdom know how to oppose it. The other request that nature does, namely to free the liberated ones from their jumpers, is admitted by wisdom. This means, that it can avail itself of this Art for the health of its body and the temporary maintenance of it, and therefore free itself from illness and poverty, for this is not against God. "Although I had observed the others I could not keep myself from bowing for the old ladies and thanking God, who through them had been willing so mercifully and fatherly to bring me to light from such a darkness. Then this was done by others next to me as well, who bowed before the lady." He wants to say so much as: Yet I could not neglect to please nature and to do good to my neighbours, and that it was not against God. And also he gives a nice doctrine, that we always should thank God for such big gifts. "Finally everyone was given a golden memorial

medal or travel coin¹⁰⁹. On one side was engraved the sun during its ascend; and on the other side stood, as far as I remember correctly, these three letters: D.L.S.¹¹⁰, with which everyone was given dispensation and was sent to his own activities, with the incitement¹¹¹ that we should for the honour of God be of use to our neighbours, and keep before us what had been entrusted to us, which to do we promised, and thus separated from each other.” With this he indicates, that he who has come into this Art, can have sufficient travel coins. Next he also warns, that those who can have these travel coins sufficiently, should apply them well, so that on the youngest day they may account for it before God. They neither should make themselves laudable with such an Art, but should keep it quiet and secretive, and share it with their neighbours in need. “I could, because of the wounds inflicted upon me by the jumpers, not advance well, but limped on both feet, which the old one soon perceived and laughed about. She summoned me again before her and spoke thus to me: ‘My lovely son, do not worry about this shortcoming, but remember your weakness and besides thank God, who had had you come to the lofty light on this world and in the position of your imperfection, and keep these wounds, as far as I am concerned.’” This means, that the gentleman F.C.R. in his lifetime had had a stake in his flesh, as also the apostle Paulus has complained about the one that had been implanted into him by nature. Although he avoided it as much as was possible for him, at some occasions he has stumbled and sinned. On his second day he witnesses, that one of the causes of his limping had been that with his cross he had not been patient, but had murmured against the gentleman groom. Nevertheless he had comforted himself that on behalf of this damage he had been able to constantly be reminded of his weakness. This had been the impetus to thank God for it. He

¹⁰⁹ “Zehrfennig”, ‘viaticum’, money for sustenance.

¹¹⁰ ‘Deus Lux Solis’, ‘God is the Licht of the Sun’.

¹¹¹ “Anheuck”. Read: ‘Anhenck’, ‘attachment’.

also gives us a nice example that, when we come to knowledge of the Art, we should not usurp such gifts, but rather always think of our weakness in which we have stuck, and also always thank the Creator of heaven and earth for it. *“Thereupon the trumpets again were raised which revived me to such an extent, that I woke up and only then noticed that it had only been a dream. But it was still so strongly embedded in my mind, that I was still worried by the dream. It also came to my mind, how I still experienced the wounds on my feet. Be it as it may, I did well understand that God had granted me attending such a secret and hidden wedding. This is why I thanked His divine majesty and prayed to Him with childlike confidence, that furtheron He would keep me in the same way in devoutness to Him, daily fill my heart with wisdom and understanding, and energetically¹¹² and mercifully bring me to the desired goal without my merit. Thereupon I prepared to go on my way. I dressed in my white linen garb, and girded my loins with a bloodred ribbon, tied cruciform over the shoulders.”*

diglichen bringen. Darauff rüestet ich mich
 auff den Weg / zog meinen weissen leinen
 Rock an / vnd ombgürtet meine Lenden mit
 einem blutrothen Bändel / Creuzweise ober
 die Achseln gebunden / :/: Mit dem weissen
 leinen Rock wil er die Tinctur auff weiß
 ... haben / wie Sie dann Bernhar-

With the white linen garb he wanted to indicate the tincture as white; likewise Bernhardus called it the white singlet of the king in his parable.¹¹³ With the red ribbon he wanted to indicate

¹¹² “endlich”.

¹¹³ Bernhardus says: "He provided his six court clerks with as much as he himself possessed, because they had had to wait so long for him

the red tincture, just as the mountain worker in his tractate compares it to red boots. *“On my hat I pierced four red roses, ...”* This is: in the beginning (because anyway the hat or the head means the beginning of a thing, and the feet, shoes or boots always the ending). Thus I¹¹⁴ carefully looked at the fire or the four gradus igni¹¹⁵. *“... in order that through such signs I might be recognized the more quickly amongst the crowd. For food I took bread, salt and water ...”* This means, in the whole elaboration one should mainly take care to have bread. This means, the right matter, next to water and salt. The water indicates the solution in this work, and through the salt the coagulation. Because the Turba¹¹⁶ says: *“solve et coagula”*¹¹⁷. *“... of which, through counsel of a wise person, at the appropriate time I have not without benefit used in such cases.”* With this he indicates, that he did not invent all this by himself, but that he has sought and maintained the counsel and education from understanding people who had the knowledge of the Art. Therefore nobody should be rebuked for insisting with the gentlemen Fratres for education - insofar as he already has knowledge to some degree -, and for using their good counsel. *“Before however I abandoned my little cabin ...”*, this is, before I took to work and had started, *“... I fell in such my physique and wedding garment to my knee, and implored God that where such would be, He would let me accomplish it to a good end,*

until he had returned from the bath completely rejuvenated, and had dressed in his garment, to wit the black armour, the white singlet and the carmine mantle. He let them share in his blood and saturated them with richness." Also see Michael Maier, Chymisches Kabinet, Explanation XLVIII.

¹¹⁴ There is no citation mark at the start of this sentence, and it is no part of the Lazarus Zelzner edition.

¹¹⁵ ‘Stages of the fire’.

¹¹⁶ The ‘Turba Philosophorum’, The Meeting of the Wise, alchemical work with dialogues, 12th century A.D. Possibly earlier drafted by Archelaos, teacher of Socrates, 5th century B.C.

¹¹⁷ ‘Dissolve and coagulate’.

and also have thereupon before God's countenance promised, that - as something was about to be revealed to me through His grace - I would use it well, neither for honour nor prestige in the world, but only for the enhancement of His name and the service to the fellow human beings. And with such a promise and in good hopes I departed with gladness from my cell." With this he again gives us a nice example where and in what shape we should direct our prayer to God, if we want to commence and fortunately conclude such high and more angelic than human work.

And in my meek understanding this is the explanation of the
first day of the Chymical Wedding
Christiani Rosen-Creutz,
et cetera.



DIES 2¹¹⁸

“Hardly had I come from my cell into the forest, when I already had the impression that the entire heaven and all elements had adorned themselves for such a wedding. For I surmised that even the birds were singing lovelier than before. The young deer sprung so happily about, that they made my old heart glad and prone to singing.” With this he wants to show, that he says: Hardly had I gone outside my cell, when I had been stripped of all my philosophical rags and had come into the forest of nature. There I already saw more than I had seen before. Indeed everything that I observed, gave me another reason to contemplate nature, and therefore I could see much farther than before. Namely, I could see the interior of everything, whereas before I had had to help myself with the exterior appearance. Because of that I was much happier, and with a loud voice began to sing thus:

“1.

*Be merry, you lovely little bird
Your Creator love highly
Your voice now raise, clearly and finely
Your Gott is highly elevated
Your food He has prepared for you
Gives it to you at the right and proper time
Be pleased with it.*

2.

*Why should you be worried?
What should you scorn God for?
That He wants you to be a little bird
Would confuse your little head
That He did not make you a human being*

¹¹⁸ ‘Second day’.


*Oh, be silent, He has conceived it well
Be pleased with it.*

3.

*What must I do, poor earthly worm
Would I debate with God?
That in the heavenly tempest
With force I a great art would combat
God will not be insisted upon
He who does not suit here, should bolt out
 Oh human, be pleased with it¹¹⁹
That He has not made you an emperor
Do not let it aggrieve you
His name you may have despised
That makes Him doubtful
The eyes of God are brighter
He looks right into your heart
Therefore you will not deceive God.”*

With this song he wants to indicate, that nobody should be impatient with God, mutter against God and speak, as some do: ‘What, are they better than me, that You answer their prayer? And I have for such a long time shouted and cried to You, and not been answered in the least. I read the books just as well as this one or that one, but cannot derive understanding from them and make them to good use as they do. Therefore You act quite dissimilarly with those who invoke You.’ Look, he says, God looks into your heart, and knows well what is beneficial to your bliss. Therefore do not quarrel with God, if He does not want to give you the Art. He knows better than you what is good and useful for you. “*This I sang from the bottom of my heart through the entire forest, so that it resounded everywhere and the mountains repeated my last words, until finally I seen a*

¹¹⁹ Although a next verse follows with the same build, we do not find there a number ‘4’, nor a blank line between verse 3 and 4.

*beautiful, green heath.*¹²⁰ *Thereto I went, out of the forest.”* With the forest he indicates the consideration of nature. In it he had progressed so long, and had observed the generationem & mortificationem¹²¹ of all things so long, that ultimately he had seen the green heath¹²² (this is, the green lion), to which he went. The reason however why he has gone into the heath, are the three cedar trees¹²³, namely sal, sulphur and mercurius¹²⁴. These are the right three principles. On this heath is the true mercurius naturae  solis & sal metallorum¹²⁵, which he demonstrates with the next words. *“On this heath stood three high, beautiful cedar trees, which thanks to their width gave a pleasant and desired shadow, that I was very pleased with, for although I had not yet gone far, the great desire made me quite tired, and for that reason I hastened myself to the trees, to rest a little under them.”* This means, that although I at that time had not yet been looking far into nature, I nonetheless had such a desire for what was to be done in this matter, that I got tired of the contemplating of nature in other affairs or set them aside, and only in this one could revive properly and fathom the quality of same. *“Now that I came closer however, I noticed a little sign attached to the tree, on which - as I then saw - the follow words had been written with elegant letters:*

‘Hospes salve: si quid tibi forsitan de nuptiis regis auditum: verba haec perpende. Quatuor viarum optionem per nos tibi sponsus offert, per quas omnes, modo non inde vias delaboris ad regiam ejus aulam pervenire possis.

Prima brevis est sed periculosa & quae te in varios scopulos deducet: ex quibus vix te expedire licebit.

¹²⁰ “Heiden”.

¹²¹ ‘creation and death’.

¹²² “Heyden”.

¹²³ See hereafter.

¹²⁴ ‘salt, sulphur and mercury’.

¹²⁵ ‘natural mercury and metal of sun and salt’.

Altera longior, quae circumducat te non abducat, plana ea est & facilis ut magnetis auxilio, neque ad dextrum neque ad sinistrum abduci poteris.

Tertia vere regia est quae per varias regis nostri delicias & spectacula viam tibi reddet jucundam. Sed quod vix millesimo hactenus obtigit.

Per quartam nemini horum licebit ad regiam pervenire, utpote, quae consumens & non nisi corporibus incorruptilibus conveniens est. Elige nunc ex tribus quem velis, & in ea costans permane, scito autem quaecumque ingressus fueris, ab immutabili Fato tibi ita destinatum, nec nisi cum maximo, vitae periculo regredi fas esse.

*Haec sunt quae te scivisse volumus: sed heus cave ignores, quanto cum periculo te huic viae commiseris: nasi te vel minimi delicti contra Regis nostri leges nostri obnoxium: quaeso tum adhuc licet per eandem viam qua accessisti: domum te confer qua citissime.*¹²⁶

¹²⁶ ‘May God protect you, guest. Should the rumour of the wedding of the king ever have come to your ears, consider the following words. There are four roads that the groom offers you through us for choosing. On all four roads you can reach the castle of the king, but only if you do not err on side-ways. The first one is short, but dangerous, for it is full of abysses, in which you might easily be crushed. The second one is longer, because it leads you through deviations, but certainly not on side-ways. It is easy and comfortable to go, if with the help of the compass you do not let yourself be distracted to go either left or right. The third is the truly royal way, because it quickens your heart through all kinds of royal joys and actings. Certainly up to the present day it has been accomplished by hardly one in a thousand. Along the fourth road it is not possible for a mortal to reach the goal, because it is of ablazing force, and only indestructible bodies can sustain it. So make your choice, which of the three roads you want to enter upon, and then do not deviate from it anymore. But mind you, that the road that you will enter, is predetermined for you through the imperative fate. Furthermore it has been forbidden to you at mortal danger for your life to go back even one step. This is what we want to let you

As these words explain themselves, there is no need for an explanation, *nam sapientibus sat dictum*¹²⁷. *“As soon now as I had read this writing, all my joy had gone again, and I, who before had merrily sung, started weeping inside, because I saw all three roads before me and also knew, that after some time I was allowed to choose a road. I was still worried, that I might end up on the stony and rocky road and miserably fall to my death. Or, should I obtain the long road, I might either err through side-ways, or otherwise remain on the long journey. And I dared not hope that amongst a thousand I would be he who would choose the royal road. The fourth road I saw before me as well, but it was thus surrounded by fire and vapour that I did not dare come nearer to it by all means. I contemplated several options whether I should turn back again, or take one way before me. My unworthiness I considered well, but anyway I was comforted by the dream: that I had been released from the tower. Yet I dared not boldly trust a dream. Thus I excogitated so long about this and that, that through the weariness I got hungry and thirsty in my stomach.”* This means, that after I had well thought about the roads and weighed them, I had done that so long, that finally I had become hungry and thirsty, which is, had got a wonderful desire to make a start with the work. *“This is why I quickly produced my bread ...”, materia*¹²⁸, *“... and cut it, which was seen by a snowwhite pigeon that was sitting on the tree and had not been seen by me, and from there, perhaps following its habit, had come down and very stealthily had approached me. I then happily shared my food with it, which it accepted and through its beauty revived*

know. If you neglect this earnest warning, then you will go your way amidst the greatest dangers, lamenting and complaining. If you know yourself to be guilty of even the smallest violation against the laws of our king, you had better turn around, as long as it is still possible, and hurry back home on the same road on which you have come.’

¹²⁷ ‘For wise enough said’.

¹²⁸ The Lazarus Zetzner edition does not mention ‘materia’.

me a bit again.” Admittedly these are only a few words, but they carry the entire solution in them. Namely, through the bread he understands materia. With the cutting up he means the solution of this matter. The white pigeon on the tree are the droplets which hang at the top of the sphere of glass. Because when the matter begins to solve, it ascends to the top of the glass, and runs together like clear droplets. Afterwards they fall down again on the matter. And this happens so often, that ultimately the whole matter is solved into a water through the droplets, in which he who labours on this work sees his pleasure. *“As soon however as its enemy, a black raven, saw it, it swept at once to the pigeon. It did not covet what I had, but wanted to take what was the pigeon’s, that could do nothing to defend itself except taking flight.”* This now is the putrefactio and partly coagulatio of this work. The black raven is the nigredo¹²⁹, which comes ex¹³⁰ putrefactio, so, when the drop has fallen and the entire materia has been solved - called Lac Virginis¹³¹ by the philosophers -, then this milk coagulates from day to day and decays. From this putrefactio it is gradually transmuted into a black colour. The philosophers call it the black raven. It covets to take what is the pigeon’s. The latter can defend itself only by taking flight, which means, it cedes, because the humidity in this putrefaction is gradually dried, for it must cede and give room and place to the dryness. *“This is how it came about that they hurried in the direction of midday, which then enraged and saddened me in such a manner, that temerarily I hurried after the cunning raven and thus, against my will, almost for the length of a cultivated field ran on the mentioned road, and thus chased away the raven, however freed the pigeon. Firstly I noticed that I had acted temerarily and that I had already progressed on a road from which I was not allowed to cede (in danger of great*

¹²⁹ ‘blackness’.

¹³⁰ The word is blurred. Translation uncertain.

¹³¹ ‘Milk of the Virgin’.

punishment).” The raven together with the pigeon has hurried towards midday, which is right, as Theophrastus says. Seek the red lion in the morning or at dawn, and your white eagle against midday, because in the midday the pigeon acquires speed¹³² and the raven must cede. This means, that when nigredo is present and the white pigeon has been totally devoured, then the materia will dry and then calcinates, and thus this terra nigra¹³³ again becomes a white pigeon or white eagle. Only then it has left its water and obtained the salt, which is the white shirt to which F.C.R. refers in his first day of the wedding. Indeed, it is the white shirt of the king in the parable of Bernhard. So this terra nigra calcinates, and from that originates albedo, to which four planets must be obedient and servile. He who has come this far would be ill-advised to turn back again, but on good luck should continue this work, because he has already come far: a full length of a cultivated field. This means, that he has come way farther than halfway. So, if you have come that far, proceed. You will not regret it. Although you might have gone different roads, yet you are on the right track. *“And although I would have been able to some measure to comfort myself, it bothered me the most that I had left my little bag and bread at the tree, and could never retrieve it. Because as soon as I turned around, such a strong wind came towards me, that it easily blew me over.”* This wind is the writing of all the philosophers. *“Now if I continued on the road I noticed nothing at all. From that I easily concluded that it would cost me my life ...”*¹³⁴ This means, that all effort and work would be lost. *“Therefore I took my cross patiently upon me, got me standing on my feet, and thought - because after all it should be done -, that if I wanted to work my way up there, I could arrive there*

¹³² “krieket die Taube schusz”. Literally: ‘gets shot’, in the sense of ‘shoots forward’.

¹³³ ‘black earth’.

¹³⁴ The Lazarus Zetzner edition continues with: “if I would go against the wind”.

before night.” This means, that I would have to solve my work before nigredo would appear. *“Although many an obvious side-way showed itself, I managed to leave them with my compass, and would not deviate one bit from the midday line, ...”*, which means, the Turba and the true philosophers, *“... although the road often was so rough and impassable that I did have more than little doubt about it.”* Note¹³⁵: do not let it seem strange to you, that he puts this process two times after each other, because the pigeon and the raven he now places as an event that has happened to him. The next thing however he puts as a procedure and both belong together, in case you may not have fully understood it from the one, since the great Art lies in it. Therefore it is now repeated.

“On the road I constantly thought about the pigeon and the raven, and yet could not explain it, until finally I saw on a high mountain a beautiful gate ...”, domum aquarij seu solutionem¹³⁶, *“... from afar, towards which unwittingly I had hastened, although it lay far from the road, whereas the sun was already setting under the mountains, and I otherwise could not in the least see a steady abode. And this I only attribute to God, who very well could have let me continue on such a road and block my eyes, so that I might have overlooked such a gate.”* This means, that by means of the wrong proces I would not have found the right solution. *“As said, I now hastened towards it, ...”* Here with hasting he does not mean that he proceeds with a strong fire, but with his opinion, because I saw¹³⁷ - is what he wants to say - that I was on the right track. *“... so that I reached it on such a time of day that I could yet see it as required. It was a truly royal, beautiful gate, to which many splendid statues and things belonged, which all - as I learned later on - had their special meaning. On top there was attached a rather big sign with these words: ‘Procul hinc*

¹³⁵ The first word of the sentence is blurred. Translation uncertain.

¹³⁶ ‘the watery house of the solution’.

¹³⁷ “sage”. Read: “siehe”.

*procul ite prophani*¹³⁸, and some things more, which to tell about has been strictly forbidden me.” This royal gate is, as stated above, *solutio vera Philosophorum & domus aquarij*¹³⁹. If one had failed in this and had not progressed on the right road, one would have failed in the entire work. “Now, as soon as I had arrived under the gate, at once someone in a heavenly blue garment came up, whom I then friendly greeted, for which he thanked me right away. But just as quickly he demanded from me the letter of invitation.” The one in blue dressing is the *artifex*¹⁴⁰ or the fire, which is also called a guardian by Bernhardus. Through the letter of invitation however it is understood, that I have also been chosen for it by God that such an Art be revealed to me. “Oh, how glad I then was that I had taken it with me, for how easy could it have been that I had forgotten it, which had happened to others, as he imparted to me. This now I have produced quickly.” By forgetting it he wants to indicate and say, that I would have let me be averted from the world and its vanity, and that I would not have imitated God and nature rightly. “With this he was not only satisfied, but he moreover honoured me, about which I was highly surprised, and he said: ‘Go my Brother, you are to me a lovely guest’, and besides requested me not to hide my name for him. When now I answered him, that I was the Brother of the Red Rose Cross, he was astounded and at the same time delighted and thereupon he indicated: ‘My Brother, did you not take so much with you that you might be able to buy a sign?’ I answered: My assets are minor, but should he see something with me that he liked, he was welcome to take it. As he now desired a flask of water from me, I have consented with that.” This means, that when the right solution has fully taken place, in such a way that you can see it stand so beautifully and brightly, you will be amazed by it and also must hand over your

¹³⁸ ‘Go from here, go elsewhere, profane ones’.

¹³⁹ ‘The solution of the true philosophers and the house of Aquarius’.

¹⁴⁰ ‘artisan’.

solution to the work. Then there will be nothing left over but this bright water. The solution has now done its part, and the coagulation commences. Therefore he gives you a golden sign. This is the Oleum incombustibile¹⁴¹, which he mentions with the following words: *“He gives me a golden sign. On it there were only these two letters: ‘S.C.’, ...”* This means, ‘Solutio Chemicors’¹⁴², to witness that the solution has been rightly made and has been produced. *“... with the exhortation, that if it would befit me well, I should remember him. Thereupon I asked him how many before me were in, which indeed he imparted to me.”* This means, that in books I looked up how many had laboured on this road and had come to the Art. After I had found some and my solution concurred with theirs, I was contented and satisfied. *“Ultimately out of good friendship he has given me a sealed little note for the second guardian. As I lingered a little longer with him, the night was approaching.”* This is, the coagulation commences. *“This is why on the gate a big pitchpan was ignited, ...”* The pitchpan is the red oleum incombustibile, which then appears and comes to the fore. *“... in order that if someone were on the road, he could hurry hither. The road that went completely up to the castle, was on both sides fenced in by walls, and covered with nice trees with all kinds of fruits.”* This means, that in the closed instrument the oleum incombustibile coagulates. This means, it sticks at the top like a membrane, and afterwards it falls down and sticks to the bottom of the vessel, like a yellow sand. Those are the beautiful lemon and pomegranate¹⁴³ trees with their fruits. *“There were also three trees on both sides, to which lanterns*

¹⁴¹ ‘the incombustible oil’.

¹⁴² In the margin of the Lazarus Zetzner edition however, it is explained as “Constãtia Sponsus Charus. Spes, Charitas”, ‘Steadfast groom, charm, hope, love’.

¹⁴³ “Citronen / Pomerantzen unnd Granat Bäume”; the latter in fact are the same. The Lazarus Zetzner edition by the way does only mention the trees without specifying them.

were attached. In them already all lights had been ignited by a beautiful lady, also in a blue garment, with a bright torch.” This means, that after the yellow sand has settled on the bottom, nigredo comes to it gradually, and the powder or yellow sand becomes really brown with yellow drops, which can be observed just like a lantern in which were a burning light, hanging in the darkness. The lady on the other hand, has already ignited these lights with a torch. This means, that the artisan and nature have through this one torch - this is, with one degree of the fire - brought the work with the assistance of God this far already. “*This was so beautiful and masterly to behold, that I had lingered a bit against the necessaries. Finally however, after sufficient notice and useful instruction I departed from the first guardian merrily.*” This means, that after I had found all this to be in my work, and also had been assured by the philosophers that I was on the right road, I was merry. Because the solution had now completely gone, and had transformed into a dry powder. Therefore I no longer gave any thought to the solution, rather to the sealed note which the first guardian had given me. That was the sealed glass with the matter. I had gladly tested it for the effect that it might have, but the philosophers warned me, that I should under no circumstance open it, insofar I wanted to achieve something, which can be seen by the next words. “*On the road I would have liked to know what was written in my little note. As however I did not suspect the guardian of any evil thing, I had to control my intention and thus continue on the road, until I came to the other gate, ...*”, this means coagulation, “*... that was adorned almost identical with the other one, but with different statues and secretive meanings. On the attached shield stood: ‘Date & dabitur vobis’¹⁴⁴.*” This means, give the dryness the wetness to devour. “*Under this gate a grey lion lay on a chain, which - as soon as it saw me - came up and encountered me with a tremendous roaring.*” This means, that as soon as the coag-

¹⁴⁴ ‘Give and you will be given’.

ulation has commenced, the red oleum incombustibile appears, which is the grey lion. *"Through this the other guardian ..."*, this is the better coagulation, *"... who was lying on a marble stone, awakened."* This means, that after - as has been heard before - the yellow powder has become brown with yellow droplets, and one has continued with the degree of fire, then the brownness becomes blackish, and the yellow droplets become whiteish, from which then a greyness comes into being. This greyness now, is the marble stone on which the guardian lies. When he awakens he drives the lion behind him which had to abate. He signifies this with these words: *"And he told me not to be afraid."* This means, that although the philosophers do keep it secret and do not indicate this colour, but begin from the blackness, yet there are some who hint to it - with veiled words - that one should not be afraid of it. Because a philosopher says, that if you do not at first redden your work, then blacken and whiten, and then again redden, you have not done it right. *"Thereupon he drove the lion behind him, accepted the note that I had handed to him trembling, and read it. And with great reverence he addressed me as follows: 'Now be welcome with God, human being, whom I loved to see for a long time already'."* This means, be delighted, now that the greyness has appeared. Upon this the blackness will follow shortly. *"Thereupon he produced a seal and asked me, whether I could swap it. As however I did have nothing more than my salt, ..."*, this means: my solution, which I now coagulated and had brought to a grey powder, *"... I offered this to him, which he accepted thankfully. On the seal only stood two letters, namely 'S.M.'¹⁴⁵."* This means: 'sal meneralis seu metallorum'¹⁴⁶, to

¹⁴⁵ 'Sal Menstrualis', 'the purified salt'.

¹⁴⁶ 'The salt of flowers of its metal'. In other works found as 'sal menstrualis'. In the margin of the Lazarus Zetzner edition there is a somewhat differing explanation of the two letters, but the text is blurred. Part of it seems to read as follows: "Studio merentis. Sal

witness that also with the coagulation up to now he had acted well. *“As I now wanted to speak with him as well, they started ringing bells in the castle, for which reason the guardian exhorted me to run quickly; otherwise all the difficulties and work that I had had would have been in vain, ...”* This means, that now I should not hesitate with the fire. Otherwise the nigredo would not come, whereas it already shows itself. *“... because above they already started extinguishing the lights. This I did so quickly, that I did not say farewell to the guardian. So afraid I was and it truly was needful, because I could not run so quickly or the lady had overtaken me, after whom all the lights were extinguished. And I would have never been able to find the way, had she not made a light for me with her torch. Even then the necessity drove me to get close to her, upon which the gate was so quickly shut, that part of my garment was locked inside, which certainly I had to leave behind there, because the guardian of the gate could neither by me, nor by those who were already standing and shouting outside the door, be induced to open it again. But he gave the key to the lady who took it with her into the court.”* Domo Saturni¹⁴⁷. *“Meanwhile I once more looked around at the gate. It was so marvellous, that the entire world had never seen its equal.”* Because this nigredo Philosophorum cannot be paid with any money, since it is the beginning and certain assurance of the philosophical stone. *“Next to the door there were two pillars. On one of them stood a merry statue, with this inscription: ‘Congratulor’¹⁴⁸. The other one hid its countenance sadly, and under it stood: ‘Condoleo’¹⁴⁹.”* This means, that the black colour that comes into being from the putrefaction, indicates death to us, because everything that lives there, must die and decay. Both these

humor. Sal mineralis. Sal menstrualis.” (‘It merits study. Salt of moisture. Salt of mineral. Salt of flower’.).

¹⁴⁷ ‘The House of Saturn’.

¹⁴⁸ ‘I rejoice’.

¹⁴⁹ ‘I suffer’.

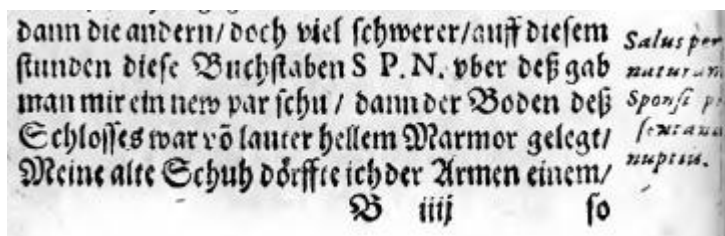
statues indicate how we should behave at such a point. Namely, the Art lovers and knowledgeable ones enjoy death, since they know very well that it is the right gate to eternal life, which is indicated by the merry statue and inscription ‘Congratulor’. The unwise however and nature are horrified by death and shun it as if it were a great wickedness, which is indicated by the other statue with the inscription ‘Condoleo’. Thus it is as well chemically understood that the unknowledgeable ones would be totally startled and saddened by this mortification and blackness of our materia, as if it were completely spoiled. However, the wise and just investigator of the Art knows well, that this death is the door of the incombustible stone, through which it enters its bliss. And this gate is indeed the black shirt about which Bernhardus Trevisanus writes¹⁵⁰: “In summa on it were such dark, hidden axioms, that the brightest people on earth could not have explained them.”¹⁵¹ *“Under this gate I once more had to give my name.”* This means, that I had to concur with the philosophers, go with certainty through these gates, and there, to be made out with certainty, let myself be registered for certification. *“Next it was entered in a little parchment book, and thereupon sent over to the groom. Only then I was given the right guest sign. It was somewhat smaller than the other one, but much heavier. On it stood these letters: ‘S.P.N.’”*¹⁵² This

¹⁵⁰ This next phrase however stems from the Chymical Wedding itself, so should be attributed to F.C.R.

¹⁵¹ There is another sentence in the Chymical Wedding after this one, which is not cited here.

¹⁵² ‘Sponsi Praesentandi Nuptiis’ (‘guest of the groom at the wedding’), at least, in the modernized textual edition of Van Rijckenborgh, 1967. Whereas one original text (differing more than in one small instance from the present original text of the Practica by the way), gives: ‘Salus per naturam Sponsi praesentandus [this previous word is blurred] nuptii’, as can be seen below:

means, that as the right guest sign I was given albedo, because he who already has albedinem¹⁵³, may well say that he is a just, invited guest. And the three letters indicate such, namely Sulphur Philosophorum Naturalium¹⁵⁴, which truly is also the true white Sulphur Philosophorum. Because it is the genuine one; he who is allegatis¹⁵⁵ to it, may not greatly confirm it with authority, for the truth confirms itself sufficiently. *“Moreover I was given a new pair of shoes, because the floor of the castle ...”, quia est Ars Lunar¹⁵⁶, “... was exclusively laid with bright marmor. My old shoes I was allowed to give to my choosing to one of the poor, who in great masses but very neatly were sitting under the gate.”* These are the four unclean metals, to wit Mercurius, Saturnus, Jupiter and Venus¹⁵⁷. *“I then gave them to an old man. Thereupon a juvenile¹⁵⁸ with two torches led me into a small room. Then they had me sit on a bench, which I did. They stuck their torches in two holes that were made in the floor and left. So they let me sit alone.”* This means, that after I have fully completed or delivered the



¹⁵³ Idem, in accusativus.

¹⁵⁴ ‘the natural philosophical sulphur’. So again this elucidation is differing from the above mentioned other translations.

¹⁵⁵ ‘elected’.

¹⁵⁶ ‘which is the Lunar Art’.

¹⁵⁷ Respectively mercury, lead, tin and copper.

¹⁵⁸ There seem to be two juveniles however, as seems clear from the next sentence. In the Lazarus Zetzner edition, page 24, 1616, this same initial faulty representation can be found. Textually, by the way, the Practica and the Lazarus Zetzner edition have small differences in wording.

putrification or nigredinem¹⁵⁹, the albedo begins, for with the life's end of the one, the beginning of the other one in this work is always present. This takes place per calcinationem. Therefore the juvenile, who is Art, takes me to a small room, which is, the materia becomes as to proportion much smaller than it was at the time of the solution, and therefore lets the blackness and the fire work alone. *"Soon thereupon I heard a racket, but did not see a thing. And then there were some men who fell all over me. However, as I could not see, I had to let it happen and wait for the things they intended to do to me."* This means, that in this degree the fire will operate in the blackness, but because of the great blackness, in the beginning not immediately a change of colours is to be seen. But afterwards, when some time has elapsed, this black materia will gradually become grey, and finally change into a whiteness, such as F.C.R. further indicates with the next words, where he speaks: *"Because however I soon found out that they were barbers, ..."* This means, albedo; therefore he names them 'barbers', because it wipes away the blackness, purifies and polishes it, which is also the work of the barbers. *"... I implored them, that they would not manhandle me like that, as I was willing to do what they wanted."* This means, that one may not incite it with great, superfluous heat, but nicely tempered with the first degree of fire, as has been processed from the beginning, because the nigredo is ready and willing to embrace the whiteness, especially when it has already become grey. *"Thereupon they soon let me be and one, whom however I could not see, nicely and properly had my hair cut away circularly on the head; however at the forehead, ears and eyes let my long ice-grey hair hang."* This means, that when one has thus proceeded, this grey materia, that has been black, now however is snow white in the middle; and all around it the grey colour can still be seen, which has the appearance of a grey head. *"In such an initial attack I must admit, that I had fully failed. Because when some of them so strongly manhandled me*

¹⁵⁹ 'the blackening'.

and I could see nothing, I could think of nothing else except that God had wanted to abandon me for my inquisitiveness.” This means, that when this calcination goes on in this manner, one might assume that this earth would be completely made into dust and nothing. But look, the great Rosarius comforts the laboratory technician nicely with this poem, when it speaks:

“Here goes down the dew
And gives the dead realm of the earth its water
to drink anew
Item.
Here the soul comes down from heaven’s gates
And the dead body in the grave again rejuvenates.”¹⁶⁰

“Now these invisible barbers carefully took up the cut off hairs and carried them away with them.” This means, that the time and the heat carry away with them the blackness or grey colour, so that no one can ever see it again. *“Thereupon both juveniles came back and heartily ridiculed me about having been so afraid.”* This means, that when afterwards I contemplated about nature and also the Art of this work, it could not have been differently, because it had to be. Therefore he¹⁶¹ gladly ridicules himself for having been so afraid for it. *“Hardly had they spoken any words with me, or again someone started ringing a little bell.”* The work of the white stone is now completed to the full, because just like the sound of the bell it lets its sound be heard widely and extensively and resounds everywhere. Thus also this white medicine and elixir has a great capacity to widely and extensively grab around over all illnesses and metals. *“The juveniles informed me to give them the sign of the gathering.”* This means, that with that one can test who is a true or false chymist and alchemist. Because this is

¹⁶⁰ This approaches the strange layout of the Practica at this point. The white lines however were inserted by myself.

¹⁶¹ Here the ‘I’ is alternated with ‘he’.

the genuine test that he has gone wholly through all the gates, and has produced his sign in a justified manner, and has not climbed over the walls to secretly work his way inside, or has entered through false practices and treachery. Because many of those are found who boast about such an Art, who also make a test piece and transmute a imperfect metal into Lunam¹⁶², but when they are called to account how and in what shape this is commenced, they last like butter in the sun. Because they calcinated the luna only with sulphur, and mixed it with other things, in order that one should not know that there is a luna inside. Next they shake it on Mercury or Saturn¹⁶³ and put them in a strong fire; thus the Mercury flies away from it. The lead and the other materia, mixed amongst it, burn up, and thus only the silver remains lying in it. Ultimately this truly is a test piece. Indeed, it is good silver, one could not call it anything else, but behold, how did it get into this hall? Through a prank. Will he also hold the weight? Oh no, such impostors will be driven away with mocking and lashes, as F.C.R. furthermore indicates on the third day. So everything that goes about in this world with this Art can be seen as in a mirror. *“Therefore they exhorted me and introduced me through many corridors, doors and passages into a large hall.”*¹⁶⁴ This means, that after I had seen that I through Art and investigation of nature, through these gates and corridors, indeed also through the degrees of the fire, eventually had come to the Art, to which nature and Art had illumined and led me, thus I had let myself be found as well in the large hall, this is, under the number of the alchemists, to further investigate the Art, where it has taken place as you will now hear: *“In this hall ...”*, this means: under this name of the alchemists, *“... there were a great many guests, among which emperors, kings, rulers and gents, noble and*

¹⁶² ‘moon’.

¹⁶³ In this passage of the Practica represented by their symbols.

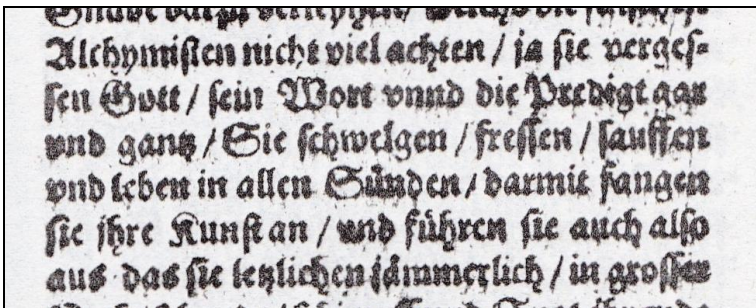
¹⁶⁴ In fact this sentence is part of the Second Day.

*those that were not*¹⁶⁵, *rich and poor, and from all kinds of denominations, which surprised me very highly. And I thought by myself: Ah, what kind of a big fool you have been, that you had yourself be persuaded to such a bitter and exacting journey.*” This means, that you have implored God for it so loyally, loved your neighbour so strongly, and have despised all temporary wealth. *“Behold, there are folks that you know well and that you thought nothing good of. Those are here now, and with all your imploring and praying you hardly made it inside as the last one. This and also other things the devil imparted to me at that time; whom, mind you, I had shown the door as well as I could.*¹⁶⁶ *Meanwhile here and there one of my acquaintances addressed me: ‘My my, Frater Rosenkreuz, are you here as well?’ ‘Yes’, I answered my Brothers, ‘the mercy of God also helped me in’, about which they laughed very much, and took it for mockery to need God in such bad things. As I now asked them all about their events, who for the main part had to sail down over the rocks, someone started blowing on some trumpets, although we had seen no-one, to gather us to the table.”* Through the trumpets is indicated the high opinion that each might have of himself, what he might assume to know and understand of this Art, and of what valencies and distinctions he might be worthy. Because Christ himself says, that one will recognize the false prophets by their fruits. Truly, no good tree can bear bad fruits. So here one can also establish very quickly who are alchemists and philosophers, because the true philosophers do not boast about anything, except about their weakness. The false ones however, constantly boast, and one cannot do them enough honour as they would like to

¹⁶⁵ “Edel und unEdel”. In the German language the latter is not necessarily negatively meant. The English language has no fitting equivalent for the ‘unEdel’, like ‘un noble’; and ‘ignoble’ is too negative for a choice.

¹⁶⁶ The author seems to refer to those folks, but literally the reference is to the devil.

receive. “Thereupon everyone took a seat; every time one that he had in mind as being over the others. This is why I with all the other poor companions could hardly obtain a little place at the bottom of the table. Soon both the juveniles appeared and one of them ...”, Art, “... prayed such a nice and lovely little prayer, that my heart in my body rejoiced.” With this he wants to indicate, that if one wants to commence and do something, one should always implore and pray to God for it, that He might grant us his grace for it, which the false alchemists do not hold much in esteem. Indeed, they despise God, His word and the sermon totally. They delight, feed and inebriate and live in all sins. With this they start their Art and execute it in such a manner, that eventually they miserably come to their end in



great need, shame, mocking and scoffing, as it can be seen on the third¹⁶⁷ day: “This was poorly honoured by rather a big mass¹⁶⁸. They rather laughed with each other, beckoned one

¹⁶⁷ This also is in fact happening on the Second Day.

¹⁶⁸ “Hausen”, probably a printing error, where ‘Hansen’ is intended. In the German language the term ‘Hans und Kunz’ indicates larger groups of simple people. However, also used to indicate a man of standing. See Luther, 5, 183a. The Lazari Zetzners edition gives a correct spelling. The exchange of ‘u’ and ‘n’ by the way, is an often found printing error in these older works.

another, bit in their hats, and they indulged in more of those phantasies.

Next the food was served and although one could not see any human being, everything was provided so neatly that I thought that every guest had his own servant. As my artists now had refreshed themselves a little, and the wine had been ripped the shame a little bit from their hearts, a boasting and self-congratulation came up. This one tested this, and the other one something else, and in general the unfruitful wastrels were the laudest. Ah, when I consider which supernatural and impossible accomplishments I have then heard, I could stil feel nauseous because of it. Finally they did never stick to their ranking, as here a groveler buttered up amongst the lords, and there another one. They pretended such subterfuges as neither Simson nor Hercules with all their strength could have brought about. This one claimed to want to free Atlantem¹⁶⁹ from his burden; that one would pull the three-headed Cerberus from hell again. In summa, everyone had his own squadron. Still the great lords were so foolish that they believed their pretentions. And the rogues were so intrepid, that although one here, the other one there, was tapped on his fingers with knives, they did not repent.” This means, that even though a false alchemist was found guilty of falsehood by a ruler and lord, and therefore punished, yet the other ones felt no horror in again boasting before him, with the assumption that they are better equipped to hide well their pranks, and with beautiful, elaborated speeches to present them in such a way, that he will believe them. “But if one manages to catch a golden chain, they all want to try their bit. I saw one, who hears the heavens rustle. The other one could see the ideas of Plato. The third one intended to be able to count the atoms of Democritus. And there also were not a few of the eternal mobilists¹⁷⁰. Some in my opinion had a bright mind, but pretended too much, to their perdition. Finally there

¹⁶⁹ ‘Atlas’.

¹⁷⁰ ‘perpetuum mobile’.

was someone who in short would persuade us that he saw the servants that were overseeing, and would have prolonged his pranks even farther, had not the invisible overseers given him such a fitting blow on his mendacious mouth, that not only he, but also many next to him had kept silent like little mouses.” This happens even today. When the artisans and false alchemists gather, all together they know very much, and the one always wants to know more and be in higher esteem than the other, until ultimately one of the overseers gives him a slap in the face. Then they are very silent. This means, that when they openly are informed that they are false and finally are hanged, decapitated or investigated, the other ones of his brethren who before had such a big mouth, are silent, because they are convinced in their conscience that they understand nothing of the Art, and yet boast much about it. *“However, what pleased me most, was that all those whom I had held in high esteem, were nice and quiet in their behaviour and did not cry out loud to it; rather recognized themselves to be unwitting human beings for whom the secret of nature was too high, they themselves however much too humble.”* With this he once again gives us a lecture, namely, that one should not give credit to such babblers and sophistical vague ones by believing them, but take here an example, because someone who knows about such an Art does not boast, but keeps it quiet and hidden. Now, if you as well want to achieve something fruitful in such an Art, then be silent, and assiduously investigate; do not put yourself higher than God’s gift of grace. Then you are pleasant to the God of the philosophers. For F.C.R. says here: *“However, what pleased me most, was that all those whom I held in high esteem, were nicely quiet in their behaviour.”* And Christ as well says, that he who exalts himself, will be humbled, and he who humbles himself, will be exalted.¹⁷¹ Because he who impresses upon himself the thought of knowing much, knows nothing, because he thinks that he knows much more - and also

¹⁷¹ Bible, Matthew, 23:12.

understands quite a bit more - than someone else, and thus is ashamed to learn from others. With that he then deceives himself. Because a wise can produce use and fruit even from the humblest things, when he considers it with all diligence and observes nature. *“In such an uproar I almost would have cursed the day that I had come to this place, for with pain I had to see, that stupid, temerarious folks were upstage, and that I myself in such a humble place could not even be in peace, what with this rogue who scolded me a chequered fool. It was a fact that I did not think that there was yet another gate through which we had to go, but assumed that during the entire wedding I had to remain in such a mocking, disdain and unworthiness, which I was due neither to the lord groom, nor the bride ever. Therefore in my opinion he should have sought another fool for his wedding than me.¹⁷² Behold, this is the impatience that the dissimilarity of this world brings to simple hearts. But in fact that was a part of my stumbling, about which I had dreamt, as stated before.”* Here he exhorts us for the sake of completeness, that we should not turn to such impostors - although for some period of time they come to great honour and dignities, and also suppress other Art lovers, ridicule and mock them; even may say, that because those will not follow them in their godless lives they are parasites, that they are on the game, that one should not disturb them, and that in time they will produce young fools, and more of this kind of invectives -, but steadfastly in prayer and all virtues should investigate the Art. God will not let us sit through the entire wedding in such a mocking, for there is yet another gate, where we must endure the weight. Then one will see, who will know the best Art. *“The bleating increased by and by. Because there already were those, who boasted about false and made up stories, who wanted to talk us into obviously mendacious dreams. Now there sat a nice, quiet man next to me, who only now and then talked about his circumstances. At last he says: ‘Behold, my Brother, if*

¹⁷² Uncertain marking.

someone would come who wanted to bring those headstrong folks on the right track, would they hear him?’ ‘Truly, no’, I answered. ‘This is’, does he speak, ‘how the world wants to be deceived with all force, and will not hear those who have good intentions with them.’” Here again the course of the world presents itself, how the false alchemists and philosophers boast about their Art, although basically they are false. The gentlemen fratres have offered and also promised to reform and improve those false philosophers. Are they satisfied with that? Oh no: they prefer to assist the gentlemen fratres with prosecuting and mocking¹⁷³, indeed, push those to the wall who are ill-disposed and ill-inclined towards the gentlemen fratres. “¹⁷⁴Do you also see that bootlicker: the snoring figures and foolish thoughts with which he draws others to himself? Over there, there is one who with incredible, hidden words deceives the people. But therefore believe my words: the time will yet come that one will expose these masks, and show the whole world which kind of impostors had hidden beneath it. Perhaps there will be those from whom one had not expected it.’ While he is speaking this, and the crying becomes louder and louder, in the hall suddenly such an elegant and splendid music raises as in my entire life I had never heard. This is why everyone was silent and waiting for what would be the outcome of this. However, with this there were all kinds of string music, and with such a harmony tuned together, that I forgot myself and remained seated so motionless that my companions were surprised about it. And this took almost half an hour, in which none of us uttered a word, because as soon as somebody wanted to open his mouth, he was

¹⁷³ “O nein: sie helfen viel lieber die Herren fratres verfolgen und schimpffieren”. The German sentence is a bit confusing. It might also mean: ‘Oh no: they prefer to assist in prosecuting and mocking the gentlemen fratres’. And, with the second ‘Herren fratres’ is meant: ‘yet other gentlemen fratres’. The Practica by the way writes the word ‘fratres’ in this context with a lower-case letter.

¹⁷⁴ Here the companion of F.C.R. is speaking again.

unsuspectedly struck, and yet he did not know whence it came.” This music and splendid harmony are the writings of the philosophers, which attune all so splendidly and beautifully to each other, that one cannot be enough surprised by it, insofar one understands them well and reads them mindfully. Indeed, he who resists them, goes through all his Arts with mockery and affront, and can be compared with someone who builds his house on sand. When a downpour comes, it is washed away and collapses. Thus as well a highly educated alchemist or artisan, when he has not the right foundation of the true philosophy. And when it comes to the basics or proofs, he will only be overwhelmed with mockery through the philosophical writings, and proven to be false. This is why he may not open his mouth again from now on. *“I thought, because we did not get to see anything of the musicians, that I would like to envisage all the instruments that they availed themselves of.”* With this as well he gives us a nice lecture, namely, that we should imitate him, because we are unable to see the musicians, since some have died many thousands of years ago. Therefore we should be diligent, in order that we might get to see their instrumenta, which are their bequeathed writings, and delight in them. *“After half an hour the music suddenly ceased and we could neither see nor hear anything. Soon upon this there raises before the door of the hall a great roar and resounding of trombones, trumpets and army kettledrums, and everything was so masterly as if the Roman emperor would make his entrance.”* After the harmonia has stopped, and after the Scripta Philosophica for some time have lain under the couch and have been obscured, trombones, trumpets and army kettledrums are resounding. This means, many false prophets have stood up who raised their voices, just like trombones. And the entire world might mean, if one would not know better, that they were the right and truthful philosophers. *“This is why the door opened itself, after which the roar of the trombones became so loud that we could hardly endure it.”* This means, that after the true philosophy had been

obscured for a long time, God had let it come to the fore once again, and himself opened the door to the hall of the Chemical Wedding. Only then the resounding of the trombones becomes truly great. Indeed, the crying and writing of the false philosophers increase to such an extent that one can hardly neither hear nor see the genuine truth instead of the philosophical nonsens. *“Meanwhile in the hall enter what I suppose to be many thousands of little lights, which all in good order were drawn there of their own accord, so that we were truly shocked, until finally the previously mentioned two juveniles with bright torches entered into the hall, and illuminated a beautiful lady, who was transported on a splendid, begilded triumph seat that moved of its own accord.”* These little lights again are the Scripta Philosophica, about which one might be utterly shocked, were it not that both juveniles illuminated them. This means, were it not that Ars & Natura in this work were diligently observed, and that one considered what would be possible in nature if it is assisted by the Art. Otherwise one might very well take it to be sorcery. This lady however, who had driven in on the triumph seat, is albus lapis Philosophorum¹⁷⁵, and is the lady who initially had appeared dressed in blue, who attached the little lights to the trees. Because at first she is dressed in blue with little yellow stars; now however she is white and sparkling strongly with gold. Indeed, if one perceives this elixir well, it is just as if God would be mixed amongst an alabaster, that constantly sparkles as if it were little stars. *“I contemplated, that she was the one who before on the road had ignited the lights and extinguished them, and these were her servants whom before she had put on the trees. This time she was not blue, as before, but dressed in a snowwhite glimmering garment, which sparkled from pure gold and was so bright, that we dared not quickly glance at her.*

¹⁷⁵ ‘The white stone of the philosophers’.

Both the juveniles were almost clothed like this, but a bit simpler.” Truly, when you have albedinem¹⁷⁶ you have wrought a piece of Art. Consequently you will then be able to investigate nature much sharper and better, and also much quicker and merrier progress in the Art than in the onset. This is why now Ars & Natura, both the juveniles, are a bit better dressed than before. Indeed, this lady Albedo is a tester of all alchemists, and all philosophers have sought her with desire. And those who have found her, do not wish to part from her, but constantly serve her in the shape of the little lights. This is, with their writings. *“As soon now as she had arrived in the center of the hall and had stepped down from the seat, all the little lights bowed for her. Thereupon we all stood up from our benches, but everybody stayed on the spot where he was. Now, when she had showed to us - and we to her - all reverence and deference mutually, she started talking like this, with a beautiful voice.”* Here it is indicated, that earlier there have been many who have boasted about great subterfuges, but now the time has come that one should do the test. Because if you do not firstly solve and putrefy, then you cannot coagulate and calcinate. This means, that if you do not at first blacken, you neither can whiten. Indeed, much less redden. Now comes Albedo and intends to hold an examination, and asks how and in what shape they have obtained them, and explains herself nicely in the next verses:

*“The king, my merciful lord
Who now is not all too far
As well as his most lovely bride
Who is entrusted to him in honour
Now, they have with great joy
Already seen your arrival
Especially to each and everyone
Always do grant their mercy
And wish from the bottom of their hearts*

¹⁷⁶ ‘whiteness’.

*That in every hour you will succeed
So that your coming joy in the wedding
Is not mixed with someone's suffering.*

*Thereupon she courteously bowed with all her little lights, and
soon upon that started thus:*

*You know that in the letter of invitation
No human being has been summoned here
Who might not have received from God
Long ago all beautiful gifts
And was adorned with all necessaries
As it befits in such matters
Although they do not want to imagine
That somebody might be so audacious
Who under such a heavy circumstance
In such a case would dare to visit a place
If not for a long time he
Has prepared himself for this wedding
Therefore they are in good hopes
And foresee all good things for all of you
Are delighted that in such a difficult time
So many people have found it
Yet the humans are so audacious
That they do not determine their coarseness
And intrude into places
Where they are not called
May they not present a rascal here
Not a hoaxer mingle amongst others
Soon however without concealing they
Want to have a pure wedding
Thus on the day of tomorrow
The artisan's balance will be arranged
Where everybody will measure easily
What at home he has forgotten*

*Now is there somebody in this company
 Who may not completely trust himself
 He should now quickly step aside
 Then it happens that he longer endures
 And all mercy is spilled on him
 And tomorrow he has not much¹⁷⁷
 Now, with whom his conscience knocks¹⁷⁸
 He will be left into the hall this night
 Till morning, when he will be free
 But never let him come hereby
 Now, if someone knows what burdens him
 He should with his servant go
 Who will show him his room
 In which tonight he may have his rest
 Because the road of fame awaits him
 Otherwise sleeping will be very hard for him
 The other ones notice here very well
 That he who acts against his power
 Had better hurry away
 One would hope the best for everyone.”*

With these verses the lady nicely points at the Albedo, how we should behave in this Art. Firstly we should see whether we might be chosen by God. Secondly, whether we might be the servant of nature, and follow it in all things. Thirdly, whether we might be able to endure misfortune and misery. Because he who in these three points is not well assured, should not go to a Fraternity to learn the Art. He will not achieve anything useful. Now, in order that no-one might present himself like that, as if he knew much and God had revealed to him special secrets - indeed, as if he were as well the most pious man on earth, and

¹⁷⁷ “musz (...) unter der Sporen”.

¹⁷⁸ However, also the conscience of F.C.R. is in uproar, so apparently the difference is, that some feel guilty because they know they are false, and some feel guilty because they know they are ignorant.

yet a hoaxer is hidden behind it -, the scales of the artisan are installed. This is, the albedo or the white elixir. It soon drives out what is established in the heart. Is it a human being who does not want to apply it piously to the honour of God and poor people, but for worldly splendour and vanity, he will show it soon when he is only able to grasp a little particular, which however will not last on the last test. He should not think that he will endure the scales and receive the true universal, but should timely step aside and spend nothing on it anymore. Indeed, neither should he mislead others with his sophistical words. Because God will neither have it given nor revealed to such a human being, who applies it for worldly vanity. Therefore he is exhorted here to abstain from it and let it go. But there are still so many so pretentious, that they surmise that they only want to investigate the Art, and never consider how next they should apply it. Afterwards it leads them to poverty, mockery, affront and shame. Now this the Art is not to blame for, but merely the artisan himself, because the Art exhorts you to envisage well that you examine yourself, in order that eventually you will not have to deal with affront. *“As soon as she has finished talking, she once more makes her bow and jumps joyfully on her seat. Upon this again the trumpets started to blow, which could not take away the heavy breathing of some, and invisibly they¹⁷⁹ have led them outside again. But for the main part little lights remained in the room, and everywhere one of them placed itself with one of us. In such a perturbation it can hardly be expressed what heavy thoughts and gestures did go to and fro. Still the main part was not at all looking forward to the scales, and where one was not willing to go there, wanted to extract himself from it in peace (as they hoped).”* Here he indicates the course of the world, that when the artisans hear that such heavy conditions are present, and that it requires such a beatific and moderate life, they are heavily startled by it. Finally however they gather courage and think:

¹⁷⁹ Probably the little lights are meant.

Why do you pay attention to that. You will try it, and this king and sovereign, indeed, lord and nobleman must provide the money and spend all. If it works, you will get something precious. If no progress is made, you will find an evasion and excuse yourself, so that you may get away with it with honour. So you will take for granted the full nutrient and good days, because you have them. Let the end come as it may. This also is how the false alchemists and impostors do. But how do the genuine and true philosophers go about? Behold, he spoke further: *“I had soon captured myself, and because my conscience convinced me of all understanding¹⁸⁰ and unworthiness, I intended to stay in the hall with others, and be content with the received meal, rather than to expect future blows.”* Here he nicely indicates, how the true Art seeking students ought to behave. When they see that it requires such conditions, they should humble themselves, diligently implore God for assistance, and diligently investigate nature. Preferring to stay in the hall, rather than sleep in well prepared beds; this means, living in simplicity and Christian love, rather than striving after high honour and dignities, indeed, even although they must lie imprisoned and bound in darkness. This means, that even if they are affronted and prosecuted by others, they will resist the worldly vanity, and are berated for being hermits and cadgers. It does not matter. Let the false impostors now boast and work their way inside. The time will come that they will be mocked and the pious seeker of the Art will be raised with honour and come to the genuine Art. *“Now that one here, another there, was guided by his little light into a room (as I afterwards heard each in his own) ...,”* this means, after his own free will, because God has given the human race its own free will to do good or evil, *“... our nine remained, and amongst others he who before had talked with me at the table, although our little lights did not leave us.”* This means, that we had our free will to reveal ourselves to rulers and lords, and

¹⁸⁰ “Verstandes”. Unclear why this is mentioned in this context.

have good days, or leave it: at that time we were free to it. *“Yet soon, after one hour, one of the mentioned juveniles came ...,”* Ars, *“... who brought a big bundle of chords ...,”* Scripta Philosophica, *“... and firstly asked us, if we had decided to stay there. As now we assented to that with sighing, he assigned a special spot to each and everyone of us, and then went away with our little lights, therewith leaving us, poor ones, in darkness.”* This means, that after we have decided to abandon ourselves only to God, nature and Art, our little light, this is, our free will, is taken away from us; through the wisdom of God, that we do no longer follow our little light in our soft little bed. This is, that we have not sought after our carnal desires, worldly lust and vanity, but were bound by chords of darkness. This means, that we should be quiet with our Art, and not make a big outcry with it, because we did not intend to apply it for worldly splendour. Therefore we had to be silent. *“Now the water began to run over the bodies of some, and I myself could not restrain from weeping. But although we had not been forbidden to talk, this pain and sadness let no-one talk. For instance, the knots were made so strangly, that no-one could cut them open, even less take them from his feet.”* This means, that this is how the cross comes abundantly. For if once one has forsaken the world and all sophistry, one will be prosecuted by them, or may not hope for much good from them. Because one is only their mockingbird and skittles¹⁸¹. Moreover the philosophical writings are so bound up with doubt-knots and figurative writings, that one cannot understand them, so that one might almost be brought into despondency and leave the Art altogether. But here F.C.R. gives us a nice example: *“Yet it comforted me, that many who had now gone to rest would await their profit with great affront, and that we with one single night could pay for all our audacity.”* With this he gives us a nice

¹⁸¹ “Reckelspiel”, read: ‘Schmaräkelspiel’, with which the pins are torn down by throwing balls at them, instead of rolling balls towards them.

comfort, that we should therefore not despair, but remember that the false impostors, who are boasting before the rulers and lords, and now have good days, at some given time will receive a bad recompense. We on the other hand, who only seek and use it to honour and serve God and our neighbour, may only endure it for a short period of time. Because God did not want to give and reveal it to us, unless we would have to answer for it even better than they, since we are those of whom F.C.R. at the first day says, that they have clung to the rope in such a manner, that they have ripped their arms from their bodies, have had great pains and diligence, and ripped and tempted no human being for this of what was his. If it should come to a test, we could not suffer more than when we would not persevere and had walked on false side-ways. The other ones however would at one time be obliged to give before God - and here as well before the human beings - great account of their enticements, with which they enticed others and brought them unhappiness. *“And ultimately I slept in with my heavy thoughts. Because not regarded that the minority amongst us did close its eyes, I could out of fatigue not desist. In such a sleep I had a dream, and although there was not much about it, yet I do not deem it unnecessary to tell it.”* This dream might have been unnecessary, since everything has been indicated elaborately before, yet, in order that we should see how the presumptuousness and greed is such a big hinderance in this work, he repeats everything what has been said before in a Summa in this dream, really short, namely that nobody should raise himself above the gifts and make loudly known those that God has given him, because He who has given them to him, can also take them away again from him, if he does not apply them as it suits God, which the author explains in the following dream: *“I surmised that I was on a high mountain, and before me I saw a big and broad valley.”* The world. *“In this valley was assembled an enormous quantity of people, each of them having on his head a thread ...”*, which is the felicity of each human

being, “... *with which he was attached to the heavens. Now, the one hung high, the other one low.*” This means, that the one raises himself because of his felicity, the other one however always remains in his simplicity near the earth. And when God sends him a felicity, he thanks God for it, from whom he has received it, and neither does raise himself because of it, nor despises his poor fellow-Christian, and gives him as much as he can miss and with good conscience can account for. “*Some even still stood on the earth. However, in the sky an old man flew around, and in his hand he had a pair of scissors with which now here, then there, he cut off the thread of them. He now who was near to the earth, was ready all the quicker and fell without clamour. But when he came to a higher one, that one fell so, that the earth was shaking. To some it happened that their thread was left alone, and that they came to earth before the thread had been cut off.*” This means, that some realize, when God has put them in honour, that they might fall again. This is why by such an honour and high dignity they are so human, that one might wonder if such people can be often found. Yet sometimes they can be found. This should be an example to everybody, that they should abstain from hubris and be diligent as to meekness and humility. “*I had my pleasure with such somersaulters, and was heartily pleased when someone who had raised himself for a long time in the air of his highness, fell down so disgracefully, and at that even tore some of his neighbours down with him.*” With this he indicates, how lovely and pleasant presumptuous folks are to a laudable Fraternity. Namely, that they¹⁸² have pleasure when, because of their presumptuousness they¹⁸³ are taken down. On the other hand they also have a heartily desire, covet friendship and also want to provide those with their assistance who are diligent in humility and piety. This is indicated with the following words: “*It also pleased me, when he who had kept himself all the time*

¹⁸² I.e. the members of the Fraternity.

¹⁸³ The presumptuous ones.

near to the earth, could nicely get away from it so quietly that even his neighbours did not notice it. As however I was now at the top of my joy, I was unsuspectedly nudged by one of my fellow-prisoners, which made me wake up, and I was not at all pleased with him. Yet I thought about my dream and told it to my Brother, who lay beside me on the other side. He did not take it badly and hoped that possibly there was any help behind it. With such talk we spent the rest of the night and awaited with anticipation the day."¹⁸⁴ From this you clearly see, that if in the Art of alchemy you want to obtain and learn something fruitful, and also want the gentlemen Fratribus to be pleasant, and enjoy their counsel, you must be pious, devout, humble, pure, patient, and very harmless to your neighbour. If you observe this, I do not doubt that you will

achieve what you desire, insofar you
also investigate nature with the
Art rightly. This therefore is
the explanation of the first
and second day of the
Chymical Wedding
F.C.R.

END

¹⁸⁴ This is the last sentence of the Second Day.