

Alchemical Manuscript Series

Volume Five

Complete Alchemical Writings

Part 2

by Isaac Hollandus

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Alchemical Manuscript Series

Volume One: Triumphal Chariot of Antimony, by Basil Valentine

Triumphal Chariot of Antimony by Basil Valentine is considered to be a masterpiece of chemical literature. The treatise provides important advances in the manufacture and medical action of chemical preparations, such as, metallic antimony, solutions of caustic alkali, the acetates of lead and copper, gold fulminate and other salts. Accounts of practical laboratory operations are clearly presented. Instructions in this book are noteworthy, as they provide weights and proportions, a rarity in alchemical literature.

Volume Two: Golden Chain of Homer, by Anton Kirchweger, Part 1

Frater Albertus was once asked if he could only have one book on alchemy, which would it be? He answered that it would be the *Golden Chain of Homer*. This collection of books written by several authors and printed in various editions, was first printed in 1723. Concepts of Platonic, Mosaic, and Pythagorean philosophy provide extensive instruction in Cosmic, Cabbalistic, and laboratory Alchemical Philosophy.

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Volume Four: Complete Alchemical Writings, by Isaac Hollandus, Part 1

Complete Alchemical Writings was written by father and son Dutch adepts, both named Isaac Hollandus. The details of their operations on metals are said to be the most explicit that have ever been presented. Extensive and lucid descriptions of preparations of tinctures, elixirs, vegetable stones, mineral work, and the Philosopher's Stone provide a rich treasure in Alchemical work and medicinal recipes.

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Volume Six: Compound of Alchemy, by George Ripley

George Ripley was born in England and studied science, alchemy, and religion. He spent part of his life in Rome, and returned to England with the secret of transmutation. This work was one of the most popular books on Alchemy during the middle ages. It was first printed in London in 1591, having circulated widely in manuscript form for many years. It is said to contain the best on how to make the Philosopher's Stone, the "potable" Gold.

Liber Secretissimus, by George Ripley

The treatise, *Liber Secretissimus*, provides a philosophical description of the Composition of the Philosophical Stone and the Great Elixir. Explanation of the White and Red Work is described in archaic English. A good knowledge of Alchemy is recommended in order to follow the Alchemical Process described in the work.

The Marrow of Alchemy, by George Ripley

The Marrow of Alchemy is translated from Latin by William Salmon (1644-1713), a professor and medical doctor living in London. This treatise by George Ripley sets out to make plain the Secrets of Alchemy and to reveal the Hidden Mysteries of Nature. This discourse on the Philosopher's Mercury provides an important and clear description of tinctures and the process of making vegetable, mineral, and animal stones.

Volume Seven: Correct Usage, by Anonymous

Correct Usage is a "how to" book of Alchemy. It contains 73 recipes on how to artificially clear and polish stones such as agate and lapis lazuli; how to make beautiful pearls; and how to make pleasantly scented, glowing candles. The recipes come from an old German Alchemical manuscript which is translated into very readable English. Recipes include how to separate gold or silver from steel or iron; how to make copper like gold; how to make tin which will not crush; how to prepare Sal Ammoniac; how to make oil of Tartar; and purify and refine sulphur.

Volume Eight: Compendium, S. Bacstrom, M.D., (Editor), Part 1

Bacstrom's *Compendium*, Part 1, is a collection of extracts of alchemical books that are interpreted by Bacstrom and include notes that provide the alchemical theory and explanation of symbols used in the manuscripts. Bacstrom's comments provide a clear interpretation of the alchemical recipes and processes. He discusses the occult relationship to metal such as gold and antimony and provides procedures to produce tinctures and medical products.

Extracts include:

- The Work with the Butter of Antimony
- Chemical Moonshine
- Alchemical Aphorisms
- Instructions Respecting the Antimonial Labors for the Sophie Mercury
- Aphorisms Concerning the Universal Salt of Nature
- The Tincture of Antimony

- Sir Kenelm Digby's *Sal Enixum* and Abbe Rousseau's *Primum Ens Salis*
- Neuman on Nitre: The Nature and Difference of Salt Petre
- Process for the Lapis with Nitre and Salt
- *Conserva Fontinalis*
- Letter by Joel Langlottus, M.D.
- *Myriam The Prophetess*
- The Epistle of Arnoldus de Villa Nova to the King of Naples
- An Anonymous Letter to Mr. Ford on the Lapis Philosophorum
- The Process of the American Adept - Obtaining the Tincture from Urine
- The Work with Wolfram
- Some thoughts on the Hint Given by Basil Valetine of a Via Sicca Regenerationus Principiorum
- The Work of the Jewish Rabbi
- Three Processes for Obtaining the Tincture from Nitre and Sulphur
- A Thought of Dr. Bacstrom, Saturday Night, 1/2 Past 8, 6th of April 1805
- The Mineral Gluten or The Philosophical Double Mercury

Volume Nine: **Compendium**, S. Bacstrom, M.D. (Editor), Part 2

Extracts include:

- The Short Processes Indicated
- Le Febre's *Philosophical Lamp Furnace*
- Secret of Secrets, or, Magistery of Philosophy
- On Short Processes
- A Second Experiment on the Same Principal
- Baron von Reusenstein's *Chemical Processes*
- Baron von Reusenstein's *Universal and Particular Processes*
- Annotations on the Hermetical Triumph
- Mineral and Metallic Processes
- The Process of Alexis Piemontese
- Lapis de Tribus
- A Thought of Sig. Bacstrom concerning Platina
- Extract from Joh. Becher Explaining the Process of Paracelsus Explaining The Mercury of Venus
- Extract from Isaac Hollandus
- Rhenaus' *True Preparation of Philosophical Mercury*
- Becher: *Animated Mercury of Claveus*
- 79 Wonders of a Certain Subject (Bismuth)
- Discourses on the Philosopher's Stone-John Clerke
- Extract from Henricus Madasthanus
- Extract from Rhenanus
- Preparation of the Alkahest
- Thoughts upon Jugel's Particular Process

- Extracts from Wilson's Complete Chemistry Course
- Extract from Fachsens' *Art of Assaying*
- Extract from Digby's *Chemical Secrets*
- The Science of Alchemy (from an old manuscript)
- The Practice of the Philosophers
- Extract from *Solis e Puleo Emergentis* J. Rhenan
- Extract from *Practice & Work of Brothers of R.C.*
- Conversation with Mr. B. and Mr. Ford April 1805
- Further Notes to Mr. Ford
- Recapitulation of the Whole Process
- Universal Process of the Abbott Clairai
- Various Notes
- Excerpts from Baron von Reusenstein's Processes
- A Process Upon Common Lead

Volume Ten: Of Antimony Vulgar, by Alexander Van Suchten

Alexander van Suchten was a chemist who lived in Dantzic from 1546 - 1560 where he wrote extensively on antimony. *Of Antimony Vulgar* provides the alchemical recipe for working with and deriving sulphur, salt, and mercury. This work includes a useful addition from Basil Valentine on how to make and use the salt of antimony for alchemical and medical purposes.

Volume Eleven: Coelum Philosophorum, Translated by S. Bacstrom, M.D.

Coelum Philosophorum is an excellent treatise thought to have been written in the 14th century by John Cremer who devoted over 30 years to the study of alchemy. It was translated by Dr. S. Bacstrom, M.D. in 1787 from a German alchemical book published in 1739. Elaborate directions are provided to obtain powerful and safe medicines from each of the seven metals and various minerals. The treatise gives the procedures to obtain tinctures, oils, and elixirs using both the dry and humid way to obtain the Hermetical Treasure.

Volume Twelve: Theoricus Degree, by Anonymous R+C

Theoricus Degree, was translated from German and contains a section on the Rosicrucians, their teachings, oaths, laws, customs, prayers, along with philosophical instruction to the Brothers on creation and the four elements. A discussion on metals, plants, man, and medical cures are described. Instructions regarding the operation of the Third Degree (Practicus) on the mineral work are included. The preparation of the mineral stone in the dry way is presented using laboratory techniques.

Volume Thirteen: Aphorismi Urbigerus, by Baron Urbigerus

Aphorismi Urbigerus is a recapitulation of the whole alchemical process, written by combining many philosophical works. The first edition appeared in London in 1690. The second edition was published in 1671 in German and then translated into English. The work contains the alchemical rules demonstrating three ways of preparing the Grand Vegetable Elixir of the Philosophers. Urbigerus'

work is considered to be a clear and complete explanation of the Opus Minus and provides the process of the vegetable circulatum.

Volume Fourteen: Last Will and Testament, by Basil Valentine

Last Will and Testament is a compilation of five books and became a "best seller" among the alchemical fraternity in the seventeenth century. Sound chemical information is expressed in clear terms and provides directions for the preparation of oil of vitriol. The description is written in such a way that only one who had actually carried out the practical operations could have written it. A table of Alchemical symbols is provided for the convenience of the reader. In addition, a gematria dictionary provides a convenient reference for those interested in pursuing the possibility of numerical codes in alchemical writings. A practical treatise together with the XII keys of alchemy is included to derive the Great Stone of the Ancient Philosophers.

Volume Fifteen: Acetone, by Johann Becker

Johann Becker (1635-1682) is not only famous in the history of chemistry for his theory of combustion, but also as a technologist, miner and metallurgist. *Acetone* provides an explanation of chemical laboratory practice, including descriptions of the properties of substances used in alchemical work for chemical experiments.

Volume Sixteen: Secret Book (Liber Secretus), by Artephius

Secret Book (Liber Secretus) was written in the Twelfth Century by Artephius, translated into English in 1624 and printed in Amsterdam in 1578. The book provides an explanation of alchemical laboratory processes, including antimony and the process to make a great arcanum.



ISAAC
HOLLANDUS

the
Complete Alchemical

Writings
PART II



Translated by:

Léone Muller
From the German



A COMPENDIUM OF THE WRITINGS OF JOHANNES ISAAC HOLLANDUS

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MINERAL WORK

JOHANNES ISAACI HOLLANDI

In which are contained the drawings of his secret furnaces and several other vessels and instruments mentioned in others of his writings; in addition to other excellent secret techniques.

Translated from Low German into High German by a skilled fancier of

Hermetic Philosophy

PREFACE BY THE TRANSLATOR

Dear reader, after the third part of the Mineral Work of the great philosopher *Johannes Isaac Hollandus*, of which nothing has heretofore been mentioned in any book, came into my hands, I immediately decided to translate it into our High German language for your benefit. Many a man might not have done it, but might have kept it for himself. I, however, do not consider this right, but believe it to be everyone's duty to further the common good to the best of one's ability, which furtherance is done in no small measure by making available to people the writings of the wise men, so that they, when reading them, are induced similarly to strive for wisdom, art and virtue, and to appeal for those to the giver of those gifts.

If, then, *Hollandus* is considered one of the wisest in natural sciences who ever lived in Christendom, it is right that his writings should also be diligently brought to light and not withheld, as is unfortunately no doubt done by some; because one cannot learn anything of his great *Opere vegetabili*--which is no doubt a magnificent intricate book, because everywhere reference is made to it and over 300 chapters of it are quoted--but not of his *Opere animali*. One can only assume, therefore, that these and others of his writings, of which one knows nothing yet, are suppressed and withheld by envious persons; but how right such a procedure is every fancier can see by the fact that when he hears of a good and useful book, he wishes and would like the owner to let him read it too.

Well, then! If you like others to treat you in this way, treat them likewise with what you have, according to the express commandment of our Lord: What you wish others to do unto you, do unto them. Thus I hear that a man of high rank is withholding the Vegetable Book of the dearest man, *Paracelsus*, nor does he allow anyone to copy anything from it. Those must be devilish minds which, so to speak, rob the public good. Listen, you envious monster, no matter who you are, you who have the audacity to withhold something written for the general public by such highly gifted men. Have then these same authors written for the purpose that you should conceal and hide it? And not rather that the general public and the homeland, also its dear children, the descendants, might be improved by it? If their intention had been to keep their gifts secret and hidden, they might well have saved themselves the trouble of writing.

But I am afraid that this reflection will be little heeded by such envious persons; for whoever does not take note of the terrible threat of Christ (which will come true still much more assuredly than we see heaven and earth before our eyes) that the servant who buries his talent will be thrown into uttermost darkness, will take much less note of our unimportant words. We will therefore leave them to their poisonous minds and take care of ourselves, that we may do our duty with the help of God, by whose impulse I, as mentioned, have most diligently translated this treatise from Dutch into High German, have copied all figures most exactly, and sent everything to be printed.

And I hope, if it pleases God, next also to publish *Hollandus'* "*Opus vegetabile*" of the wine. Although it has been published in Latin in Arnheim, I have discovered, by comparing it with the Dutch manuscript, that it has not been translated correctly. Besides, it is not complete, but the second part is still missing, not to speak of the fact that one can hardly get it any longer, which deficiencies we hope to compensate for.

Concerning our *Hollandus*, I cannot really know at what time he lived, but I have heard from a noble *chemico* that he lived at the time of the latter's grandfather with whom, as he was also an excellent philosopher, he was linked in great friendship, just as with yet another great possessor of the secrets. Those three great masters were very famous at that time. This, and other circumstances, allow us to assume that *Hollandus* had no doubt known Paracelsus, but that he was probably rather old at the time of Paracelsus' youth (1493?-1541). The same is probably true of *Basilius Valentinus*, that he also still lived when Paracelsus was young, although the high-minded *Helmont* states in the '*Tractat tria prima Chymicorum principia*' that Paracelsus was 150 years younger than *Basilius Valentinus*, and that his invention of the three *Chemical Principles* had been a plagiarism. It is, however easy to prove by *Basilius Valentinus* himself that that opinion is wrong, since *Basilius* teaches a remedium in his *Triumphal Chariot* for the French disease, which then just occurred. But that disease started only about the 15th century, and neither *Basilius* nor Paracelsus could therefore have written twenty years apart from each other. And assuming that *Basilius* and *Hollandus* wrote twenty years prior to Paracelsus, we can nevertheless not assume that their writings were immediately published, so that Paracelsus could have copied from them and interlarded his writings with them.

It is also true that they have their knowledge from others than Paracelsus, and none of them can be said to be the inventor of the three *Chemical Principles* and others with which they deal; for it can be proved by very old books that the supposed third *principium* of the alkaline ash-salt which is in all things in the fire, has been known and used by *chymici* since time immemorial, though the schools did not classify it among the columns of the principles, as they are today being taught in the books of our guild. Yet it may well be that Paracelsus consulted orally with these highly-illuminated men and that they guided him to greater scientific knowledge, since Paracelsus traveled in many countries looking for the Art, and was not ashamed to learn from some men. He could also have agreed with them in his writings without their instruction, and be equally talented like them. Just so other *Adepti* have written consonantly in various nations not known to each other, especially since Paracelsus did not lack in any way in incomparable ingeniousness as his *praeceptor*, *Salomon Trismosin*, recognized and

predicted in his school years that his disciple, Philipp Hohenheimer would yet turn into a wonder of the world, as did in fact happen.

Let that be as it may, no one can have a great gift from anywhere but from God, whom we should also thank for it and pray to him with all out heart that he might further endow bright-shining men, such as would be highly necessary for the crumbling and horribly confused Church matters, for restoring obedience and faith to order and harmony, so that the miserable yelling of the ravening wolves; here, there, over there is Christ - according to our religion you will be saved - would come to an end; and instead the age-old holy apostolic life would again be set in motion by wise men sent by God; for by their splendid divine gifts and calls to unity we know that teachers come from God.

In contradistinction, dispersion, confusion, disorder, manyhead-
edness, and countless sects are a sign of the ravening-wolf kind. One should justly learn to notice and understand that God is not a God of confusion and disorder but of order and peace, and that he recommended and left to us peace on the occasion of his last farewell. It is surely a pity that one listens to such miserable wretches of sectarians, allowing oneself to become so deplorably separated from the bond of perfection, that is, from love and unity; since it is publicly known that such lawlers do not understand small earthly things, how then can they have recognized the heavenly things never seen, as our Lord likewise argued: If you do not believe when I speak to you of earthly things, how would you believe if I speak to you of heavenly things? As if he wished to say that, whoever is blind for earthly things which he sees everyday, must necessarily be blinder and more ignorant for heavenly things which no human eye has ever seen.

This incontestably applies to the sectarians, in whom not one spark of divine power, wisdom and virtue is shining, but who only resorts to their sheep's coats. If they were so eager to preach, they would probably do so before unbelieving heathens, which they do not do, however. May the Merciful God graciously deliver his Church from such vermin; with these words enough of this.

For the rest I request and admonish anyone to whom it applies, that if Divine Providence has put one or another edifying writing under his care, he make such likewise available for the common good, to which it belongs. Why would he needlessly expose himself to suffer the judgment of the man who hid his talent, while instead, by surrendering his talent to the exchange-bank, he can make himself agreeable to God and pious persons, I, for my part, will earnestly endeavor to recognize such honesty as a favor bestowed upon me *in specie* and a Grace of God to be earned to the best of one's ability. With this, may the Christian reader fare well, and may he be sincerely commended to Divine Grace.

PREFACE OF THE TRANSLATOR - NB

Let it be known to the reader that the arrangement of the chapters in this tractate has not been done by *Hollandus* himself but by me, for better retention. Otherwise, however, I have kept to his style word by word. Apart from this, let it be said to the thoughtless as a sincere warning that they should not undertake the processes herein described and work without reflection according to the letter; otherwise, I will not accept any guilt if they burn their hands. It is better first to labor with the head and to understand the meaning of the Sages through studying rather than through the hand and expenses. The Sages have another *Mercuris* than the common, which is like the other but very different in quality. This must be obtained through the old Saturnus, which carries the sign of the world.

CHAPTER I




My child, the philosophers followed nature and first put all things in water, without any *feces*, before they used them in the Chymical Art. Similarly, the philosophers also looked for the earth in the water, just as God Almighty first put the earth into the water; and they did find the earth in the water, which they then called their precious and dear stone, since the beginning of all things is of earth. That is why one must take one's earth, prepare it and make it fertile, before sowing into it; for without preparation it cannot bear fruit, because by itself it is cold and dry. If, therefore, it is not moistened by rain and warmed by the sun, it cannot produce fruit. On the other hand, if it is burnt by the sun, it is also sterile; that is why it must be of the right temperature, not too hot, not too cold, not too dry, not too moist. To this end, the masters invented an *Aquafort*, with which to make the earth hot and moist. In this they dissolved their earth, not pouring on it more strong water (*Aquafort*) than required. The philosophers write about it as follows:

If our stone is too dry, it brings forth no fruit; if it is too humid, it drowns the fruit; if it is too hot, it evaporates. That is why the earth or the stone must not get more *Aquafort* than is necessary to dissolve it. Otherwise it will become either too hot, or too moist, or too volatile. For although the stone or the earth is fixed, the spirits of saltpetre will nevertheless cause the stone or the earth to rise with them. This is the reason why the philosophers say: If the spirit is stronger than the *corpus*, it will cause the *corpus* to rise with it; but if you give too little *aquafort*

to the earth, it will become all too dry and unable to bear fruit. No real weight can be prescribed, for in everything weight is nothing but giving all things their necessities of life, and no more, no less.

CHAPTER II

When then the earth has been dissolved in such a way, it is ready to receive the seed and to bring forth fruit a thousandfold. If this nature is followed, as has been shown before: all things must first have been water, before God put their earth in water. From this the wise men understood that the earth had to be pulled out of the water. But what is this earth? One understands thereby the seed, that is, such a seed as you would like to harvest. Therefore, do not look in a thing for what is not in it, for from a man again comes a man, etc.

The philosophers took for their stone a thing that was perfect and which was above the four elements, which cannot be corrupted either in water, or in air, or in earth, or in fire, which alone is gold, seven times purified, cemented by *cementum regale*, and silver and mercury cemented in this way. Then they put these together and cleansed them of their impurity, clear as crystal, that is,   and , which become red as gold; and they sought to make an *elixir* from the gold, in the following manner:

CHAPTER III

My child, take pure mercury, put it into an oven-vessel, upon a furnace with moderate fire, for six weeks, until its moisture, if it has too much of it, be dried up; consequently, that it be between fixed and not fixed, and it be possible to

rightly amalgamate with it. Then they took as much gold or silver, prepared by cementing, and amalgamated it with the mercurius, just enough to amalgamate and no more. Thereupon they put it into a glass vessel and put it into the furnace of the wise, or in *tripode*, and gave it moderate heat, just as if one were to keep lead in flux without getting hard - for 9 days. After that, they took it out, and it was a dark powder (*in the Dutch original it is written "a Persian powder").

Then they again gave it as much mercury as for the first amalgamation, and amalgamated it, so that it came alive again. They put in into the vessel as before, and again heated it for 9 days as previously. They repeated this four or five times, or as often as necessary to keep the amalgamate alive and no longer turning into a powder. Then the gold or silver has drunk sufficiently of the mercurius.

Now they took a large glass vessel that was very thick, and they put the amalgamate into it. They put a helm on with a big head, as big as a man's head, in addition to three or four noses. To every nose they luted a big recipient, and heated moderately for 3 days. After this, they gave a stronger fire for 3 days. Then they made the vessel burning hot for 12 hours. Thus they sublimated all that could be sublimated, but they took care that the vessel was quite tight, because of the *lac virginis*, which goes over each time and drips in the recipients. They kept this *lac virginis* well stoppered till they put the stone into putrefaction. After that, they allowed it to cool down, removed the helm and the sublimated matter. They put the *feces* into a stone mortar, added the

sublimate, together with salt and vinegar, till it again became an amalgamate. That they washed with common water. But if it did not come alive, they added a little of the mercury and put the *amalgamation* to sublimate as before. This they did so long till everything rose together through the sublimation. In the manner just related the *corpus* was overpowered and rid of its crudeness, and made spiritual..

CHAPTER IV

The above-mentioned is the first ordinance of the philosophers, and it is an augmentation of the *corpus*. If now you wish to make an *augment* of this white or red chalk (or lime), put it in such a glass (No. 1 of plate pg. 14) and that into a furnace. Revolve the glass, and again, so as to fix it. (figieren). Then you have gold or silver, according to your work.

CHAPTER V

If, however, you wish to make the philosopher's stone, take this fixed *calcem* which has been coagulated in this way, and *imbibire* (saturate or imbibe) it with the aforementioned *lac virginis*. Take it to a furnace and put it into a vessel with ashes or sand. Then take * coagulated with *alcali*, that is, 2 parts of *alcali* and one part of *sal ammoniac*. Put them together on your furnace to sublimate. Repeat this sublimation till the * stays fixed on the bottom. During the night, let it dissolve on a stone in cold air; during the day, in a cold cellar that is humid. Drench the silverlime with this water. Repeat it seven times, drying it each time in a "Cupel" with ashes. Then dissolve it *in balneo* or horse dung,

for 40 days, in an open vessel. Now take it out, pour off what has been dissolved, and put what stays at the bottom on a furnace as before. Again drench it with *sal ammoniac* water. Do that 7 times, as before, and let it again dissolve as before. Repeat until everything is dissolved.

Now coagulate it and turn it into a *subtile* (subtle) powder. Put it into a broad vessel, thick as a thumb; let calcinate *in tripode* for 21 days; then take it out and set to *putrefactio*, or into the *balneum*, for 40 days. In between those 40 days you must nourish your medicine with good food of gold or silver. Once you have added it, close your vessel and set it to putrefy; and feed it till it is satiated, for the medicine has become so subtle that it would consume itself and come to naught if it were not nourished, the red with gold, the white with silver. When the pieces no longer dissolve, close the vessel and let it stand thus for another 7 days. Then open your vessel, and throw yet another little piece into it to see if it gets still dissolved. Look for this every 6 or 7 days till the 40 days are over; then take it out and set it to coagulate. Now your philosophical stone is prepared, all metals transmuted into gold or silver.

CHAPTER VI

HOW TO PREPARE SILVER FOR THE STONE, AND ITS FOOD

My child, let us now consider what thing *Hermes* and his descendants found of which they made their perfect stone. They took fine gold and fine silver, as it comes from the *Minera*, and as nature had cooked it, since the seed must be

good, if the fruit is to be good. You cannot take any kind of seed for which a fruit is to grow for itself. For whatever seed you sow, such kind you will reap. Do not, therefore, look in a thing for what is not in it, as said before.

And they cemented their gold and silver, i.e., gold (was cemented) 7 times through *cementum regale*; they refined silver on the "Cupel" and refined it of lead. Then they beat it thin like pennies and cemented it with common salt which had been cleansed of its earthiness by having been dissolved, clarified and congealed. With this salt they cemented the silver so often till it came out white of the fire. But you must know that you should not make it too hot, so that the salt can melt; for then the silver would also melt, and then all this labor would be lost.

After this, keep it for 24 hours in the following *cement*: Take 3 lbs. of white, purified and prepared salt, as before; Roman vitriol clarified of its earthiness, 1 lb; Living sulphur, of which the crude has been separated by boiling it in vinegar, as will be taught later on, 1 lb. Dissolve these three together in good, distilled wine vinegar and put them for 21 days in the *balneum* to putrefy. After this, congeal them and powder them down finely; now calcinate them for 24 hours without melting, following which remove the fire and let them cool down. Again rub them to a fine powder and let them dissolve in cold air at night, and in a cold cellar during the day. When all is dissolved that can be dissolved, put your matter into a glass vessel; place that above the fire in a bowl with ashes; add a helm. Thus your matter will

stay pure. Now take as much of this matter as you wish, powder it finely and, together with the laminated silver, put layer upon layer in your vessel. Stopper it well and cement it for 24 hours, as has been said before, without flowing. Do this as often till your silver has started to become dead (taub is actually "deaf") and that it meets your wishes. Then your silver is ready for immediately making of it the stone, and also to feed with it before and during *putrefactio*.

CHAPTER VII

THE PURIFICATION OF SULPHUR

Take 10 or 12 lbs of living sulphur, powder and boil it in good, clear wine vinegar till the vinegar is colored. Pour this colored vinegar off, and pour other vinegar on top of the first; again boil it till the vinegar is colored. Pour that one off too and add fresh vinegar. Repeat till the vinegar is no longer colored. Now congeal this colored vinegar, and your purified sulphur; which you must use for the work described above, will stay at the bottom.

ANOTHER PURIFICATION OF SULPHUR

There were some who took living sulphur, 12 lbs, powdered it and put it into a big, earthenware can. They poured distilled vinegar upon it and put the can in the *balneum*, well stoppered. They let it boil for 3 days and 3 nights, then cooled it down and let it settle. They decanted the clear, colored vinegar, and poured fresh vinegar on top, and after the mixture had been boiling for 3 days and 3 nights, they cooled and skimmed it. They repeated this till the vinegar would not become colored. Then they threw away the *feces*, put the colored vinegar all together into an alembic with a

helm, and distilled the vinegar to about one quarter in the *balneum*. Then they took it out and poured it into a glass dish. They placed it for 3 or 4 days into a cold cellar, and within that time it turned into a saltpetre, clear and transparent like clear "Augstein" or a noble golden yellow. Again they evaporated that vinegar in the dish till something stayed in it, and they put it again into the cellar to crystalize. They evaporated to a dry, yellow powder what was not crystallized, and which was so beautiful as the powder of noble gold. They also let the little stones evaporate into a yellow powder, and again dissolved it in distilled wine vinegar, as before. They then precipitated the *feces*, and poured the pure matter from above, and again fresh vinegar on top. They repeated this work till no more feces remained.

Again they distilled the colored(tincted) vinegar, approximately three-quarters, and let it crystalize as before. Since all the sulphur was by now clean and pure, without leaving any feces, it was ready and cleansed, pure as crystal which is saved. It is a great alchemical secret how to purify sulphur in this way.

CHAPTER VIII

THE PURIFICATION OF MERCURIUS

Take Roman vitriol, 6 or 8 lbs; common salt, 2 lbs. Mix them with 3 lbs of mercury (quicksilver), which has previously been well washed with salt and vinegar. Sublimate your mercury three times through them, each time taking fresh matter. Keep it for later use.

CHAPTER IXTHE PURIFICATION OF * SAL AMMONIAC

Take sal ammoniac, 3 lbs; sublimate it through Roman vitriol and *Lap haematit*, or bloodstone, 3 times, each time with fresh matter; and keep it for when you need it.

CHAPTER XDISSOLVING WATER OF THE PHILOSOPHERS

They took Roman vitriol, 6 parts; *Lap haematit* or bloodstone, *crocus ferri* or iron rust, *vermillion* or cinnabar, *AES USTUM* or burnt copper, *ammonium minerale ana*, one part. They dried these items till they powdered, then put them into a distilling vessel, poured rectified *aqua vitae* on them, 4 lbs, and distilled them again to the finely powdered *feces*, three times one after another. They divided this water into two parts, each part into a separate separation glass.

Now they added one-third of the prepared * to the red, sublimated and preserved as mentioned before, and dissolved in the *balneum*. When they had done that, they dissolved in the same glass one-third of the prepared ♁, also in the *balneum*, and later also the ♀. There those three were dissolved in the water of the philosophers, which had been prepared from the *aqua vitae*, and which is rightly called the philosophers' water on account of its wonderful secret powers. It's wonders cannot be described, nor is it fitting to describe them, because of certain reasons. They preserved this water in which the spirits had thus been dissolved. Then they dissolved one-third of fine gold in the other part of the water, in *balneum*, until all gold-varnish was dissolved into clear water.

After this, they poured it to the water in which the spirits had been dissolved, stirred and mixed it well in order to unite the spirit with the body. Then they sealed the glass *hermetice* (hermetically), put it into a dish with strained ashes on the stove, as much ashes as the matter was deep. At first, they gave but a little fire, and then they saw the spirits go up and down together with the water, with many little veins which were blood red and golden yellow, until the spirits turned into one color, i.e., brownish-yellow. Now they increased the fire somewhat and kept it thus steadily till they saw the little veins become bigger and coarser and fewer. That was a sign that the matter began to thicken and started coagulating. Now they increased their fire once again, and the coarser and thicker the little veins or rays became, the stronger and stronger they made their fire, until the matter was fixed and no more rays could be seen in the glass. The matter stayed fixed at the bottom, like oil, brownish-red, clear and transparent. This oil was the elixir, *compositum*.

Then they took this elixir, put it into an *ampulla*, sealed it, put it *in tripode*, and gave a moderate heat for 40 days and nights. Within this time the elixir coagulated into the philosophical stone, so that one could turn it into powder. It was a delightful treasure, which changed lead into gold, just as copper, ♀ and ☽, which gold was better than the one that comes out of the mountains. Remember this work well, the *projection* will teach itself.

CHAPTER XI

ANOTHER WORK WITH THESE THREE SPIRITS

My child, they then went further and accomplished yet an-

other work with these three spirits. They took * , ♀ and ♀ , prepared as before, of each one-third 3 , mixed them. Then they took one-third of iron-fillings, one ounce of copper fillings, and one-third 3 of grated lead or white lead. They mixed these pieces and dissolved them in the normal way in *aqua-fort*, made of 6 parts of Roman vitriol, 3 parts of ♂ , 1 part of *lap haematit*, and 10 parts of saltpetre. This they poured 3 or 4 times on the feces, each time powdered finely and so dried that they were like dust.

They divided this *aq. fort* into two parts. In one part they dissolved the three spirits; in the other part they dissolved the *corpora* (bodies), such as iron, copper and lead. When they were all dissolved into clear water, they poured both waters together into a glass, and put it, well closed, in the *balneum*, to putrefy for 15 days. Afterwards they drive the *aq. fort* off in a moderate *balneum*, till it dripped no longer. After that they left it still another 8 days in the *balneum*, boiling till the matter was dry. Now they removed the glass from the *balneum* and put the matter into another glass, as is depicted on the plate as No. 2.(pg.14) they sealed it above and put it in tripod to digest there for 15 days, and to dry well and calcinate.

Now they took the glass out and put the matter into a sublimating vessel. They sublimated it, first with a little fire; afterwards stronger. They did this 7 times, each again mixing what had risen with the feces, in order to thoroughly draw the spirits out of the bodies. Then they put the feces to reverberate into the reverberation-furnace, during 3 days and 3 nights, with a moderate heat, letting them glow blood-

red, but not bright-red, for that would be too hot.

After that, they took it out and put the matter into a glass, poured distilled wine-vinegar on it, and placed it for 3 or 4 days into the balneum. Every day they stirred it 3 or 4 times with the hands; then they let it cool and let the feces drop. They poured off what was pure very gently from above, put a helm on, and distilled the vinegar off. Thus the salt of the three bodies stayed at the bottom. They removed this salt and calcinated it again in the reverberation-furnace and let it well glow for 7 days and 7 nights. Then they took it out again, put it into a glass, poured good distilled wine vinegar upon it, put it in the balneum, and did as before. Then they took out the salt which was very clear and blood-red.

Then they took our Aqua vitae prepared for the Red, as it is taught, and poured it upon this salt, and dissolved it on hot ashes. Again they drew off the salt in a lukewarm balneo; they poured fresh Aqua vitae on it and dissolved again, and drew it off in the balneum as before. They repeated this till the salt no longer congealed but remained like a red oil. Then they took the sublimated spirits, ground them on a stone, and imbibed them with the dissolved salt, steadily rubbing and drying (them) at the sun or on lukewarm ashes, till all the oil had been absorbed by the spirits. Now they took all the matter and put it into a glass, such as is drawn above, and put it in tripode, giving a moderate fire for 15 days. After that, they removed it, broke the glass, for the matter was as hard as glass; then they pounded the matter to a subtle powder and put it into a fixation

glass ("Figier-Glas"). They poured some of our Aqua vitae upon it, which dissolved immediately. But they poured some more on it till everything was dissolved. Then they sealed the coagulation glass *hermetice* and put it on the furnace. They let it stand on warm ashes, gradually increasing the fire as it was going up and down till everything was fixed and remained at the bottom as a fixed oil which is an elixir. They put it into a glass *ampulla*, sealed it above, and kept the glass for 40 days in tripode, regulating the fire as before. Within this time the elixir congeals into the philosopher's stone which truly transmutes ♀ , ♀ and ☾ into ☉ .

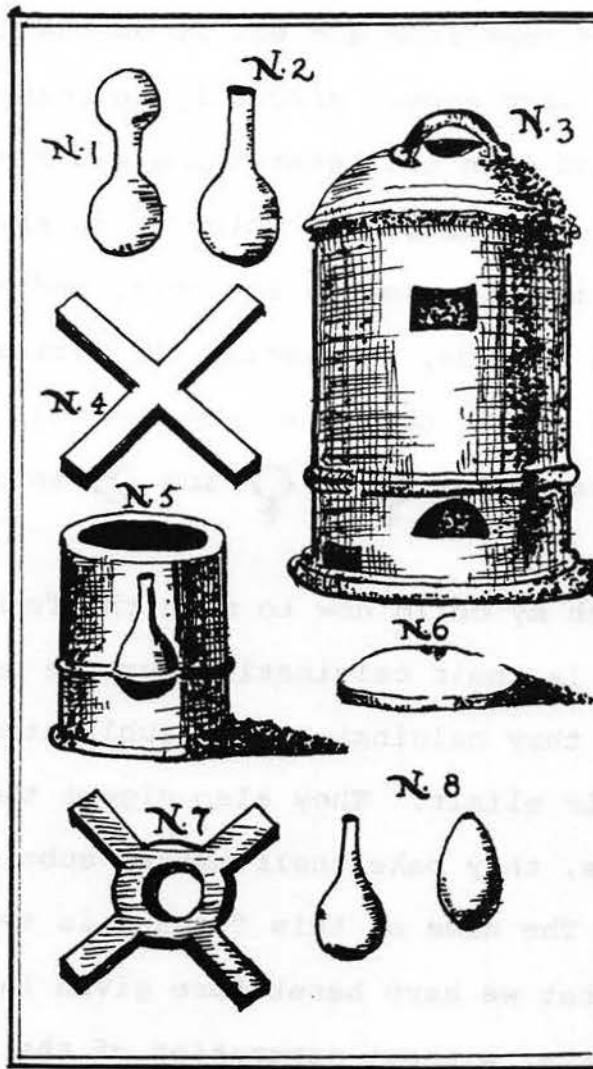
CHAPTER XII

Now I will teach my child how to make the furnace of the philosophers, which is their calcination-furnace or a dry "Stove", for in this furnace they calcinate their sublimated spirits and congeal therein their elixir. They also digest therein with a gentle fire, that is, they make their matter subtle and dry their *salia* in it. The name of this furnace is *tripus*. My child should know that we have heretofore given instructions on many kinds of works, without separation of the elements, for which this secret furnace is often used. Now, however, I will teach you some works in the course of which this secret furnace comes in handy several times. Make it as follows.

MODEL OF THE SECRET FURNACE

No. 3 (p. 323)

First one puts down a big, round foot of the furnace, in which there are 3 or 4 ash-holes. Starting from these ash-holes, one puts masonry 2 feet high. Upon that one puts an iron cross that is big, strong and thick, (No. 4.) One contin-



THE SECRET FURNACE

ues to make a round furnace with masonry, one and a half ell high. In the center of the furnace, one leaves a square hole, into which one can insert one's hand to feel the heat of the fire, together with a stone which closes it. After removing one's hand, one must immediately close the hole to preserve the heat. Let the furnace be coated inside and outside with well-keeping glue. Over the brim of the furnace leave a groove, the width of two fingers, since there must come on top a big, raised lid, inside well glazed by the potter, and outside well plastered up with glue. Inside the furnace a chamber (room) must be constructed (No. 5 of the diagram), one ell high, baked of strong clay in a potter's oven. It must be 4 fingers thick, well glazed inside as well as the one end with which it will stand on the iron cross which lies at the bottom of the furnace. This vessel should be wide, one and a half quarter, so that one quarter of room remains between the container and the big round furnace. An even lid (No. 6) must be made for the inside, and in the center there should lie a cross with a round ring (No.7), upon which stands the glass *ampulla* (No. 8) or the philosopher's egg. When either is standing on the cross, one should cover the chamber (container) with its lid and lute it. (see plate page 14)

After this, one has to tightly lute the large, raised lid onto the inner rim of the big furnace. Then prod the fire below in the furnace. In the chamber, stove, or dry oven there stands the glass with the matter, or the spirits are calcinated therein, or one can dry therein.

My child, understand me well as far as this earthenware vessel is concerned that is to stand in the big furnace. It is

called the chamber or dry stove. The potter is to make it, and inside the iron cross must lie, somewhat lower than in the center. On this cross is placed the *ampulla* or the egg, or another open vessel in which one wants to dry something. I have also drawn three types of glasses that we need in the Art.

In this furnace you can calcinate all spirits without their volatilizing, for in this furnace they cannot fly, because they have everywhere equal heat, most of all in the upper part of the furnace. For the earthenware cask is standing on the big cross, one and a half foot above the fire, and it stands a quarter ell away from the furnace on all sides, so that the heat flows around the earthenware vessel between the walls of the furnace, and rises against the lid. Then the heat turns down again and upon the earthenware cask; and the earthenware cask is up above luted with its lid, so that no air can enter it. Thus the spirits have equal heat round about in this furnace. Therefore, one can dry all spirits in it and produce their crystallization. In this furnace one achieves that all spirits and *corpora* unite and merge into one another. You calcinate in this furnace all spirits, to dissolve and distill them afterwards. If we did not possess this furnace, we could do nothing. In this furnace all elixirs, or fixed oils, convert into the philosopher's stone. And know, my child, that if you did not have this furnace, you could not work in the Art, even if you had the art of all philosophers. That is why all philosophers keep their furnaces secret, as the utmost secret. For without this furnace one cannot accomplish the stone; that is why they have called this furnace the secret furnace of the philosophers and *tripus* or *Fimus Calidus* or *Stercora*, and with many other

names too long to tell here.

CHAPTER XIII

THE CEMENTING FURNACE

No. 9 (plate pg. 332)

The cementing furnace must be round and thick above, and closed all around. Above, in the round hood, there must be four or five holes, wide enough to allow a man to put his little finger into it, since air is passing through there. In the center of the furnace there should be a wheel with many holes, lying on a star that reflects the flame. On the wheel there should be three teeth on which stands the crucible, so that the flames cannot touch it. At the side of the furnace, above the wheel, there should be a square hole to insert the crucible. It must again be closed with a stopper that fits into it, and glued, luted during cementation.

CHAPTER XIV

Agua Fort AND Aqua Regis FOR THE SOLUTION OF GOLD AND SILVER

Now we will again turn to the prepared gold and silver. After either has been prepared, one has to have various *Aqua Fortis* to dissolve the gold and silver. My child, in order to make an *Aqua Fort* for dissolving gold, take saltpetre, vitriol Romanum, common salt and * . To dissolve silver, take saltpetre and *alumen richae ana*. However, before making this water, all materials must be prepared ahead of time, that is, first one has to dissolve, clarify and congeal them, and let them shoot forth, after which they must be well dried. When they are well prepared and dry, put them into an earthenware vessel which must be built in such a way that its mouth would fit

into a Syburgian ruffle, in which one should receive the water. This earthenware vessel must be luted one thumb thick, and with the same lute the necks must also be glued together. Such a lute is made as follows:

The white of eggs, fresh cheese, vintager's butts of buttermilk, good rye flour, *bolus*, and soaked paper. Everything is to be well mixed together and your vessels are to be luted with that mixture. Let them well dry, first give A GENTLE FIRE LIKE HOT SUNSHINE, FOR 24 HOURS, JUST AS IF ONE WERE TO KEEP LEAD IN FLUX WITHOUT DRIVING IT. Afterwards, increase your fire so that the pot becomes gradually glowing hot, for another 24 hours. Let it stand in the same heat, irrespective if no water goes over, 12 hours. For there are still fixed spirits going over, which improve the work wonderfully. Then let it cool down and preserve this water. *Nota*, in the receiver there must be clear Aqua Fort, at the rate of 2 ounces to 1 lb of the matter, so that the spirits of the matter can all the better move into the ∇ ; thereafter, take once again prepared matter, according to how big your work is. Put it into a glass pot with a helm which has a big head and 2 or 3 beaks, (No. 10)* large enough to allow one to put a thumb through them. Above, in the top of the furnace there should also be a hole, through which the Aqua Fort can be poured upon the matter. After careful luting, give a gentle fire, when the receivers are attached, for 24 hours. Now increase your fire gradually for 24 hours, till it becomes burning hot again, as mentioned previously. Let it cool down, and add the Aqua Fort to the first. Now take again new matter, distill it as before. You must do that 9 times. The glass, however, into which all this water is to be poured, must be quite large.

* plate page 332)

Now take the *capita mortua* (the dead heads), let them dissolve, clarify, congeal and shoot up, as I have taught you elsewhere. When they are quite clean, take as much saltpetre as the *capita mortua* weigh; dissolve them together and congeal them so that they are well dry. Then put them into a big glass pot and pour all your distilled Aqua Fort upon it, and give fire as for the first 7 days, and again for 3 days as if one wished to keep lead in flux without glow. After this, another 12 hours in glow (strong fire), then let it stand for 3 days in order to cool down. Now you have the philosophers' water, with which one can do many wondrous things. Its power cannot be comprehended, for it turns all bodies into spirits and all spirits into bodies. It destroys everything put into it; it is a work of wonder in our Art. With this water the Masters shorten the work of one year to one month, and of one month to one day.

CHAPTER XV

My child should now take his gold, or silver, prepared as I instructed before; it must be laminated and cut. You must put it into a big recipient and pour on it as much Aqua Fort as to enable it to dissolve into clear water. Place it on a furnace in hot ashes or sand, so that it may well dissolve in such a way that no white clouds remain in it when it is cooled down; but it must be dissolved purely, without one's noticing any feces in it. Now set it in the balneum in order to separate the wateriness from it, and the White from the Red; and give it something to eat of the aforementioned gold or silver till it is no longer hungry. Let it stand such as, not hotter than to allow you to dip your right hand into it. When it is no longer hungry, distill the water off it in balneo, to the thickness of a child's gruel or

somewhat thicker. If you draw off the *phlegma* or the water in such a way, look after the helm, for if it threatens to turn red or yellow, distill no more, but let it cool down.

When it is cold, distill again till the helm turns red or yellow; then let it cool down again. Do this work till you have drawn off all wateriness, or till you no longer see the sign. Remove the helm, and give it again something to eat, as before, and feed it well with small pieces, as before. Close the alembic with a cork and luting; then put it on the furnace in ashes or sand. As often as you close it, you must lute above with prepared lute of wheat flour, egg-white, fresh cheese, butts of buttermilk, *Bolus*, etc.

My child must know that if your medicine is dissolved and stays dissolved for a long time, it becomes so spiritual that one could never again bring it into a *corpus* and melt it. Therefore, it must be nourished, otherwise it would fly away and you would lose your work, especially since this Aqua Fort is very fierce when its phlegma are gone. It is then called the Red Lion, so fiery it is and so hot a stomach it has; also a dragon that devours everything. That is why it has to be fed and satiated with good food, that is, with prepared gold or silver, beaten very thin. It has to be constantly under observation because of the feeding, which is the noblest part of the work: to throw small pieces into it, so that it should not eat more. The vessel must each time be luted above. Put it on the furnace in hot ashes. Finally, make it somewhat hotter, as the Aqua Fort becomes gradually weaker, because it has swallowed much gold and silver.

You must also know that the alembic must be opened and

again closed twice a day, so as to give air. When it no longer demands to eat, let it nevertheless stand on hot ashes for 2 or 3 days. After this, pour your medicine from the alembic into a double Venetian glass (No. 11)*, because the medicine has to stay in this glass till it is perfect to do *projection* with it. This vessel's size has to be according to the scope of your work. Now pour it into a big alembic or recipient of Hessian glass (No. 12)*. Cut that crosswise with a red hot iron wire in order to lift off the upper part, as necessity demands. Put your glass with the medicine in the lower part, on a golden, or silver, or glass tripod. Lute caps on it with the aforementioned luting; also mix some quicklime with it, which keeps against water. One has to remove and put on this cap often; but you must most diligently lute, otherwise it would spoil and would not keep.

Now put the helm on the alembic and place the alembic on the furnace in ashes or sand. Give it fire as if you would burn rosewater, so that the red spirits do not rise from the Aqua Fort of the medicine. The red spirits must stay with it and be coagulated with it, and the medicine must be distilled as dry as gruel or children's pap, but not more dry because of certain reasons. If it were dryer, it would not open up during *putrefaction*; if it were too moist, the *solution* would give too much water and would dissolve too soon, which would not be good for the medicine. It would then not become subtle enough. * (plate page 332)

CHAPTER XVI

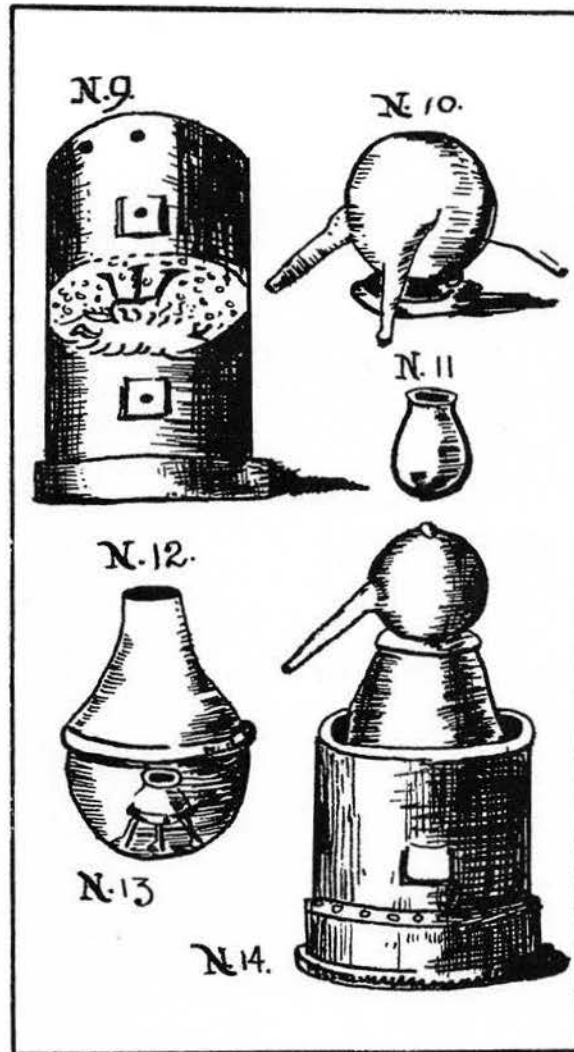
My child must know that there is a great difference between putrefying and keeping in the balneum, for in the balneo one distills, but in putrefying one does not distill. In addition, in the putrefaction the medicine is well mixed and merged and ren-

dered subtle, so as to congeal afterwards and then to coagulate, as you will be taught later. But know that you must lute your helm and recipient tightly, and thus prepared put in ashes; and distill with little fire, according to the above instruction, the wateriness from the medicine after it has been fed. Take care, however, that the red spirits do not also rise. For this reason do in everything as you have been taught. When your medicine is distilled and is like a pap or gruel, remove the helm and put again a stopper on the alembic. Lute it well above and put it into putrefaction for 40 days in boiling hot water, and always take care that it be boiling hot, without interruption, or your matter would spoil. Nota, the little glass with the medicine must also be closed with its cap and well luted, when it is put into putrefaction. (see No. 14, plate on page

CHAPTER XVII

THE CONSTRUCTION OF THE PUTREFACTION FURNACE

Make a round stove, of one stone's thickness (No. 15 page 352) high 2 ells. Hang a kettle therein which is deep 1 ell; or a deep pot, which hangs in the furnace on 2 or 3 hooks, fastened inside the furnace. There should only be room for 2 or 3 fingers' width between the furnace and the kettle, so that the heat can play all around the kettle to the same degree. In this kettle there should be a tripod, 4 fingers high. Upon the tripod yet another kettle has to be placed, three-quarters high; and between it and the other kettle there should likewise be room for 2 or 3 fingers. This space is to be filled with small hay. Then water is to be poured on it up to the uppermost brim. It must always be kept filled that much, and every day and every night must be filled once with warm water. You must also fill



THE CEMENTING FURNACE

the inner kettle with hay at the bottom. Into that hay put your alembic in which is your medicine. Stuff the inner kettle full of hay around the alembic, so that it stands firm and the kettle is quite full; however, the hay in the inner kettle must stay quite dry. That is why it must be covered and well glued with a leaden or copper plate, to prevent any smoke from entering it from the hot water. Afterwards, put on the furnace a bell (dome) that fits it, made of potter's clay, well glazed outside and inside, having a hole above, three fingers width, to allow the steam to escape. It must not have any other hole. It should have two handles to lift it on and off. There should also be a hole at the side for adding a funnel, through which the warm water is daily poured into the big kettle.

CHAPTER XVIII

After all things have thus been prepared, give fire for 40 days and nights, always keeping it at a temperature close to boiling, not hotter and not colder; however, even if it were boiling, there would be no harm, since the medicine is so well preserved that it cannot easily get spoiled by boiling water. Nevertheless, you must watch and be vigilant during putrefaction, for it is the easiest thing in the Art. If you putrefy well, you will also produce a good solution. It is impossible to join some spirits or bodies, unless they have first been put into pure water, without feces. Such, however, cannot be done perfectly, except by means of the putrefaction and solution. Therefore, putrefy your corpora well, and also your spirits, and join them thus dissolved, then you may reach perfection.

My child must know that putrefaction renders the work so subtle that it is not possible to change it back into a corpus,

solely through digesting, of which we shall give instruction later. Know also that it should stay in putrefaction until everything has turned into clear water, without leaving any feces at the bottom. Then it is duly putrefied and, when it is thus well putrefied, you can draw off the *lac virginis* and bring the work to a powder for emergencies, ("notherheischliches"), as will taught later.

CHAPTER XIX

When the medicine has been well dissolved, without leaving any feces, open the alembic, put a helm on it, and put it on the aforementioned distilling furnace to coagulate till it is dry. Draw off the *lac virginis*, which lac virginis is the element air, yellow like an oil. After this, draw the element fire likewise off, and the feces (earth) will stay at the bottom, black as coal. Now take out your medicine. It will be between hard and soft, more soft than hard; it will disappear in contact with cold air, and congeal over fire. Such must be the case. Besides, during putrefaction it has absorbed moisture. That is why it is dissolved in air. This moisture must be removed through correct *digestion*.

CHAPTER XX

SETTING UP THE DIGESTIVE FURNACE (No. 16 page 352)

First construct a round wall, of the thickness of two stones and the height of 1 ell. Inside the walls, half an ell and two fingers width from the earth there should be a hole to put in there the fire or the coal. Construct another furnace on this foot (with masonry), a quarter of an ell high and of the thickness of one stone. Approximately half an ell up construct a square hole, into which one can put the hand to feel how one should regulate the fire. One must put a stone, a cover, or lid

into it to go in and out as one wishes. The furnace must be round inside, from the bottom to the top, and well glued inside with *luto sapientiae*, so that it is not affected by the fire.

Upon this furnace there should be an iron ring with 4 hooks, on which should hang, in the furnace, a thick metal or copper vessel, the thicker the better, on account of the heat. This vessel should be one ell high and, if possible, two fingers' width thick. Round about it there should remain two fingers' width space between the walls, so that the heat can play all around the kettle and rise and heat the whole furnace. Put on this kettle a lid of the same material that can close the kettle, since it must get well luted on the kettle to prevent any air from escaping. Dry, sifted ashes have to be put into this kettle.

You should also have an earthenware vessel, made of clay one thumb thick, large, wide and high enough to allow the alembic with the small glass containing the medicine to stand in it. Between this vessel and the kettle there must likewise be two fingers' width of space.

Put this cask in the dry ashes; yet the earthenware vessel must not be glazed over, just as the alembic and its head (Haube) must not be covered when it stands in the earthenware cask. The earthenware cask, however, must have a well-fitting lid, which must not be luted on but only lie tightly fitting on it. And know that this earthenware cask and the ashes must be quite dry before you put your medicine into it.

To put the medicine in, do as follows: First, take the alembic with your medicine; put it into the earthenware cask

and cover the latter with its lid - or put it uncovered into the copper vessel or kettle, upon whose bottom there is two fingers' thickness of ashes. Then hang this kettle in the furnace, cover the earthenware cask with its lid, and fill the kettle all around the earthenware cask up to the latter's lid with dry ashes; and cover the kettle with its lid; lute it so that it gets no air. Then cover also the furnace, like the Putrefaction Furnace, because it is alike, except for the hole into which one inserts the funnel which is not required here. These two furnaces are certainly not identical, for in the Putrefaction Furnace there were two kettle, whereas here there is one kettle and one cask, although this kettle is bigger than the other. Yet with cleverness one could also manage with one furnace. Now lute the lid so that no air can penetrate through it except through the hole that is above. When everything is ready, give fire as is required.

CHAPTER XXI

Digesting means attracting the superfluous moisture that is in some medicines, either its own or that which it has absorbed during putrefaction. This excessive moisture must be consumed by dry heat, more or less according to what is required. Since a thing which melts in the air and coagulates in the fire has excessive moisture in it, and when that is gone, it will melt in the fire and stay (unchanged) in the air, as common salt, ammoniac, tartar, *sal alcali*; those are fusible by nature. Even so, they dissolve in the air and congeal in the fire. That happens because of the excessive moisture they contain. But when that (the excessive moisture) has been removed from them by proper digestion, they become fusible and can be dis-

solved by fire and harden in the air.

According to how much excessive moisture things have, one has to give them fire. One requires more fire than another. Things that have a great deal of moisture must in *digestione* be given fire as if one wanted to sublimate mercury (quick-silver), constant, equal heat, as best as you are able to. Continue with it till your matter is no longer dissolved in the air, then it is enough. Test it in this way: Open your kettle and also the earthenware cask, and with a spoon take out some of your matter from the glass. Put it on a stone in a humid cellar. If it dissolves, it is not sufficiently digested. Consequently, you must put it again to digest by giving fire as before. Instead, if it is not dissolved, it is enough.

The aforementioned method holds good for the digestion of all matters. But you must well take care that your matter does not become all too dry during digestion, since it would then not be fusible. That is why it is best to keep to the middle between moist and dry; and if it must be, it is better too moist than too dry. Take for example borax, whose powder will not dissolve in the air, no matter how it (the air) be. Nevertheless, put it powdered upon a stone in a humid cellar - it will get dissolved, although *Borax* is between hot and dry and moist. That is why it retains its fusibility, because the humidity of the cellar affects a subtle powder more than a hard piece that is not powdered. Borax contains moisture in itself, because it is sprouted in sugar-water, just as alum and vitriol are in pure water. Nevertheless, borax is easy to melt, because it is not too dry. Something that is too dry

is difficult to melt, as one may clearly see from alum, vitriol, common salt, etc. They do not easily melt on account of their great dryness. That is why I say that a fusible matter had better be too moist rather than too dry. One can see it with common salt, ammoniac, sal alcali and tartar, which are fusible by nature. But when they are purified of their earthiness, they are much more fusible than before, the sole reason being that they now have more moisture than before. That is why they would be naturally fusible, even if their moisture were so much diminished that they would sprout in water.

Understand: Everything that is too dry does not easily melt; and everything that is too moist, is easily melted; one can remove from it its excessive moisture. But to restore its moisture to that which is too dry would take too long. It is as if one tried to make glass fusible on account of its great dryness. A thing that sprouts in good water - one has to evaporate its wateriness till a little skin shows. When you see that sign, put it in a cold, dry place; if it sprouts, it is moderately (or: medium) fusible.

Thus you may now, relying on the above-mentioned criteria, test all things whether they are easily meltable or not, whether they are too moist or too dry; and if something in your work was not to your liking, you can get rid of its deficiencies, since the work depends on this. In this way you must well explore this matter, etc.

CHAPTER XXII

Now we will continue to make our powder naturally fusible through fire during digestion. When your matter stands in digestion as mentioned heretofore, you must give as much heat as

as will allow you to hold your hand, after inserting it through the hole, without burning, between the furnace and the kettle for the period of one Ave Maria. At this temperature the fire must be kept for 15 days, from time to time testing with your hand through the hole. After that, the hole must always be well stoppered, because the medicine has no other moisture than from the Aqua Fort and from putrefaction. That is why the medicine does not require a big digestion. If it were too dry and you would immediately put it back into putrefaction, it would nevertheless not get dissolved.

CHAPTER XXIII

HOW TO ADD THE SPIRITS AND TO PREPARE THE ELIXIR THEREOF, WHICH IS THE MOST PRECIOUS TREASURE IN THIS WORLD

When the 15 days are over, remove your medicine or matter from *digestion*, and thank God. Then one can do *projection* with it, and it is now ready to achieve the great elixir. It is also easy to join with it any kind of mineral spirits or *qu. essent.* and preserve.

These spirits must previously have stood in *digestione*, in order to be processed along, as has been mentioned before. For this purpose, however, the fire must not be hotter than sunshine at the end of the month of August. When then the spirits, such as *lac virginis*, *salmiac*, *aqua ardens* or other moist spirits have thus been congealed in *digestione*, they are prepared.

My child must know that one cannot set any spirits in any kind of work to coagulate, or to remain with the *corpora*, or to turn into medicine, unless that to which one wishes to join the spirits first medicine and so strong that it could *transfer* all imperfect bodies or metals into gold or silver. When that

is the case, however, the spirits are protected so that they do not fly away when they come into the fire. The spirits cause a deeper entrance of the medicine into the metals; and they defend that which they meet and resembles them; but they devour with the fire that which is not like them. In this way the medicine united with the spirits has more power than of its own; for as the medicine, when it was small, had the power to rise during projection, it has later, after being coagulated with the spirits, the power to transfer 100 times. And if to the two were also added the *qu. essentia* of gold or silver, and they were coagulated together, it would have the power to transfer a thousand times into true gold or silver. And if one's business were to subtilize the *medicine* thus *conjoined* with the spirits and the *qu. essentia*, which would have to be done by dissolution, putrefaction and congealing, it would gain an infinite *projection* in every *subtilisation*; yea, as could not be expressed.

My child should also know that no corpus, except gold or silver, can keep its spirit or quint essentia with it in the fire, unless the corpus be first made likewise (or: evenly) subtle and a medicine, as previously mentioned; that it is able, therefore, to make a projection.

CHAPTER XXIV

HOW TO MAKE THE GREAT ELIXIR FROM THE AFOREMENTIONED MEDICINE

Let my child take his medicine, made of gold or silver, well digested, as has just been taught. Upon it pour some of your aqua fort, no more than that the work become like a paste or gruel. Then add the head (Haube) onto the little glass and

and arrange it in the big recipient. Lute its lid on as well, as shown above. But above all other things, set it first into putrefaction, and lute the head onto the little glass in which the matter is. When everything has been prepared, give fire, as has been taught above regarding putrefaction, not to subtilize but solely to dissolve. When the medicine has thus been prepared into its clear water (which may be done within 24 days or less), and it is pure without feces, take your glass and have at hand the above-mentioned sublimated *Mercurius*, or which is sublimated in the following manner:

Take *sublimatum*, as much as there was of your medicine before you put it into putrefaction. Rub it very small on a stone; add it to this dissolved medicine, immediately close your little glass with its lid and lute it, so that no spirits fly away. Then put it again into putrefaction and give fire, as has been taught before - for 40 days and nights. Then look at it: If your medicine has been dissolved into pure water, it is all right. If not, put it back into putrefaction, until it is completely dissolved. Then remove the lid from the little glass that contains the medicine, and again lute the lid tightly on the recipient, put a helm on it, set it in ashes, and congeal your medicine with such warmth as you made for putrefaction, as dry as you can. Remove the helm and close the recipient above with a little glass. Put it into *digestione* in order to coagulate, and give fire as taught before, during 21 days.

Within 6 days, all colors of the world can be seen and finally come to one color. Now remove your glass from the recipient and put it into the earthenware cask for *digestion* as before; give fire for 15 days, as above, so as to decrease

the moisture. Then take it out and thank God, for you have the big elixir, which transmutes all metals into gold or silver. But because the aqua fort is with it, one cannot use it in medicaments; otherwise it is better in projection than mineral gold or silver.

CHAPTER XXV


HOW NOW TO JOIN TO IT THE Q. ESS. OF GOLD OR SILVER

Take the medicine that you have just made and which is joined to ♀ ; pour upon it as much aqua fort as before; put it into putrefaction, and when everything has turned into water as before, take Qu. Ess. of gold or silver, or of *antimonium* (which Qu. Ess. I will teach you to make here), the weight of your sublimated ♂ , or your medicine when you first put it into putrefaction. Add it to your dissolved medicine, which has been dissolved in putrefaction. Then quickly close the little glass and afterwards the big recipient, and put it to putrefy like above. Give fire for 40 days as before, and afterwards put it to congeal, as before, and thereafter for 15 days into *digestion*, as mentioned above. Then you will get your desire, with the help of God who bestows such upon you.

With this, do projection one to one thousand or more, upon all metals whichever you wish. The work for the Red or the White is all one labor; but the one requires that the spirit be sublimated to the Red, while the other to the White. The Qu. Ess. to the Red is from gold or ♂ , the White from ♃ and *arsenicum*. For the rest there is no difference in the labor, either for the Red or the White.

CHAPTER XXVITHE PREPARATION OF ALL THE THINGSWE NEED FOR THE SAID WORK

First, one has to prepare common salt as follows: Dissolve salt in common water; congeal the pure. Then take legs of horses or sheep which are well burnt, 3 parts and purified salt, 1 part. Together, those are 4 parts. Let them calcinate for 6 weeks in heat, well mixed together. Yet the fire must not be too strong, so that the salt does not burn away into glass. Put it in the kind of heat that one gives to "Cupel" when refining silver. Take care, however, that the flames do not touch the vessel. After this, dissolve your salt in water and separate it from the ashes of the legs; congeal it and be very careful that no dust fall into it. Now put it into an earthenware pot for 3 hours, without melting; again pour distilled vinegar on it, and let it gradually dissolve; when it is dissolved, pour off the pure and put it to distill. When the vinegar has gone down dry, take it out and preserve it. With this salt you must cement your gold or silver which is to be added to your work; or you may make the medicine with this salt and with gold or silver, in the following manner:

Take Aqua fort, made of saltpetre and alum. With that dissolve of your salt ³ ii cemented so that it be just dissolved. Then take silver, cemented 7 times with the above-mentioned salt. Dissolve that also in Aqua fort, made of  and saltpetre, that it gets dissolved rightly. Then pour these two waters together into a *phiole*. Put this on hot ashes and feed your medicine well, as you have been taught, till it is well satiated. Then draw off the *phlegma* in *balneo*. After that, put it to

putrefy for 15 days, and congeal it again, after which keep it again for 15 days in *digestione*. Now you can make projection on *laton*, which has a soul in it, and on tin. The work is the same for the Red, except that there must be ammoniac in the Aqua fort.

CHAPTER XXVII

HOW TO PREPARE THE MATTER WITH WHICH GOLD IS CEMENTED

Take new, unbaked, raw tiles (or: bricks), which have never been in the fire. Pound and rub these unfeelingly. Then put them into a potter's furnace to calcinate till they are white, which causes them to become very dry. In the same way the salt with which one calcinates must also be quite dry. Nota: If you cement your gold or silver with "Minifarben" (may be a lead oxide), and therefore you do not draw off their humidity with dry things, they will never be able to receive the tincture of the Aqua fort. Therefore, cement carefully, at least 7 times, if you are after perfection.

CHAPTER XXVIII

Sublimatio OF THE QUICKSILVER FOR THE RED

Quicksilver is sublimated to the Red in the following manner: Take Aqua fort, made of Roman ☉, alum *de roche*, *alumine plumoso* and *ammoniac*. In that you dissolve your quicksilver. Again draw off the water through the helm in balneo. Then your ♀ is dead.

Then take Roman ☉ 1 lb, saltpetre 2 lbs, sal ammoniac 1 lb, alumen *de roche* 1 lb, common salt 3 lbs. Pulverize all these things and mix them well. Now divide the powder into 3 parts. Then take 1 lb of your dead quicksilver; mix it with

1 part of the said powder and put it into a glass; put an alembicum on it with two noses the size of a man's head. The spouts must be very wide. Add a recipient to every spout, well luted, and put each of them into a dish with cold water. Give the first a mild fire for 12 hours, and stronger for another 12 hours. After that, let your pot burn well for another 12 hours, in which time your quicksilver will rise into the helm as white as snow. It will have within itself the red Qu. Ess. out of which things have been sublimated. The water will be in the recipients; keep it tightly closed in a glass.

Now remove the sublimated ♀ from the helm; mix it again with the second third of the said powder, and proceed with it as with the previous. Do the same with the third part of the powder, and preserve your water each time well stoppered.

With that you will get your quicksilver snowwhite and full of tincture. Powder that finely on a stone and add it to the water which you have preserved from it. Put it on the furnace in a dish with ashes; put a helm on and lute the recipients on to it. Now sublimate as before. Repeat this work 3 or 4 times, till no more feces stay at the bottom, but everything be sublimated together. Preserve this drawn off water well, because you must dissolve your quicksilver in it, and it is better than any kind of water you could make. When your quicksilver has been sublimated and prepared in this way, it is 1 lb of gold and is well prepared for the work of adding it to the medicine of the gold.

CHAPTER XXIXHOW TO DRAW OUT ALL TINCTURES

All tinctures, white as well as red, are all drawn out in the same way. This work for the Red and the White is a great secret. My child must take and fill a large well glazed vessel with old, clear urine. Put a big helm and one recipient on it, and distill everything that can be distilled and you can overcome. Then black feces will stay at the bottom. Calcinate those for 3 hours so that they burn. Then dissolve them in distilled or common water, and let it boil for 2 hours. Remove it from the fire and let it drop. Pour off what is pure from above, while it is still warm; put the pure back on the fire and let it boil till there forms a little skin on it. Then put it into a cool cellar or in the air and a clear salt will shoot (crystallize). Remove that, and let the water boil again till a skin forms on it as before. Dry the crystallized salt in a pan and heat it well in an earthenware pot without melting. After that, dissolve it again in clear, distilled water. Again boil it for a quarter of an hour. Then remove it, let the feces drop, and pour off the upper part while it is still warm. Boil it again hot till a skin forms on top, and put it again in the air or in the cellar as previously. Take out the crystallized salt, boil it again till a skin forms as before. Repeat this work as before until everything has turned into salt. Then dry your salt in an earthenware pan till it is quite dry, and preserve it till I tell you for what purpose you should use it.

Now take all the distilled urine, distill it through the helm. If there is some uncleanness of the oil or some yel-

low fattiness, skim it with a small feather or a small spoon till it is very clean. Distill it in an earthenware, glazed cask with a helm and a recipient spout. Repeat this distillation till there are no more black feces left in the pot and the water goes over pure, without feces; throw away the feces. Put your aforementioned dried salt into this pure water and pour it into an alembic; stopper it well, and put it on hot ashes for 3 or 4 days, till your salt is dissolved into pure water, without feces. Then it is again urine as before, but it is relieved of its feces and coarse *humors*, and has now become so subtle that it cannot be expressed how much.

Take of this urine 6 measures; of distilled vinegar and brandy 3 measures each; common, evaporated salt 2 lbs; ammoniac $\frac{1}{2}$ lb; and $\frac{1}{2}$ lb calcinated tartar. Mix them well and dissolve them in pure water till no more feces remain. Then you have a wonderful water that brings the *calces* of all corpora to their first state of being (origin). That is to say, MERCURIUS. With this water one produces the Qu. Ess. of *antimonium*, which is a precious treasure, as also of gold and silver and of all things that are red and white. This water thus prepared, used and again drawn off 10 or 12 times, retains its strength as if it had not been used; but one has to rectify it.

CHAPTER XXX

In this way, my child, one can produce all tinctures with this water, drawn from whatever you wish. For example: Take Sulphur or *auripigment*, or *atrament*, Oger, or anything else out of which you wish to draw the tincture. Rub it quite finely with distilled vinegar till the matter is like a soap. Then put it

into a big glass and into a dish with ashes or sand over the fire. Put some of the aforementioned urine into the glass, stopper it above with a cork, shake it about and incorporate it well, and again put it in the sand or ashes. First give a gentle fire, so that it becomes moderately warm. Meanwhile, remove the cork in order to give air. Otherwise, the glass would burst. Stir it occasionally to mix it well, as before, so that the vinegar can work in it. When you notice that your vinegar and your urine are well colored, pour the pure liquid off above and take care that no feces are poured out. Keep what you have poured off well stoppered and by itself. Now pour again as much urine on the feces as before, as well as distilled vinegar; stopper it and put it on the furnace; warm and mix it as before, and when it is colored again, pour it off and to the other, and preserve it well stoppered. Again pour fresh urine and some vinegar upon the feces, as before; put it on the furnace, heat it and mix it; then pour off the pure, and repeat till all tincture is extracted. Now throw the feces away, or use them for whatever you need them.

Pour the tincture poured together into an alembic, put a helm on with a recipient luted thereon; distill the humidity in ashes or sand. Then the tincture will stay at the bottom red or white, according to the matter used to prepare it. This is the Qu. Ess. of the thing from which it has been drawn. In this way the Qu. Ess. of quicksilver is extracted, sublimated for the Red or the White. *Item*, from *crocus martis*, from iron files, *verdigris*, *aes ustum*, cinnabar, gold and silver lime (calx) and from *antimonium*; briefly, from all mineral matters you wish. But to make the effect of the urine strong, you can each time

add ammoniac and common salt which have been prepared, of each one-third, and extract the tinctures, as has been taught here. In these extracted tinctures you may now prepare cements and cement therewith, which is an excellent art. You may make Aqua fort with it, as red as blood, glistening like a ruby, with which water one can perform many a wonderful thing, which it would serve no purpose to reveal all.

CHAPTER XXXI

SUBLIMATIO MERCURII TO THE WHITE

(THE SUBLIMATION OF MERCURY TO THE WHITE)

Aqua fort, made of cadmia (or: calamine) and "Eierkalk", of each 1 lb; alum de roche and white one: each 1 lb; arsenicum 1 lb; saltpetre 5 lbs. Powder all these things and mix them well together, and distill your Aqua Fort with "Kraucken", (a crock), as has been taught above. After that, rectify it. When it is rectified, add raw quicksilver which has come from the mineral. Dissolve it and draw the water off in balneo, and you will find your ♀ at the bottom, congealed.

Now take cadmia, egg shells (lime or chalk of eggs), white vitriol, arsenic, *alumen plumosum*, of each 1 lb; alum de roche, prepared common salt, each 2½ lbs; saltpetre 4 lbs. Powder all these very fine, well mixed, and divide this powder into 5 parts. Then take 1 lb of the dissolved ♀ ij, mix it with one of the 5 parts and let it sublimate, as was reported before in the Red work. Then you will find your ♀ sublimated to the White, when it is sublimated with all 5 parts.

NB: "Eierkalk" is eggshell oxide-clax of egg. - HWN

CHAPTER XXXIIHOW TO DRAW THE QUINTESSENCE FROM GOLD,
SILVER AND OTHER BODIES

My child, take gold or silver or that upon which your work is aimed. Cement it 7 times, as has been taught. The silver, however, must be calcinated until it comes beautiful and white out of the salt, as is indicated above. Take your gold or silver, prepared as previously according to what your work is to be. Beat it very fine or file it small, and amalgamate it with a good portion of quicksilver. Mix it on a stone with distilled vinegar in which clean, common salt has been dissolved; or with a stone pestle in a stone mortar, till it is well amalgamated. Mix this amalgamate with ij of sublimated ♀ and 2 parts of ♂. When it is well mixed, put your matter into 2 crucibles which lock one on top of the other. With a punch drill a small hole in the upper part and insert a thin piece of wood. Lute the two crucibles firmly upon each other with 2 fingers' thickness of lute. Let the piece of wood stick in the crucible, and let the lute dry well. When it is dry, remove the piece of wood. In that way the wateriness can seep out of the matter. Now put it into sand upon the furnace and first give a gentle fire till all humidity has gone out of it. Then close the hole on top and let it dry.

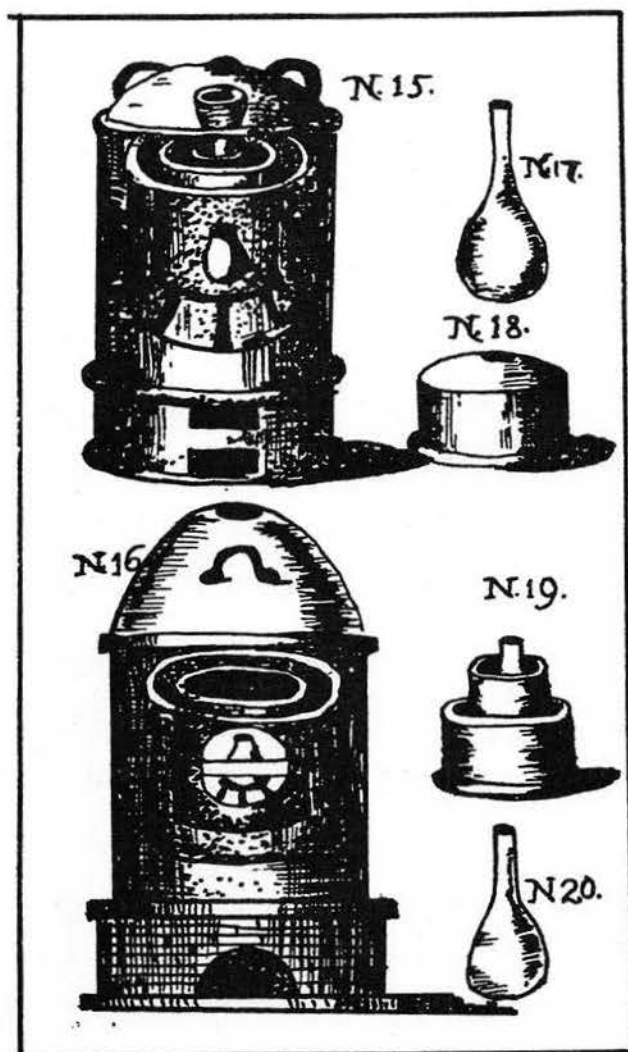
Now increase the fire till the crucible is glowing below, but not above. Let it stand thus for one hour. After that, make the crucible glowing hot throughout, but carefully, so that the silver does not melt. Let it stand for a half hour and then cool down, and you will find that the silver has been calcinated into a subtle lime (or: chalk) and a very fine

powder ("ungreiflich" or impalpable).

Now take tartar ("Weinstein") that has been calcinated white and sal ammoniac, half a pound of each. Put them together into an alembic, pour upon them a pint of white, distilled wine vinegar which should be quite strong. Add one "Mark" of the calcinated silver, or as much as your work requires, and immediately close your alembic tightly to prevent air from entering it, as otherwise the strength of the ammoniac would escape. Lute your glass tightly and put it into putrefaction for 21 days in equal heat, as has been taught above. After this time, open your vessel, put a helm on, set it in sand to distill. First, the vinegar will go over, afterwards the Qu. Ess. of ☉ or ☽, and will rise into the form of the quicksilver. This quicksilver is very powerful in our work and no less necessary, as you will hear later.

CHAPTER XXXIII

Now I will teach my son how he should finish and complete his work. My child should know that there are 7 orders in our work, which one has all to perform before the work attains to perfection. The first is cementation; the second, dissolution; the third, feeding; the fourth, putrefaction; the fifth, coagulation; the sixth, digestion; the seventh, fixation ("figieren"). You must also know that all these works are the same for the Red or the White, except for the seventh, the fixing; because for the Red it must stand much longer in the fire than for the White. In addition, the Red requires more fire in the fixation than the White, since the Red must be imitating (or: resembling) the nature of a man, but the White like the nature of a woman. That is why the Red must stand longer and hotter than



THE PUTREFACTION FURNACE, NO. 15
THE DIGESTION FURNACE, NO. 16

the White, so long till it changes into a beautiful color resembling gold, by which one recognizes that it is perfect.

My child must also know that the wise stone, through cementing, changes from cold and moist into hot and dry; but during solution it will again become moist; in putrefaction it becomes subtle, and in digestion it again becomes dry, coarse, earthy, and fixed. Further, my child must know that the medicine is congealed when it comes out of putrefaction and digestion. Therefore, one cannot yet make projection with it, because it is all too subtle. And if you nevertheless were to make a projection with it, it would not evaporate in the fire, yet flow through the bottom on account of its subtleness. This is so because the fourth element is not with it, since that must also be with it before it becomes perfect. For if one did not add a corpus to the medicine, one could not make a perfect projection, although the medicine were applied; for, although it is now a medicine, it is nevertheless not a corpus; and on account of its subtilty it does not stay on an imperfect corpus, because such is too earthly and coarse (or: earthy). Yes, even if you put it on the best silver, it would not produce anything on it, because they are foreign to and different from each other because of the great subtleness. That is why we will now add to the medicine the fourth element.

Remove your medicine from digestion and divide it into 3 equal parts. Rub it on a clean stone; take as much of the white silver calx (which I will here teach you to prepare) as one-third of your medicine weighs. Then you have 4 parts, that is, 3 parts of medicine and 1 part of silver calx. Mix well. Now you must get dew, gathered in the morning in a fine cloth.

Distill it over a gentle fire; rub your powder with it, or the medicine mixed with silver calx, like soap or butter. Now dry it in a glass dish so that it may powder. Thereupon put it into a round glass like No. 17* and lute, with firm lute, a round glass upon its mouth. Now put your glass into an earthenware vessel No. 18,* made like a box or covered dish. The size must be such that round about between the glass and the earthenware vessel there must be 2 fingers' width filled with salt or sand, No. 19.* On top of it yet another vessel should be locked, like a quiver, and the uppermost vessel is to have a little hole to fill through it with sand and salt. Then close it, lute the joints tightly with *luto sapientiae*. When it is full, put a small piece of brick on the small hole and lute it well with *lutum*. Afterwards lute the earthenware vessel all around 2 fingers' thick. When it is dry, set it in tripod on the cross, which is in the furnace. Cover the furnace with its three heavens and give it a gentle fire to start with, for 3 days. After that, increase the fire for 3 more days, as if one wished to keep lead in flux, in a reasonable way. Then your medicine will be joined to the earth or the 4th element. This is now perfect and has the power to transfer all imperfect bodies into its like, after which the imperfect corpus has a soul. * see plate page 352)

CHAPTER XXXIV

All medicines and spirits must be fixed in the aforementioned manner, in the Little Work as much as in the Great Work. There are, however, two ways of making the fixation, which some masters call digestion. The first concerns dry things, no matter how varied or not varied they may be for conjoining. And

know that the regimen of the fire during fixation is not one and the same, but must be established according to what is in the fire; and the same applies to the length of time during which dry things are to be kept in tripode, as has been taught before; and one has to proceed according to what has been reported above for the fixation.

The other manner of fixation concerns humid things, when one wishes to conjoin, or bring into one being, things that are humid. These have to be put into putrefaction, as has been taught before, with such a regulation of the fire, also the length and the order of the works according to what you have been put in (to putrefy). But the vessels and the furnace, and the fixation of humid and dry things must be in accordance with all rules. Therefore of one hundred not one reaches perfection, because they do not keep to the rules of the works, although they have them well laid down in writings.

CHAPTER XXXV

HOW TO MAKE SILVER CALX

(OR SILVER CHALK)

Take the finest silver you can get; laminate it as thin as white pennies, (Weispfennige), and set it to calcinate with common salt, which has been prepared and cleansed of its earthiness by dissolving and congealing. In this salt you must calcinate your silver till it comes out white from the salt. Then powder your silver very fine in an iron mortar, in order afterwards to mix it with the medicine, that is, with dew on the stone, as mentioned before.

Or you can calcinate the silver with ♀, as before, and then wash the calx with salt and vinegar; and afterwards with

good distilled water from the balneum, till the water runs off clear. Then, when the calx has dried in a stoppered glass, it is prepared for being added to the medicine.

The work for the Red and the White is in everything the same; gold must be cemented 7 times, also calcinated and pulverized as before. It must likewise be added to the medicine on the furnace, though it must get much more fire. Neither can one put it into fixation like silver, since gold is fixed and much hotter than silver.

CHAPTER XXXVI

THE FIRST QUESTION

My child would like to ask me if the Art is indeed possible? I reply yes, for God has created all things perfect, to remain without deficiencies forever; but because of sin the four elements, which were simple in all things, have become *composita*, corrupted and full of harmful feces. Owing to this, many sicknesses and illnesses have occurred in nature, including death. From this we can conclude that in all things made of the four elements there are two kinds of natures, one within, which is eternal and imperishable, and that is the Qu. Essentia. The other part is imperfect, corruptible; many harmful feces have entered it on account of our sins, which harmful feces have been made of the four elements, which they also contain in themselves. These have led us and all things to death. Whoever could separate the poisonous feces from the elements through the Art, and restore the elements into their first being, or into perfection, the elements would then no longer be called elements but Qu. Essentia. For the above-cited reasons, it is therefore evident that it is certain and possible to use

this Art in the work.

CHAPTER XXXVII

THE SECOND QUESTION

Out of what is this Art extracted, or in what is this Art contained? Answer: In all things, in water, in the sea, the mountains, trees, fallow grounds, morasses, earth, secret chambers, birds, fish, animals, excrements, urine, hair, nails, blood, eggs, and in all things that have originated in the four elements.

CHAPTER XXXVIII

THE THIRD QUESTION

How many kinds of stones are there? Answer: Many. The first is called *lapis mineralis*, that is, one can prepare the stone from all minerals or all metals. The second is called *lapis vegetabilis*, that is, that the Vegetable Stone can be pulled out of all growing and green things that sprout out of the earth, such as plants, herbs, fruits, trees, wine, honey, and all greening things. It serves man's health and to *incerate* metals. The third is called *lapis naturalis animalis*, or the Soul Stone, and is made out of all animals, birds, sewers, stables, dung-heaps, eggs, blood, bones, nails and the like, and serves *Alchymia*. The fourth is called *compositus* and is drawn from many different matters and through the Art joined into a stone. It serves in Alchymy to *incerite* all leprous metals.

CHAPTER XXXIX

My child would now like to put the question, whether perhaps there are more stones? Thereupon I answer, yes, there are two other stones which God bestows upon us for nothing; for,

since they grow, they are not noticed. One is for the Red, the other for the White. Anybody may take of them without asking anyone. That is why *Alchindus* says: You should not open your purse in order to incur expenses in this Art; and they are means between metals and quicksilver, or ♀ does not like to stay with the metals without means, as little as the soul can stay in man without the spirit, which is an intermediary (or: a mediator) between the soul and the body.

And I will explain to you the nourishment of the child in the womb. The latter is there for 40 days before all its members are made of the four elements; and nature is so noble and faithful that it compares itself with the nature of heaven, because of the noble substance and subtlety it has within itself; and this thing has a spirit. For as fast as the spirit is prepared as it should (since it is subtle and spiritual), the soul falls into it by order of God. Thus the spirit is spread everywhere through the body, for the sake of the nature it has from the body. Thus the soul is kept in the body and cannot separate from it. And when the body gradually increases, the spirit grows with the body and all members. It is the same with these two stones, be it white or red. These 2 stones are Roman vitriol for the Red, and rock alum (*alumen roche*) for the White. My child should note that the two blessed stones are called *Mineren*, that is, *Mercurius sulphureus*. Of these two stones *Morienus* says that there are two stones, white and red, to which God the Lord has given such blessing. (see Glauber *HWN*)

CHAPTER XL

THE FIFTH QUESTION

Among all these, which is the noblest, most useful, slow-

est, and shortest to use? Reply: I say that the Mineral Stone is the slowest and requires the most care ("sorglichste"), and is made with concern and danger, since the Mineral Stone is *compact* and fixed. It consists of 2 waters, of which the first water renders the stone volatile without labor and danger. One lets it dissolve in it. This water makes *Mercurius vivus* mortal and multiplies all colors of the medicine or the ferment. It must be produced by the alchemist with special understanding, so that the spirits do not fly away. It is drawn out of the stone which God has given us free. This Mineral Stone is drawn out with care and danger and requires a lot of time. And it is very useful.

The *Lapis animalis* has no end, because of the separation of the elements and because there is less knowledge of the art of preparing it; it lasts longer than any other stone. Therefore, there is no greater secret, and it is the greatest art ever discovered in nature to extract this stone; and it transforms anything, as I will later prove.

The third stone is called *Lapis vegetabilis*. That is the greening one, and it has hidden powers, more than the other stone; and it is the greatest and most praised among all stones, and its power is above that of all others, for it has been tested in the rectification of the elements and their preparation. It accomplishes the great *elixir*, which is the black one, doing infinite things, more than the others. All the gold of the alchemists, if it is prepared with corrosive (caustic) waters or other corrosives, cannot be used in medicine on account of the corrosives. The gold, however, that is made from the Qu. Ess. of this Vegetable Stone, is not deficient, if it is fixed

("figiert") with the ferment and is made with intelligence by the alchemist. Such gold is medicinal and not corrosive, nor deficient, since no corrosive is added to the regimen of the Vegetable Stone. That is the reason why the gold made with it is medicinal and Qu. Ess., and *passes* in the first degree. This stone is so full of power that, if it is made of silver and thrown upon gold, it will transform gold into silver; instead, if it is made of gold and is thrown upon silver, it (the silver) will turn into gold.

You will find this quality in the Vegetable Stone and not in any other; because this stone, or Qu. Ess., is in no other, neither in the Mineral nor in the Animal, and it becomes the greatest medicine in man's body, preserving it in good health to the last goal of his life.

The fourth stone is called *Lapis compositus*. It is composed of many different spirits and bodies. In its operation one finds great trouble and pains, in the opening of the vessels to prevent the spirits from flying away. The work is tedious and difficult, and it is a great secret of nature and a stone of great power. It is accomplished with great labor, care, danger, and in a long time.

CHAPTER XLI

THE SIXTH QUESTION

My child, you have asked whether in nature there are still more secrets useful to alchemy. Answer: I report that there are many different *opera* (works) in the Art. For not all men know the stone which God has given us free, be it white or red. Nor can all men produce this stone, not the Mineral Stone, nor the Animal Stone, nor the Vegetable Stone, nor the Composite

Stone. Thus they do not have much and would like to get advantages out of the Art. For this reason they undertake many kinds of works.

CHAPTER XLII

THE FIRST WORK

There are some who are making odd amalgamations of ♀ , ○ and ☽ . They boil them on fire till they stay together at the bottom. After that they dissolve them together in an Aqua fort. They draw the water off one or two parts, then let it crystallize into little stones. After that, they congeal it again and dissolve it once more. They are interchanging this work so often till it stands like oil. Then they take sublimated to the Red or the White, depending on their work, taking 7 parts of ♀ ij vivus to 1 part of oil. They mix the oil with the sublimate on a marble. After that, they put it into a small fixation glass, boil it hot, sublimate it and mix it again with the feces, until one is fixed with the other. Then they dissolve it with Aqua vitae distilled and prepared for that purpose. Then they draw off the Aqua vitae in a lukewarm balneum till it turns into a powder. Thereupon they pour fresh Aqua vitae on it and dissolve it again. They are doing this 7 times, till it no longer congeals but stays like an oil. A bit of sugar, like unmelted honey, and it is a perfect elixir which transforms all imperfect metals into true ○ and ☽ , better than they come out of the mines.

CHAPTER XLIII

THE SECOND WORK

There are some who make a cinnabar from quicksilver that has been well washed with salt and vinegar, thereafter sublimated

and rectified in boiling water, and of sulphur, clarified like a crystal. Of this they make a *vermilion*, taking 2 parts of quicksilver and 1 part of sulphur, powdered on a stone and put into a pot; boiled on fire as one makes cinnabar. Afterwards they calcinate the vermilion and dissolve it in *aqua salis* (salt water), prepared for that purpose; they imbibed (drench) 7 parts of cinnabar with 1 part of *aqua salis*, kept it on a small fire for 7 days, in a closed cask; afterwards, they imbibed it again and did as before. They did this 3 times, until 3 parts of *aqua salis* had been soaked into the 7 parts of vermilion. Then they set it to be fixed ("figieren"), till everything remained together fixed at the bottom. Then they dissolved it in *aqua vitae* prepared for that purpose, and put it immediately into a fixation glass; they kept it in warm ashes, rising and falling, till everything stayed fixed together at the bottom, and was a true elixir.

CHAPTER XLIV

THE THIRD WORK

Others took living ☉, washed with salt and vinegar, and sublimated it 7 times through one pound of vitriole, each time with fresh matter. In addition, they dissolved gold in rectified *aqua vitae*, and rubbed the sublimated ☉ to a subtle powder, which they put into a glass pot and imbibed with the water from the gold; put a helm on, and drew it off the ashes with pure heat, till it was dry. Then they again rubbed the powder quite *subtil* on a stone, put it back into the glass pot together with the helm on it, and drew it off in warm ashes as before. They repeated this work till 3 ℥ of the water were imbibed in 7 ℥ of mercurial powder. Each time, one ounce of water of the gold should

be soaked into the above-mentioned powder; and do away with the moisture which you must draw off with the alembic, because it is no good.

When all the water from the gold had been soaked into the powder, they put it to sublimate on a gentle fire, and afterwards on stronger fire. That which rises must again be mixed with the feces. Let it sublimate again, till it no longer sublimes up but stays together fixed at the bottom of the vessel. Then they poured *aes ustum*, *crocus martis* over. In that they dissolved ♀, congealed it on warm ashes, drawing off the moisture with an alembic. Then they put it again to dissolve in *balneo*, or *fimo*, or in a cold cellar, till it dissolved into pure water. That they congealed again on warm ashes as before, and then dissolved again. They repeated this often till it no longer coagulated but stayed thick like honey. Then it is a true elixir, penetrating and tincturing ♀ into true gold, which is better and more highly colored than that which comes from the mines.

CHAPTER XLV

THE FOURTH WORK

Some took living ♀, and washed it with salt and vinegar till it was clear as a mirror. Then they took Roman vitriole, 4 parts; *aes ustum* and *crocus martis*, 2 parts; *sal commun*, 1 part. Through that they sublimated 7 parts of mercury, first with little fire, then with stronger; and they did this 7 times, each time with fresh matter. After this, they took well rectified *aqua vitae* and *antimonium mineralis*, *aeris usti*, *crocus martis*, *cinnabar*, ana 2 parts; as much vitriol as the weight of all the others together. They dried the vitriol till it powdered, and

then mixed everything together powdered very fine. In a glass, they poured upon it well rectified aqua vitae, rising two hands' width above the matter. They stirred it well together and put it in the balneum, after well luting the glass, for 10 days. Everyday they stirred it 3 or 4 times with the hands, so that the aqua vitae might all the better get incorporated with the matter. After the 10th day, they put a helm on the glass and distilled first with a little fire, and finally for 12 hours with a strong fire, so that all its colored spirits might go over with the aqua vitae.

They repeated this work often, each time pouring the water upon fresh matter, till the water was as red as blood. Then they took 1 lb of this water and dissolved in it as much gold as would dissolve. Thus they obtained a water of gold. Then they took 1 lb of that water and dissolved in it as much of the mercury sublimated above to the Red as could be. After this, they took one part of the mercury water and two parts of gold water and poured both waters together into an alembic, well mixed. A helm upon it, and set it into a dish with ashes, and drew off the moisture with a gentle fire. Then they took two parts of mercurial water and one part of gold water and poured it upon the powder which they had congealed. They put it back on the furnace, congealed it again as before, with little fire. They repeated this work till both waters were united in a *massa* or powder. Then they put it to solve on a stone, at night, in fresh air, or in a humid cellar, or in dung, or in balneo, till all was dissolved into pure water. That which was dissolved was congealed on warm ashes. They did the solution and congealing so often till it no longer congealed but stayed like an oil, fixed, transparent, red

as blood, and eternally fixed. Then it was a perfect elixir which tinctures ♀ into true gold and goes through all leprous metals and their diseases ("Malzey").

CHAPTER XLVI

THE FIFTH WORK, TO SUBLIMATE TO THE RED FROM ☉ AND ♀

Some have calcinated ☉ to a subtle powder, and washed ♀ with salt and vinegar as clear as a mirror. Afterwards they sublimated it through Roman ☿, aes ustum, crocum martis, and ♀ is, hematite ("Blutstein") - of the last four as much as one as of the other; and ☿ as much as the weight of the others together; also some common salt of which there was no weight. They sublimated this 7 times in our sublimating vessel, each time taking fresh matter. Then they took aes ustum, cinnabar, crocus martis and ♀ is hematite, antimonium, ana, Roman vitriol as much as the weight of all the others together, and made a subtle powder of it. They poured on it two hands' width of rectified aqua vitae and put it in a warm balneum for 3 days, stirring the matter daily to mix the matter well with the aqua vitae. Afterwards they distilled the aqua vitae off through the helm, at first with a gentle fire, which they increased gradually, and finally with a strong fire for 12 hours, to well draw out all spirits. They did this 3 times, each time with fresh matter.

Then they took 1 lb of this water and in it dissolved as much of the sublimate as they could. Then they took 3 lbs of gold calx, finely powdered, and imbibed it with ʒ iiij aqua ♀. They put it in a glass with a helm on, and set it in warm ashes, and drew off the moisture with a gentle fire, and

congealed it. Afterwards, they ground it subtle on a marble; and again imbibed with \int iij aqua ♀, always grinding (powdering). They repeated this procedure till all aqua ♀ had been imbued into the powder. Then they ground it on a stone, and put it into a sublimation vessel; and, while continually rubbing it (mixing it) with its feces of earth or ferment, till everything stayed together at the bottom fixed. Thereafter, they dissolved it in the same water in which the sublimate had been dissolved; and they put it into the balneum in a well stoppered glass for 15 hours; after that they congealed it on ashes. They repeated this dissolving and congealing till it no longer hardened but remained in the consistence of a golden oil, which is the true elixir which tinges and changes the ♀ and all imperfect metals into true gold, which is better than that which comes out of the mines, constant in all tests.

CHAPTER XLVII

THE SIXTH WORK

In that way some have calcinated the *corpora* and dissolved the *spirits*, and then imbibed the bodies with the spirits. Others sublimated the spirits, and dissolved the *corpora*; and with the dissolved bodies they imbibed the sublimated *spirits*. Then all was equally well, and at the end they achieved an elixir of the same power.

CHAPTER XLVIII

THE SEVENTH WORK

Finally, some took flowing ("running") ♀, and washed it with salt and vinegar till it was as clear as a mirror. Then they took *alumen roche* and evaporated it on a small fire,

while retaining its spirits, as dry until it became powdered. Of this alum they took 3 lbs *lapis calaminaris*, *calx ovorum*, salt, of each 1 lb; washed ♀, 3 lbs. They ground everything together on a stone, and sublimated it first on a small fire and subsequently, on a stronger fire. They did this sublimation 7 times, to enable them to imbibe into the ♀ the white spirits of the alum; since alum is full of white spirits, as the Roman (alum) is full of red spirits; for people whiten copper with *lapis calaminaris*, without any other addition, yes, even as white as silver. Then one leaves eggshells in vinegar, and the *calces* are often imbibed with the dissolved eggshells; then these *calces* are reduced into a corpus as white as silver. This those people well know who can make *albationes* (whitenings) to deceive others by that. Thus they imbibed ♀ full with the white spirits. Then they took *alumen roche*, *arsenicum sublimated* to the white, as I have instructed you with ♀; 2 lbs eggshell-chalk, *lapis calaminaris ana*, 1 lb; as much saltpetre as everything else together, that is, 16 lbs. Of that they took just 4 lbs to make *aqua fort*, as you have been taught; thus they made *aqua fort* 4 times, and they poured all 4 waters into a glass.

Then they took all the *capita mortua* (dead heads) of the 16 lbs, turned them into the finest powder and put that into their distillating vessel. They poured on it all the water burnt from it, and kept it for 15 days in *balneo*, in order to unite the spirits. After this, they took it out of the *balneum*, set a helm on it, and made *aqua fort*, first with little fire and later with a strong heat, for 24 hours. They repeated this work 4 times, so as to bring the strength of the earth into the water.

This is the very best water ever found in the world, to serve the work for the white stone or the white elixir.

Then they took 1 lb of this water, dissolved in it as much fine cupel-silver as they could dissolve in it, and filled it, as is usual (or: customary). They poured off the water, and rubbed the calx with my distilled water till the water was gone. Then, they took 1 lb of the calx and 1 lb of ♀, sublimated to the white. They ground both together to a powder, and sublimated it first with little fire and afterwards with stronger fire. They repeated this sublimation 5 or 6 times, each time mixing the sublimate with its feces. Finally they took the sublimate and preserved it in a sealed glass. They put the feces which had stayed at the bottom into a reverberation furnace and reverberated them for 3 days, hot enough that the earth was glowing and no more, (just enough), that it glowed just a little red; for if it were heated too much, it would turn into glass.

After this, they let it cool down and then ground it on a stone with distilled vinegar, put it into a glass jar (or jug), and poured yet a good quantity of distilled wine vinegar on it. They set it into a fresh, boiling hot balneum for 4 days, shaking it every day 3 or 4 times with their hands. At last they let the balneum cool down and the feces precipitate; they poured the pure liquid off above, dried the feces, and reverberated those again for 24 hours in the reverberation furnace. Then they took them out, ground them with vinegar as before, and dissolved them in vinegar. They repeated this till all the feces were dissolved in the vinegar. Then they poured the vinegar together and set it in the balneum Mariae, dis-

tilled the vinegar in the balneum. Then the salt of ☽ stayed at the bottom as white as snow.

Now they put the salt once again into the calcination furnace to reverberate for 24 hours, after which they took it out, pounded it on a stone with distilled wine vinegar, and dissolved it as indicated above. After the last distillation of the vinegar, they took out the salt which was shining like a crystal and melting like wax. Then they took the ☽, in which the silver-spirit had been hidden during sublimation, and they pounded them together into one. Then they put it into a fixation-glass. After this, they took *alumen roche*, *lapis calaminares*, *calx ovorum*, *arsenicium commune ana*, and evaporated the alum over a gentle fire, while preserving the spirits; they powdered it and rubbed it together on a stone very finely; they put the powder into a glass or jar and poured well rectified aqua vitae on it, 3 hands' width above the matter, and set it to distill, first with little fire and later with stronger fire, for 24 hours.

Then they took the *caput mortuum*, pounded it finely on a stone and again added to it that which had been distilled, as above. They did this 4 times, *cohobating* it each time with the feces, so as to gain the strength of the earth. And this was unknown to the old philosophers, and serves for the white stone or elixir; and it is a medium between the living ☽ and the bodies, since the spirit cannot get at the body without a means. They took this water and poured it into a fixation-glass, upon the powder, so that it stood above it by 1 hands' width. They sealed it hermetice and put it into a dish with ashes, at first with a gentle fire, till everything was

opened in water, which happened in 21 days. Then they increased the fire, and they saw that by the fixation-glass when streaks went through it; for at first they are subtle, but afterwards they become coarse and thick. Then they increased their fire till it no longer rose but stayed fixed at the bottom, in the consistency of a thick oil. When that was cold, it was thicker than honey and was a perfect elixir, tinging and translating (transforming) all imperfect bodies into true ☽, better than which comes from the mines.

If one wished to bring (turn) this elixir into the philosopher's stone, like a *CRYSTAL*, one would have to take a small glass and set it into the secret furnace, hermetice sealed, or in the dry furnace which the philosophers call *tripus*; give fire so strong that you can easily keep your hand in it. In this heat it has to stand for 40 days, when it will congeal into the philosopher's stone, clear as crystal, so that one can powder it; and its power has increased tenfold in nobility and *projection*.

CHAPTER XLIX

THE EIGHTH WORK

All the details used in this work of ☽ must be used in dealing with ♃, since all philosophers agree that the *calces jovis* effect in all works as much as the chalk of ☽; and ♀ drawn from ♃ accomplishes in the work as much as ♀ drawn out of ☽.

CHAPTER L

THE NINTH WORK OF THE

Quinta Essentia Lunae

Others took silver calx, made with common aqua fort, beaten

down with common water, and dried. They took a large quantity thereof and drew from it living ♀, in the following way.

They took good triple distilled vinegar, which they poured into a stone jar. Into that they poured *calcini tartarum* (calx of tartar) and clear, transparent * ana of the aforementioned vinegar, 6 quarts, *calces lunae iij*; they took this silver chalk, tartar and ground them 3 times together on a marble slate with the distilled vinegar, so finely that a painter could paint with it with a brush. Then they put it into a large jar of 12 quarts, and poured upon it 1 quart of distilled vinegar. They quickly closed the jar, as otherwise the vinegar would immediately fly out of the jar. They shook the jar with their hands so that the matter would well get mixed with the vinegar. Then they put this jar for 24 days to putrefy in a warm balneum, stirring the matter every day 3 or 4 times, to mix it well.

After 21 days, they removed the can, put a helm on it, set it on a furnace and distilled the vinegar off. Afterwards, the *qu. ess. Lunae* followed in the form of a living quicksilver. It has such a great virtue that it is not permitted to reveal all its power, for certain reasons. And this is the greatest secret in the Art, for this ♀ or *qu. ess. Lunae* is so noble and pure that it can actually compare with the nature of heaven in its wonderworks, as will be taught later on. After they had drawn the *qu. ess. Lunae* out of the jar, in the form of living quicksilver, they preserved it till they needed it, and the earth of the silver stayed blended with the tartar and the sal ammoniac in the jar.

Then they took common distilled water, poured it into the

jar, and kept it in a hot balneum, shaken or stirred every day 3 or 4 times. Tartar and * dissolved both into clear water, but the earth or *corpus* of ☽ settled at the bottom of the jar. Then they let it cool down, poured the water off into another jar, drew it off *per alembicum*, and found the tartar and the * at the bottom, each by itself, as good as they were before; and they can again be used for other purposes as before, likewise the vinegar, while they are better than before.

Then they took the earth of the silver, dried it over a small fire, powdered it finely, and set it to calcinate for 3 days in a reverberation furnace, fairly hot - only red and no more, so that it should not turn into glass. If one kept a strong heat, such as is used for forging iron, it would turn into glass, for all things are by nature ultimately glass, when the spirit has left them. When it had thus reverberated for 3 days, they removed it, put it into a stone jar, poured distilled vinegar on it, mixed it well, and set it in the balneum for 8 days, stirring every day 3 or 4 times and keeping the balneum steadily boiling hot.

After the 8 days they let the balneum cool down, poured the vinegar sideways off from the feces by turning the jar to one side. After they had drawn the vinegar off, they found at the bottom the clear, white silver-salt. They put this salt into the reverberation furnace for 24 hours, as mentioned before. Afterwards they put it back into the jar, poured distilled vinegar on it and set it in the balneum, proceeding in every way as previously. When the vinegar was drawn off, they found the *sal Lunae* at the bottom, glistening like ice and melting like wax. They preserved it for the time they would

need it.

Now they took all salt, and the 6th part of ♀ of ☾, and rubbed them on a stone till one no longer saw any thing alive of ♀. Then they put it into a small glass (No. 20 pg 352) sealed it, and set it in a dish with ashes on a gentle fire, for 24 hours. Within this time the ♀ turned into a hard mass. Now they broke the glass and powdered the mass finely. Then they took the other part of ♀ ☾ and mixed it with the mass, so that one could see nothing more of it. They put it into a glass, to boil in ashes, as before. They repeated this till all 6 parts of ♀ were imbued with its own salt, and the corpus, or salt, had drunk all its spirit. And this is what *Morienus* says: Refresh the thirsty with living water, and he will no more feel thirst in all eternity. Afterwards they powdered the mass very finely, put it into a fixation-glass, and poured rectified aqua vitae on it, one hand's width above the matter. Then they sealed it and put it into a dish with ashes to boil, first with little fire, and in 12 days everything was dissolved into clear water. Then one can see the spirits rise with the bodies, and the aqua vitae as silver streaks; and when the streaks begin to become coarse and thick, you must increase your fire, and 24 days afterwards everything will be fixed with the aqua vitae in the form of a glossy oil. When that is cold, it will be somewhat thicker, like oil or honey, clear transparent like crystal. It is a perfect elixir. Put it into a glass *ampulla*, closed above, and put it into the secret furnace of the philosophers, or *in tripode*. That is the dry furnace of the philosophers. Give it moderate heat, so that you can keep your hand in it without burning for the duration of

one *Ave Maria*. Then the elixir will be congealed into the philosopher's stone within 40 days, which will change all imperfect metals and well washed ♀ into true, better and nobler ☽ than comes out of the mines. *Raimundus Lullius* speaks of this work that it is a stone and a medicine, to which no foreign matters are added, but that one takes away from it what is too much. Praise God!

CHAPTER LI

Understand that you can make an elixir from ♃, and from ♁ alone to the red, for all old philosophers unanimously agree that ♃ is at bottom fine ☽, but yet raw and not boiled enough by the heat of the sun. Likewise they say ♁ is fine gold in its innermost, but impure. If its impurity were taken away from it and its innermost turned outside, it would be perfect gold. You must not for this purpose open your purse and incur much expense in the Art, for God, who has made all things without a diminution of his essence, has prepared enough matter for us to fulfill all our desires, provided we know them and can prepare them. Let us, therefore, pray God that he may give us the intelligence to recognize the things which he has created for us, and that we may prepare it in such a way as to reach our goal, and to acquire the stone, for which we work, and to use the same for the honor of God and ours, and also for the happiness of the souls of our neighbors (actually: for the "salvation" or "heavenly bliss").

CHAPTER LII

THE TENTH WORK - *Aqua Philosophorum*

FOR THE WHITE

Some took 1 lb of ♀ of ☽, and also the salt of ☽,

prepared in everything as has been taught in the ninth work; and they kept them for themselves. Further, they burnt an *aqua fort* of 3 parts, alum, arsenic, egg-chalk, calamine ana 1 part, saltpetre as much as all other parts weigh together. From this they made an aqua fort, pouring it each time anew on its feces, and again burning it 4 or 5 times. In this water they dissolved the ♀ of ☽, and drew the water off by distillation. They sublimated the ♀ ☽, ae. They did this sublimation 3 times, each time with fresh water. Thus they drenched the ♀ ☽, ae in a white spirit or tincture, and by dissolving and sublimating they made it subtle and increased it in its power and projection 100 times. Afterwards they took the prepared salt of ☽ and dissolved it in rectified aqua vitae; drawn off 5 times of ana alum, arsenic, egg-chalk and calamine. They again distilled the water off the *sal Lunae* in a lukewarm balneum. Upon the salt they again poured water till it was dissolved; and again drew the water through the balneum. They dissolved and congealed with fresh aqua vitae till the silversalt no longer congealed but stayed like oil, white and glistening like snow.

After this they took the ♀ which they had sublimated, rubbed it on a stone, and imbibed it with itself. That is what the philosopher *Danthin* says: Give it to drink its sweat, and it will become strong, so that one cannot overcome it in all eternity, for it will henceforth no more lose its power, that is, one will be unable to rob it of its sweat, because they are now simple (or: "one") like the insurmountable heaven, and it is no longer ☽ but qu. ess.

After they had imbibed all oil and salt into ♀, they

took a glass with a long neck (No. 21 page 412 .Into that they put the matter, sealed it above and put it for 8 days on warm ashes. Then the matter became hard as a stone. Now they broke the glass and powdered the matter finely; they put it into a fixation-glass and poured 1 hand's width of aqua vitae upon it. They sealed the glass and set it on a furnace, in a dish with ashes. First they gave a gentle fire, as if one wished to burn rose-water. Within 10 days they saw the matter with the aqua vitae rise, like silver streaklets, up and down through the fixation-glass, and when the streaklets began to become coarser and thicker, they increased their fire considerably, for your matter starts becoming coarse and fixed. And that is what Hermes says in the regimen of the fixation: It rises from the earth to heaven, and again falls down upon the earth, and the nethermost turns into the uppermost, the uppermost into the nethermost. And when the matter begins to thicken, you may be assured that the end is near, and the fewer veins you see in the glass, the more you must gradually increase your fire. They continued with this regulating of the fire till they saw no more little veins rise and descend. And they saw the matter at the bottom of the vessel like a bright, glistening oil, white as crystal. And it was a perfect elixir, penetrating the ♀ and all leprous metals into real silver, withstanding all tests, better than what comes out of the mines, (or: the ores). If then they wished to turn this elixir into the philosopher's stone, they put it into a glass *ampulla*, closed above and set it into the furnace of the philosophers or *in tripode*, that is the furnace of the philosophers or the dry furnace, in which they used to calcinate and congeal their spirits; and they kept it in such

heat that they could hold their hand without burning between the jar with their ampulla and the furnace. They let it stand in this heat for 40 days, in which time the elixir had congealed into a hard crystalline pulverizable stone. And it grew 100 times in the first projection, and it is the philosopher's stone. Say thanks to God Almighty, be kind to the poor, and work sufficiently.

CHAPTER LIII

THE ELEVENTH WORK

Others took ☿ and ☽, and dissolved them in the aforementioned ♁. After that, they sublimated them, in every way as in the work just related. They also prepared the salt of ☽ just as before; thereafter they dissolved and imbibed the *sal lunae* with its own spirit, as in the previous work the salt with the ♀ of ☽. This is what *Morienus* says in the book of the Mineral Stone: Refresh the earth with the heavenly dew, and the earth will become fertile and produce flowers of a heavenly color. And after they had imbibed the sublimated and dissolved ♀ in its own salt, they prepared it in every way as I have taught in the above work; and thus they turned it into the philosopher's stone, into the same power and projection. In this way the old philosophers made their elixir in many ways, and prepared their stone and immediately brought it into very high power.

CHAPTER LIV

THE TWELFTH WORK

There were others who calcinated ☉ and ☽, and dissolved the chalk in balneo in distilled vinegar, till everything was dissolved into pure water. Then they drew the vine-

gar off by distillation till a small skin appeared. Now they removed the helm and put it into a glass pot, into a very cool cellar, for 5 or 6 days. During this time small stones sprouted, nothing else but crystals, from ☉ as well as from ☽. They removed these little stones and again distilled some water off them; and put them again into the cellar. They repeated this till nothing sprouted; then they put the crystals into a glass pot with a helm, set it in a cupel with ashes, distilling with a moderate fire till nothing dripped. Thus the ☉ and ☽ remained so to speak as if it were oil; as soon as it cooled down, it was hard like a pulverizable stone, which they did in fact pulverize very finely. They dissolved it in distilled vinegar, as before, and drew off the vinegar till a little skin appeared, and set it in the cellar to crystallize as before. They repeated this till no more feces remained, and thus they had purified the ☉ and ☽ from their uncleanness.

Then they took these little stones thus purified, pounded them to a subtle powder, and put that into a fixation-glass. They poured a hand's width of rectified Aqua vitae on it, and proceeded with a moderate fire, as has been reported above, till it stood like a fixed oil and was a perfect elixir, which transferred ♀, ♀ and ♂ into ☉ or ☽, according to what had been the *ferment*.

If they wished to change this elixir into the philosopher's stone, they put it into a glass *ampulla*, set it *in tripode* for 40 days, and regulated the fire as has been taught above. Within the 40 days the elixir changed into the philosopher's stone. This is the Stone of which the philosopher *Calid* says that nothing foreign comes into it, only that one removes from it its

impurity and urges it a bit so that it stays in ♀, that is in the Aqua vitae, which is wonderfully fixed with it in the fixation and is a means between (or: a medium, or intermediary) between the ♀ and the metals, and the philosopher's stone. For if the medium did not exist, the ♀ would in no way stay with the metals; but when now this medium is fixed with the philosopher's stone, the spirits remain constantly in the metals. In this Art many expenses are incurred and much labor is performed. Then, when they have worked for a long time and believe to have done their work well, after they have made it fixed, subtle and fusible and at last arrive at projection, they don't accomplish anything and are then as far as they were before. Then they think that the Art is impossible to practice, for they do not know the medium and do not understand the stone which God has given us for nothing. Neither do they know that by this medium all things must be joined, and because they have neither knowledge nor understanding of this medium, they can never reach *perfection*, even if they labored till Doomsday; but if they knew this medium, all their work would succeed. With this you cannot make any *projection* except on ♀ and ✕, and it is a Stone to the White; but if it has been prepared from ⊙, throw it on ♁ and ♀, you will be taught the quantity of the *projection* by experience.

CHAPTER LV

THE THIRTEENTH WORK

Others make Aqua fort of Roman ⊕ and ⊙ to dissolve the ⊙; or of alum de roche and saltpetre to dissolve ☾. They make such Aqua fort as is customary, and they dissolved therein ⊙ and ☽, each by itself, because they wished to

make both stones. After that they put each *a part* into a glass pot with a helm on it, and distilled 2 parts of the Aqua fort in balneo. Then they removed the helms and put the pots for 8 days in a cool, humid cellar. Thus, little stones formed in time at the bottom. Those they took out, put the helm on again and distilled each almost entirely in balneo. They set the rest once again to sprout, as above, and again crystals formed. They added those to the first, each to its kind. They cleaned the pots and put in it its stones, put the helm on, and set it for 8 days into a boiling balneum. During this time all these little stones congealed into a hard, pulverizable stone. Then they took the stones and pounded each by itself to a subtle powder; and they put each into a fixation-glass, and poured 1 hand's width of our Aqua vitae, prepared specially for each. They sealed the glasses hermetice, and boiled with such a regulation of the fire as has been taught in various places, till they stayed in the consistency of a fixed oil, red, transparent, clear like a ruby, to the Red; and transparent, clear, snowwhite, glistening like a crystal, to the White. And both were elixirs that tinged ♀ and ♂ to the Red, and ♀ and ♀ to the White. But if they wished to transform both elixirs into the philosopher's stone, they put each elixir into a glass ampulla, sealed them hermetice and put them into the furnace of the philosophers for 40 days and nights with such a regulation of the fire as has been taught previously in various places. In the given time they turned into the philosopher's stone, hard, transparent like a ruby to the Red; and snowwhite, crystalline to the White.

My child, Thank God and work diligently, for what you are here taught of these two stones, you can make from \hbar to the Red, and from \times to the White, although I believe that it would be done more easily and perfectly from \odot and \odot . Nevertheless, all philosophers and old folks concur that lead is leprous gold, and that it lacks nothing but that its impurity be removed from it, and its inside be turned outside and its outside, inside; then it would be fine \odot . That is why it is known, for the reasons mentioned, that the philosophical stone, white and red, can be made from these metals without a foreign addition, provided they be cleansed of their impurity and joined to an Aqua vitae, which is the medium.

CHAPTER LVI

THE FOURTEENTH WORK

Take *antimonium*, sublimate it by itself. Then make an Aqua fort from Roman \odot , 1 lb; saltpetre, 2 lbs; salt, 1 lb. Pour this ∇ , 4 finger's width above the sublimated \odot , distill it off again in balneo till it is quite dry. Add to it half as much \times , and sublimate them together with a strong sublimation fire. Put what rises separately into a glass, well closed so that no air can escape; what has not sublimated of the \odot , pound small, and pour water on it which has first been distilled of it; put it in the balneum to distill till it is dry.

To this add again half as much \times and sublimate it as before. Repeat this till all \odot has been sublimated. This is called the Qu. Ess. of the antimonium. Now take this qu. ess. antimonii, put it into a glass, well closed with glue, sand

and wax. Set it in a hot steam bath of water for 3 days and nights. It will dissolve as white as milk. After this, lute a helm on it and separate the four elements. First distill the bad water from it with a gentle fire and throw it away. Put another recipient on and let the balneum boil. Then a white water will go over it, which is the element of the water or *lac virginis*. Distill till it no longer drops; then distill it out of the ashes, and keep that also, for it belongs to the white water. Such tinges tin and copper into fine, good silver.

After this, pound what remained in the glass very finely and set it to dissolve in putrefaction, as has been taught above. Then an oil will appear, pale as water. That is the element air. Now give stronger fire in the ashes, and a red matter will appear, like thin blood. Increase your fire again till all matter has gone over. Then you have the element fire. The element earth, however, which stays in the glass, is good only for throwing sway.

Now take the first element of the water, *lac virginis*; put it into a glass and close it hermetice. Set it into the athanor which one has in the warm stove, and give a very gentle fire. Then all colors will appear, for after the blackness, a beautiful whiteness will come. Then it has enough. All this will take place in one month and it will be a tincture for silver, which mixes with ♄, just as all silver with gold.

Now put 1 lb of ♀ into a crucible; heat it till it starts smoking. Pour upon it one "Lot" (half an ounce) of the said elixir, and give strong sublimation fire. Then it

will stand as if the crucible would break. But if it becomes brittle, add more red ♀ , and you will have very fine ☾ , steadfast in all tests. The element of the fire, however, which you have kept apart, close it into a glass as previously the white water, till finally a red color appears. This tinges, in everything as in the white, the ♀ into good and fine ☉ , which stands all tests, better than what comes from the mines.

CHAPTER LVII

THE FIFTEENTH WORK

This is an *elixir* from ♂ and ♀ ; how the golden shirt is to be pulled off the black king, which is ♂ , and is to tinge ☾ into ☉ .

Take the black king and pulverize it, and mix him with pulverized tartar; put it into an alembic, and first distill of it the tartar. Preserve this water well stoppered. As to the powder that stayed below in the vessel, put it into a calcination-vessel and calcinate it in the wind-furnace, or calcinate it for 3 days and 3 nights. When it is well calcinated and has cooled down, pour good distilled vinegar upon it and let it stand till the vinegar is colored yellow-red. Then pour it off into another alembic, and again pour other vinegar upon it. Let it stand again till it is colored, and then pour it off carefully to the other red vinegar. Again pour fresh vinegar upon it, and do this till all redness has been extracted from the chalk.

Now take all the tinged vinegar and draw it off per *balneum Mar.* You will find a red powder at the bottom of the alembic; that is the qu. ess. of the ♂ ; dissolve this powder in the cellar upon a glass tablet to the consistency of oil.

Pour to this oil its own water which you had first drawn off, and put it into a retort with an alembic; or lute another retort over it, the joints (seams) being well closed. Set it in the furnace on warm ashes; let it rise and descend, and you have a fixed and incombustible oil which fixes and tinges ☽ into gold. Take thin plates of fine silver, burn them and let them go out in this oil, and they will turn into fine ☉. This oil cures all man's sicknesses and all wounds, including leprosy, fever, fistulas, and cancer, etc.

CHAPTER LVIII

THE SIXTEENTH WORK

This is another elixir from ☿ for all sicknesses.

Take *antimonium*, pound it well with distilled vinegar. Put it in a warm spot to dry. Again pound it with vinegar and let it dry. Then take powdered salt as fusible as butter. Sublimate the antimonium through it (or: with it, or: by it) for 14 hours, first with a gentle fire, then gradually increasing it. When it has turned cold, break it open, and you will find the antimonium as white as snow, sublimated. Now pour warm water upon the feces that stayed at the bottom, filter it off as one would make a lye. Repeat this till all saltiness is gone from it. Dry what is left over and keep it. Then take same and pour distilled wine vinegar on it, so that it stands 3 finger's width above it. Stir it well and put it with the glass on warm ashes for 3 hours, and let the matter settle at the bottom. Then pour the vinegar carefully off; pour other vinegar upon it, stir it well, and let it stand in hot ashes as before. Do this 4 or 5 times.

Keep the drawn off vinegar in a glass, for in it is the

qu. ess. of O ij. Now take this vinegar and distill it off completely by Baln. Maria, and the qu. ess. stays below in the destillatorium. After this, take what has been sublimated and do likewise with it; draw its qu. ess. off. Then take it and let it putrefy in horse dung or in balneo till the oil is dissolved. Then it is sweet as honey. This oil has inexpressibly great virtues for chasing away all contagious diseases and to keep man healthy; it heals all wounds, outside and inside, and leprosy, etc. *Glossa*: I mean to say that one has to bring the qu. ess. and the sublimated together in an oil and use it, as has been taught above.

CHAPTER LIX

THE SEVENTEENTH WORK

HOW TO MAKE AN ELIXIR FROM 2007 AND 1111

Others took one part 2007 and melted it. When it was melted, they threw into it 3 parts of 1111, stirred them together and let it cool down. Then it is brittle and soft. Pound it and wash it very well with salt and vinegar till no further blackness gets off it. Then dry it at the sun or a small fire. After that put it into a glass retort and, in addition, twice as much as its own of the Aqua fort described hereafter. Distill it up and down till it stays at the bottom like an oil, quite red, and it can no longer be congealed. Then you have the Aqua vitae and oleum philosophorum incom-
bustibile.

Now take of this oil 3 ij, or as much as you wish; add to it 1 Lot (half an ounce) of thinly beaten, fine goldleaves. Put them together into a glass retort or *phiole*, well closed, and let it stand for 7 days and nights on a moderate fire.

Then everything together turns into an oil. Now add again 1 Lot of fine gold, and let it again stand for 7 days and nights in warmth, as before. Then it becomes as thick as molten pitch. Now add 1 Lot of gold as before, and thus there are 3 Lots of gold in 4 Lots of oil. Let it again stand 7 days and nights as before, and you have a meltable medicine, like wax, to the utmost Red. It turns stiff in cold air. You must pulverize this, and throw 1 part on 500 parts of fine silver; it will all turn into fine ☉ . . .

The aforementioned water is made in the following way: Take Roman ☉ , 1 lb; alumen roche and common salt ana, 1 lb. Powder them small and mix it with 1 lb of distilled wine vinegar. Of that burn an Aqua fort; into that put 1 3 * .

CHAPTER LX

THE EIGHTEENTH WORK

ABOUT TWO WATERS

Now, my child, I will teach you to make two waters with which one does wonderful works of Art, for without these two waters, no one will draw the Stone from ♀ alone. *Arnoldus de Villanova, Raimundus and Albertus Magnus* have considerably improved this water, since they found each time more truth in it. *Arnoldus* found that one should add to it *crocus* and *lap. haematitem*, an equal measure of each. *Raimundus* found that one should add *antimonium minerale* and *vermillion*. *Albertus Magnus* found that one should put in it *aes ustum* and "Spanischgrün" (basic copper acetate or carbonate). All old philosophers were sceptical in this regard and made their Aqua fort from Roman vitriol and saltpetre, or from alum and saltpetre. That is also why it took so long till they accomplished any-

thing that was perfect. That is why I will now teach you to make the first water, of which there was mention made before in the Mineral-Stone. It makes the stone volatile. Make it as follows:

Take Roman vitriol, 3 parts; antimonium minerale, 2 parts; lap. haematite, crocus Martis, aes ustus, Spanischgrün and cinnabar, 1 part of each; saltpetre, 10 parts. Dry them to a powder and burn an Aqua fort, first with a gentle fire for 24 hours; subsequently with a stronger fire. When it has cooled down, remove the caput mortuum from the jar, powder it small, and put it back again into the distillation-vessel or the jar. Pour Aqua fort upon it. Immediately put a helm on with a recipient, closely luted, and distill as before. Do this 3 times, each time pouring the water on its powdered feces; and drawing it off again. This is then called *aqua philosophorum* for the Red, which you will often be ordered to use in the Art.

CHAPTER LXI

Now, how also to make the other water which gets fixed with the work, of which there has been mention made in the aforementioned Mineral Work, when I said that it is made with danger and with understanding of the alchemist. Proceed then as follows: Take Roman vitriol, that is very pure and transparent, and vermillion, of each 1 part; crocus Martis, lapis haematites, aes ustum, Spanischgrün, of each $\frac{1}{2}$ part. Dry and congeal them to a dust, till it does not retain any spirits. If half a part of antimonium minerale were also required, one should extract its spirit with vinegar in a lukewarm balneum, so that the spirit of antimonium is congealed before it is added to the work. But I will later teach how the spirit is

to be drawn out.

Now put the aforementioned matter, that has been dried to dusting, into a recipient; pour on it as much rectified Aqua vitae as was drawn over still 12 or 14 times after the rectification. Quickly stopper the *receptacul*, so that no spirits can fly out. Put it for 7 or 8 days in a warm balneum; then take it out, add a helm with a recipient, and provide yourself with such lute that you do not lose your spirits during the distillation; otherwise your work would be spoilt. Distill with little fire for 2 days and nights. After that, increase your fire for another 2 days. Following this, keep your glass with the matter burning for 3 days. Then let it cool down, remove the helm, and break the glass in order to remove the caput mortum. Powder that finely and put it into the recipient in which your water is. Close it tightly and set it for 8 days in the balneum, in such a way that you can just suffer your hand in the balneum. Now take it out and put it on the fire, gently heating the first day, more strongly the second; the third day, so that it glows (burns), and let it stand thus for 24 hours and afterwards cool down.

Now put again fresh matter, like the first, in the water and proceed with it as before. Do this 3 times, using fresh matter each time. You may also prepare this water in earthenware jugs, which are made at Siburg near Cologne. Add a helm on top that has a hole at the crown to put the matter inside; for when the helm is very firmly luted on it and the spout at the end is well blocked with wax, you do not lose any spirits. For if you were to lose the spirits, everything would be spoilt, since the tinctures are in the spirits and not in

the bodies. In such a way it must be prepared with great care and danger, and with the alchemist's intelligence, so that one does not lose the spirits, otherwise your work would be spoilt.

CHAPTER LXII

My child, I am telling you with right love that never has there been found a greater secret in nature than these waters, since with them one can accomplish all the kinds of works that can be done in *alchemy*. Because of this second water there have been so many errors in the Art *Alchymia*; yes, all our forefathers have so far not known of this second water. That is why it took them so much time till they accomplished anything perfect, and they worked also with great labor, for long times, and special care. Here, however, my child, it is explained to you with clear intelligence and labor. Therefore, thank God the Almighty that the first of these two waters is called *aqua philosophorum*; we call the second our burning, blessed water. That is why, when I say *aqua philosophorum*, I refer to the first water which contains the saltpetre that makes the Stone volatile. And when I speak of our burning water, I mean the second, which gets fixed with the work (or: coagulates). Therefore, my child, be very careful not to mistake one for the other (or: not to use one instead of the other).

CHAPTER LXIII

THE NINETEENTH WORK CONCERNING ♀

Now take quicksilver, 4 or 8 lbs; or as much as there was quicksilver in the first two sublimations; but dry your ♁ without losing the spirits, also the common salt, till they are like dust. Mix them and grind them on a stone with strong, distilled wine vinegar, till the quicksilver is no

longer noticed - as subtly as if one were to paint with it with a brush. Now put it into a stone pot made for that purpose; add a helm, luted firmly and tightly; set it on a furnace in a cupel with ashes or sand; lute a recipient firmly to the spout; draw the wateriness up with a gentle fire till you see that the helm gets dry and nothing drips from the tubes of the helm. Now increase your fire, so that it can nicely sublimate; when the fire begins to throw flames, add more coal, so as to keep it for 24 hours in even heat. After this, increase your fire considerably till the bottom of the pot begins to glow nicely; let it stand for 6 hours in a gentle glow (heat). After this, make it burn more strongly, in order to drive up the coarse spirits of the vitriol together with the quicksilver; since the volatile part of the vitriol is embraced by the ♀, because it is its like and they are of the same nature; that is why they clasp each other. Therefore, *Aristoteles* says in the Book of the Stone, in the 8th: The spirits that are quite fixed are of no use as long as they are earth, and they do not notice that the philosopher's stone, which God has given us for nothing, that is, vitriol, is fixed in one part; otherwise it would have no nature with the ♀ and the metals. For in its unfixed nature it receives the ♀ in its living being alive; and when it has received the same, they become together one *corpus* and congealed quicksilver, which was previously alive. And thus the stone which God has given us is united with the quicksilver, and they become one *corpus*, which is volatile, and likewise with the fixed part.

Afterwards, when one has made it to rise and again fall, one congeals (gets fixed) with the other, keeping their natural

moisture. Thus it does not lose its natural *ingress*, as *Geber* says. Whoever sublimates otherwise than through the stone that God has given us for nothing, will never attain to the righteous and perfect Art.

CHAPTER LXIV

My child, I am telling you this so that you should know what you are doing, and understand what is *sublimation*; so that you do not imitate the blind who wants to lead another blind. You must know that you must always sublimate at least once or twice through the feces, in order to rise the more fixed part together with them, for *Morienus* says: If one part is volatile and the best part is fixed, it retains the best, which is volatile.

My child must know that in the first sublimation one takes 2 parts of Roman vitriol to 1 part; but in the second sublimation, or after the first, one takes as much of one as of the other, and one sublimates twice through the feces. That makes 3 sublimations. My child must know that in the first sublimation one takes twice as much Roman vitriol as ♀, because the ♀ is alive; for if you did not take more Roman vitriol than ♀, the ♀ would not congeal. Neither could you grind it dead on a stone, but it would always live and not mix with the vinegar. Therefore, if you grind it, grind it such that nothing living is seen of the ♀ on the stone and it is totally killed; otherwise your sublimation would be good for nothing, and your spirits of the Roman vitriol would not rise with the quicksilver, nor would they grasp each other thoroughly, but each would sublimate and rise by itself. Sublimate it always once or twice through its feces, till all the quicksilver is

dead and hard, so that you can powder it before you sublimate it again through fresh vitriol. After that, do not take more of one than of the other.

If the quicksilver were not yet dead, you would now not be able to kill it, because there is no more of the one than of the other. Therefore, take good care to incorporate it well on the stone the first time, and to grind it diligently. If you have to mix it again with its feces, do it with good distilled vinegar, as finely as if one were to paint with a brush with it. In this way you must always proceed when you wish to sublimate ♀ through Roman vitriol. If, however, you wish to sublimate it without any addition, pulverize it dry and always set it dry to sublimate. Know also that you must well sublimate it 5 or 6 times before you dissolve it, that is, the first (sublimation) 3 times through double the weight; and then 3 or 4 times through equal weight. My child, I have now taught you sublimation. Take care that you memorize it well, for great errors occur during sublimation; when it is done poorly, the work is spoilt.

There are many who have the audacity to sublimate and do not know what they are doing; they believe that they have well done their job. Then, when they find nothing fruitful at the end, they consider the Art impossible. For them the Art is indeed impossible, because they understand neither themselves, nor the Art, nor the work at hand. They wish to sublimate and do not know why they sublimate quicksilver with vitriol. They know nothing else but that one has to sublimate in order to rubify; but they ignore that it must be joined to the stone which God has given us for nothing. And if it were not subli-

mated with that, one could never unite it with the metals, for without this means, it would not stay in the metals; for the stone that God has given us for nothing is a medium between the metals and quicksilver, as said before. Because they neither know nor understand this medium, also because of other reasons concerning the Art, they can never reach *perfection*. Therefore, open your eyes and see; and your ears, and hear; and open your intelligence, for here you are shown everything you need - with this, enough of sublimating.

CHAPTER LXV

Now we will deal with *solution*. After the quicksilver has been sublimated, dissolve it first in aqua philosophorum; and thus dissolved, put it into the sublimation-pot; put a helm on, and a recipient, everything well luted; and distill it first with a gentle fire, till all wateriness has gone over and you see the quicksilver sublimate in the helm. Now increase your fire a little, so that it continues nicely to sublimate for another 6 hours. At the end of the 6th hour, make the bottom glowing. Let the pot stand in the heat for 4 times 6 hours, which together is 24 hours. When your water has been drawn off, let it cool down, remove the helm and the . The water that is in the recipient is no longer any good, or one may keep it to calcinate certain bodies, otherwise it is no good. For the *argentum vivum* has carried with it all power and all tincture, because they are equal. From a horse comes a horse, from a dog, a dog, etc. All tinctures in the water are like, and they have all received their original nature and first origin in the mines from ♀ , and he is the father of all. Thus the ♀ carries all tinctures to his nature about

with him, and he marries them only in the solution, for all natures have turned into water and, as ♀ at the same time becomes water, they all become one and joined in the solution. Thus there is a marriage between the tincture and ♀, which marriage is later, after the fixation, to be considered the matrimonial work. That is why *Aristoteles* says: I do not believe that one can transpose one thing out of its nature into another, unless one first bring same into its first nature; then it is possible to change it into another nature. All things were originally water. Therefore, if someone wants some *perfection*, or wishes to make an *elixir* or the lapis philosophorum, he must needs turn everything together into water before.

CHAPTER LXVI

Now take the quicksilver and dissolve it again in fresh *aqua philosophorum*. Again draw the water off through the helm, with a gentle fire, as before. Do this at least 5 or 6 times, or at the very least 4 times, each time resublimating, and take each time fresh *aqua philosophorum*; for it must have so much tincture that within it is as beautiful as fine gold. My child must know that ♀ becomes so subtle and strong in every solution and sublimation, that it increases each time in projection a hundredfold when it has been brought to the elixir or the philosopher's stone. That is why, my child, do not tire of dissolving and sublimating, for the time and labor is paid and rewarded a thousand times.

CHAPTER LXVII

When everything has been dissolved and sublimated, sublimate ♀ 3, 4 or 5 times, till it leaves no more feces, for

that is what *Morienus* says: Unless you take its blackness away and make it clear like a crystal, you have not accomplished anything in the magistry; therefore, sublimate it till the bottom of the pot stays as beautiful as it was when you put it into it, and it is clear like a crystal. Then it is prepared up to the calcination. Therefore a philosopher says: Christ is taken from the cross and put into the grave.

CHAPTER LXVIII

Now they took the quicksilver, prepared in this way, and closed it in a glass ampulla or in a philosophical egg, which they filled entirely, so that the spirits should not rise. They ground it very finely on a marble or glass plate before putting it in (the egg). When it was inside, they stoppered it tightly, after they had thus packed it as tightly as they could, so that the spirits should have no air; for if they had air and the heat were too great, the spirits would rise in the glass. That is why they packed it as firm as they could, filled to the brim, so that nothing stayed empty. Then they sealed it hermetice, set it for 6 or 7 weeks in tripod and heated so strongly with coal that they could hardly hold their hand between the wall of the furnace and the dry stove in which ♀ stood calcinating.

As soon as they had checked the heat by looking through the square hole of the big furnace, they closed it firmly with a stone that fitted into it, so as to retain the heat in it. During the day and the night they inserted their hand 4 or 5 times through the square hole, so as to feel if the heat was suitable. It must stand thus at least for 6 weeks, in order to well digest, or calcinate, or open up, the matter; for to

digest is as much as to digest (Note: "digerieren" is a latinized expression which means the same as "verdauen".), like the food in the pit of the stomach. The stomach is the vessel in which the food is boiling; but the liver, which is spread under the stomach-pit, must open the food with its heat and dryness and separate the elements, each for its type of food. In the same way this *materi* must also be digested and opened with the help of a moderate fire, so as afterwards to separate the elements from it, so that each imperfect metal should take its nourishment, each what it requires to reach health and *perfection*. That is why, my child, keep your fire moderate or your work is lost. For if you were to make it too hot, it would dry itself up. Afterwards you could not get any moisture or water and could not *albify* (make white), and thus your work would be spoilt. For if you cannot have any water, with what will you have fire and air, for such must be done by means of the water, just as the preparation of the earth. Consequently, water is the axe and the hammer with which the workman performs his work, and afterwards shows it up.

Such it is also with this water. With it you must separate your elements and prepare your earth in order to perfect your work. After that, however, the water does not remain with the work, as will be taught later. Therefore, my child, do not make your fire too hot, so that you do not dry up your matter. Neither give it too gentle a fire, or else the matter would become too coarse, raw, and remain closed, and would not open up to get the water thereof; neither could it be separated. Note: When the food gets into the stomach and the liver is too cold, it is not digested and the food remains closed and un-

consumed, which people throw out and spit out. Should it happen that by chance or negligence you have made your fire too hot or too cold, or if you left the matter stand too short or too long a time *in tripode*, and then you would get to the stage of distillation but the matter would not rise, being too closed or too dry; or if you had taken it out too early and it would thus not be subtle enough, or not sufficiently opened, and would not dissolve in the *aqua philosophorum*, as you had done before - then draw the water off and sublimate it as before; put it again in a glass ampulla or an egg of the philosopher's, and then in tripode, and give fire as before, and take better care.

My child, with this I have taught enough of *calcination*, *digestion* or opening. Do not begrudge the time you spend on the work and understand each thing correctly before you begin to work with it, etc.

CHAPTER LXIX

When the 40 days and nights are over, remove ♀ from the tripode and break the glass, because the matter is hard and baked together. Take it out and grate it on a stone or glass plate, very finely. Put the powder into a glass pot, lute a helm on it with lute that can stand water, and set it in the balneum of this shape (22 p.412) You must have a long kettle, 2 ells long and a half ell wide. At the side there must be a pipe for pouring in boiling hot water, when occasionally something is boiled away. Into this big kettle one has to hang a small kettle, half an ell deep, which lies with the rim on the long kettle and fits that well. Below, this small kettle must be full of small holes, through which the

steam of the balneum can go round the retort (or: alembic) which stands in the small kettle. Set this long kettle into a furnace. It must be level with the kettle above at the rim and all around it 1 hand's width of room between the furnace and the kettle. This furnace should have two holes for ashes and above them, a grate (or: grid) through which the ashes fall. One and a half foot above the grate there should be a hole for heating. Put a strong iron cross in it for the big kettle to rest on. It must be attached above with the uppermost layer. The stones of the uppermost layer of the furnace must be hewn, so that they fit all around the kettle and keep the heat within. The furnace has to be lined with strong glue, 1 hand's thick, so as to retain much heat - then it is ready.

Now hang the small kettle with the holes in the long kettle and put on the floor of same; small, subtle (or: fine) hay, or cowhair, 1 hand thick. Into that set the glass pot with the matter and the helm on it. All around the glass stuff fine hay, or cowhair. After this, make a round leaden lid (or: cover), which fits all around the small kettle and lies close by the glass pot. The reason is that in the center of the lead a round hole must be cut into which the glass alembic fits, so that no steam can escape anywhere except through the pipe of the long kettle into which the hot water is poured. When it is ready, put the helm on, lute the recipient to the spout, fill the kettle through the pipe with clean water, put fire under the furnace, and let the balneum boil. Keep it thus for 15 days and nights, always having hot water at hand to fill the balneum anew. Provided your matter has been well

opened during calcination, and provided you have kept your fire at an even temperature, you will not distill beyond 9 or 10, or at most 12 days, since you will obtain enough water. Otherwise you will not get it for a long time, that is to say, hardly in one month or 6 weeks, or perhaps never; so that you are obliged to remove the matter again, dissolve it in aqua philosophorum, draw off the water, sublimate and grate it, and again put it back into the glass ampulla or the philosophical egg, and set it back in tripode, keeping the temperature of the fire just as above.

But it cannot be said for certain how long it takes to draw the water from the balneum over, nor how much water you must distill with which you have to dissolve all your substance or matter, since there is no specific measure or weight for it. Nevertheless, it is easy to have enough water for it, for when ♀ dissolves (and again congeals), it can well dissolve in common water; and once it is congealed, it is likewise easy for it to congeal (again). This is said by Hermes in the Book of the Stone: Thus some have drawn over 2, 2½, 3, 4, 5 parts of water, depending on whether their work, which they had begun, was small or big.

CHAPTER LXX

If it should happen that your matter does not dissolve, I will show you a way to dissolve it. Put the helm back on, again distill the water off, grind your matter with a little distilled water on a marble slate till it is like pap. Put it back into the glass, pour all the distilled water upon it, and put it into the balneum for 5 or 6 days. In time it will dissolve, and when you have again drawn off the water, remove

the matter from the pot, grind it on a marble slate or on a glass slate, and then put it in a glass (No. 23 page 412) with a round belly and a long neck, luted tight above and turned in, like a small pin (or: peg or plug), so that, when the bottom rises, it can again start dripping. On each side there must be 2 arms rising from the belly to the neck, so that the watery smoke that rises into the neck can escape. Somewhere, (maybe in the neck) there is a glass tube, like a funnel, through which the pounded matter has to be put into the glass, well shaking it, so that it may fall upon the bottom. It is also through such a tube that one has to pour the water upon the matter. Afterwards, seal the tube hermetice, set the vessel into the balneum, keeping it thus till everything is dissolved into pure water without feces at the bottom. This is the best kind of a dissolving glass, because what steam rises from the belly through the arms into the neck, drips at the point which goes down from the neck, and this helps quite a bit with the solution on account of the steady dripping day and night. I have not found a better kind to dissolve quickly and well.

CHAPTER LXXI

When everything is well dissolved together, let the balneum cool down, pour it into a distillation pot through the tube through which you had poured in and which was sealed. Put a helm on, put it on the furnace in a dish with strained ashes, add a recipient, distill all water and milk down with a moderate fire, and keep that well stoppered till you need it. Take your matter out, pound it very finely on a marblestone or glass tablet. Thus pounded, put it into a glass ampulla or egg of the philosophers; fill it completely so that

the spirits do not rise, and seal it hermetice. Now put it in tripode to calcinate, digest, or open, as before, for it must again be digested and then again dissolved. With the help of the water (or: by means of the water) the element air is to be drawn out. Be careful, therefore, to give the same heat as before, for 30 days and nights. Then let the furnace cool down, remove the egg with the matter, and break the glass.

Take the matter and put it again into the dissolving glass through the tube, after it has been pounded finely. Again, pour part of the element water upon it, as much as you consider necessary for dissolving the matter, which now dissolves more easily than the first time. Seal the tube hermetice and put it in the balneum into the small kettle with the holes. Stuff hay or cowhair around it, and let it dissolve, as before. After this, let the balneum cool down, open the tube, and pour the dissolved water into the distillation-cask; put the helm on, and put it into a dish with strained ashes on the furnace, together with a recipient luted thereon; or first draw the water in the balneum off before you set it in the ashes. This would be the best and surest means, as in the balneum nothing rises but the element water, while in the ashes occasionally something of the element air also goes over.

If one has made the fire somewhat too hot, one has to separate it again in the balneum; that is why it is safest first to draw off the water in the balneum and then remove it and put it in a dish with ashes on the furnace, and distill the air off with a good fire. The air goes over in the form

of a golden oil, of a beautiful yellow color. Do this till nothing drips any longer. Pour this air or yellow oil into a glass ampulla and preserve it well stoppered till you need it. Now take your matter out of the distillation glass and again pound it intangibly. Put it into a philosophical egg, completely filled, so that the spirits do not rise from the fire; seal it hermetice, set it in tripod, heat as before, for 30 days. Then let it cool down, take it out and pound it intangibly, and put it into the dissolving glass to dissolve. Put it back into the balneum as before, till it is all water without a sediment.

Let it cool down, take it out, pour it into the distillation pot, put the helm on and a recipient with it, distill the water off in balneo, pour that to the first element of the water, or virgin's milk, set your glass on the furnace in the ashes, heating at first gently, gradually more strongly, till at last the matter is glowing in the pot. Now distill the element fire blood-red. It tinges glass and everything it touches, and it makes it pliable, which is a wonderful thing. When it no longer drips, heat for another 4 hours with great violence of the fire. Then let it cool down, remove your recipient, lute it closely, and preserve it carefully till you need it.

CHAPTER LXXII

Thus you have the 4 elements, each prepared specially, that is, virgin's milk or water, air, fire, and earth, separated from ♀. Remove the earth from the glass pot, pound it small on a stone, and put it into a vessel made as a covered dish of Siburgian earth (or: clay); or take two flat bowls

that fit tightly upon each other. Lute them firmly with strong lute that can stand the fire, and place them in an arched furnace or *reverberatory* to calcinate there for 8 days in even heat. Then take it out and pound it intangibly; put it into a dissolving-glass, pour on it of your element of the water, or virgin's milk - a large amount; yes, even if you poured all your water on it, it would be all the better. Close it tightly and let it stand in *balneo* till everything is dissolved into clear water without feces. Then let it cool down, take it out, pour it into the distillation pot, and that in the *balneum* together with a helm on it and a recipient attached to it. Distill the water off and let it cool down. Remove the recipient with the water or the virgin's milk, close it tight and keep it for times of need.

Remove the helm from the pot, and you will find the fixed ♀ at the bottom, clear as a crystal, which salt or earth is the nourisher and the foundation of the Stone, and, as some say, thus one does not require any ferment of gold or silver, because the earth or salt is a corpus from which the spirits have been withdrawn and separated. It is said to be the origin and *sperma* of all metals, that in it is the true ferment, and that they do not require any other ferment. They take one half of the earth or salt, and the other half of the element of air, and all the water; they mix them well and put (the mixture) into the fixation glass, seal it hermetice, and set it on warm ashes. There they let it rise and go down again till everything is fixed and remains in a fixed oil. This they put into a glass ampulla, or a philosophical

egg, seal it above, and put it in tripod for 60 days and nights at an even, moderate heat. During this time it is congealed into a crystalline, pulverizable and fusible stone.

Then they take the other half of the air and the earth, mix them with all the fire, and put it (the mixture) into a fixation glass; they seal it, put it on warm ashes, let it rise and fall till it is fixed and turns into a fixed oil. Then they take it out and put it into a glass ampulla or philosophical egg, seal it, and set it for 60 days and nights in tripod in moderate heat. During this time it congeals into a crystalline stone, red as blood, pulverizable and fusible like wax. Then they believed that the Stone was perfect to the Red and the White; but when they came to make projection, they found nothing and were cheated with their false *opinion*, believing that they did not require any ferment except salt and *terrae Mercurii*; because it is the beginning and origin of all metals, and they relied solely on it.

It is true that ♀ is the *sperma* and the beginning of all metals, and that in him everything is hidden; but he is no metal and has never been one. Example: The *sperma* of man is man's origin, and man's nature lies hidden in it; but it is raw and unboiled and has never yet been a human being or a corpus; how could a human being arise out of it; in it there is neither soul nor life, except through nature with the help of the mother and wet nurse, which must be done by length of time and moderate heat. Thus it is also with ♀. It must be congealed in its mother, the *minera* (the ores), by means of the air of Sulphur, and boiled in moderate heat, over a period of time, and it will thus become a metal and a corpus.

Consequently, according to the above-cited reasons, these people are cheated.

CHAPTER LXXIII

Now they had, or they kept, their ferment in reserve, both to the White and the Red. They put them into a fixation glass, each powdered fine by itself. To the Red they poured the blessed burning water; and to the White, the blessed water. They sealed both glasses, put them on both sides on top of a furnace in a big dish with ashes; they dissolved the ferment with the powder of the Stones in moderate heat, till our burning blessed water was congealed into a fixed oil, which was a perfect elixir. Then they removed same from the fixation glass, put each into an ampulla or philosophical egg, sealed it hermetice, and set it in tripode for 40 days and nights in moderate heat. During this time they congealed into the Philosopher's Stone to the Red and the White, both having an infinite capability. This stone you can at any time *multiply* with 7 parts of multiplied quicksilver and 1 part of this Stone. Put them together into a fixation glass; pour on them of our burning blessed water, and when this has been congealed together with our blessed water, put it into a philosophical egg, hermetice sealed, set in tripode for 40 days and nights. Then you have multiplied the Stone both to the White and the Red, in like power.

CHAPTER LXXIV

THE PREPARATION OF THE FERMENT

Take gold or silver, whichever you wish, for all is one manner and one work. Calcinate them with a subtle chalk, or laminate and dissolve them in our red or white burning water;

which, white burning water I shall teach later on how to make. Draw it off again *in balneo*. Do this 3 times, the last time draw it off, and your ferment is ready.

CHAPTER LXXV

My child, when you have separated your elements, as before, from ♀, and the salt or earth has been prepared, take all the earth, air and fire, mix them together and keep your virgin's milk thereof. Weigh how much these three weigh together, and add to all 7 parts, 1 part of ferment; that is 7 *mixture* to 1 ferment. Mix them and put them into a fixation glass. Pour on it as much of our burning blessed water as everything together weighs; seal the fixation glass hermetice, put it on the furnace in a dish with strained ashes. Everything together will dissolve into water, and you will see them rise and fall together, as a philosopher speaks: The lower must be as the upper, and the upper as the lower, or you have not accomplished the magistracy. Let it thus stand day and night till it remains at the bottom like a fixed oil. But before it becomes fixed, you will see all colors, yes, more than you could imagine. Then there occurs a marriage or wedding, that is, a union among the elements, and the ferment and the burning water, and the things that are in the burning water. When then the colors manifest, each shows its virtue, and the fixation glass suffers great discomfort, so that it stands there and trembles, because all opposing spirits are thus fighting each other, so that the fixation glass may well sometimes burst; and all who are in the room may die from the air; that is how poisonous the air is when all colors fight with each other. This is the reason why it is highly necessary that the fixation glass be rather

thick.

Therefore *Aristoteles* says: I heard and saw my children quarrel, and it tore heaven, and I ran out of the world. When now they have quarreled enough they finally reach one color, and then the matter starts to congeal, and the marriage is consummated. Therefore, keep it day and night in moderate heat till it is fixed, and take great care not to make the fire too hot. When then it stays at the bottom in a fixed oil, let it cool down, and you have an oil that is thicker than honey. It is a perfect *Elixir*. Now remove it from the fixation glass, put it into an *ampulla* or egg, seal it, and set it *in tripode* for 40 days and nights, in even, moderate heat. Then the Philosopher's Stone will coagulate, which can be pulverized and which is fusible like wax, transmuting all impure metals and quicksilver into real gold, better than that which comes from the mines. Its *projection* and power are infinite.

My child, Thank God and be kind to the poor. The *projection* will be self-evident when you do it. Later on we will tell more about projection. Here the work of the quicksilver is finished. You will also learn many different kinds of manual operation in connection with this work. (Fixation glass, or fixing glass.)

CHAPTER LXXVI

THE TWENTIETH WORK

My child, I now wish to teach you how to make the burning water to the White. Take alum *de roche*, dry it over a gentle fire till it dusts, without losing its spirits; also galmeystone (or: calamine), egg chalk (egg calyx) sublimated to the White, as will be taught later, *ana*; pound them subtly

(or: finely), put them into the distillation pot, pour *aqua vitae* rectified of its *phlegma* on them, put a helm on, and distill a water as I have taught about the burning water to the Red, which congeals during the work. Pour it again on its feces, and distill it off. Then take fresh matter, pour your water on it, and do in everything as has been taught for the Red; preserve this water for when you need it.

My child, I will now teach you what you should do with the element of water or virgin's milk, which you drew off before during the work of ♀ and which I told you to keep and which I did not wish to have for the work to the Red. There are some who put the air together with the earth, the virgin's milk and the *ferment*, but all this air is no good except in the White work, because it increases its tincture to the White. I will, however, teach you here another way of utilizing the water or virgin's milk.

Take fine cupel-silver, dissolve it in *aqua fort*, made from alum and saltpetre, *precipitate* it and wash the chalk of the *aqua fort* with common water. Dry it and put it into a jar; pour distilled wine vinegar upon it, * and calcinated tartar, and proceed just as I taught you before. Draw it off again, and distill the ♀ of the silver, 1 lb or ij as above. Prepare the salt or the earth of the silver everything as I have taught above. Now take the ♀ or the Qu. Ess. of the silver, sublimate it through 4 parts of alum and 2 parts of common salt. Dry the alum so that it keeps its spirits; mix them together and pound them on a stone together with the ♀ of ☽ and distilled vinegar till one no longer sees the ♀☽ae. Then put it into our sublimation cask, and sublimate

it as has been taught above. After this, sublimate it again through its feces; then sublimate it again 4 times, always with fresh matter. Afterwards, dissolve it in our white burning blessed water, and again draw off the water together with the fire; and again sublimate the ♀. Repeat this 4 times, each time with fresh white-burning water, then the ♀ of silver of the *Qu. Ess. Lunae* is prepared.

Now take the prepared salt of the silver or the earth, which I told you to keep. Pound it with the ♀ of ☽, each by itself on a stone till it is intangible. Further, take the virgin's milk, which I told you to keep, and imbibe it by grinding together on a stone (or: mixing) into the sublimated ♀ and salt of the silver; or put the pounded powder of ♀ and the salt of the silver into a glass *ampulla* or philosopher's egg, and pour on it the virgin's milk, which, in the previous work, I did not wish to have mixed with the air, fire and earth. Seal it *hermetice*, and set it *in tripode* for 60 days, with a moderate fire. Then it will change into a hard, crystalline Stone.

Now break your *ampulla* or egg, pound your Stone intangibly, put it into a fixing-glass, and pour 4 times the weight of your matter of our white, burning, blessed water on it. Seal it *hermetice*, place it on the furnace in a dish with strained ashes, give it a moderate fire, and everything will dissolve into pure water, also rise and fall, and one will take the other up with it in the fixing-glass; and it will again fall down drop by drop on the matter. They will congeal gradually and one will keep the other with it at the bottom; and one will congeal with the other and stay at the

bottom as a fixed oil, clear and transparent, a true Elixir that *transfers* tin and quicksilver, yes, also gold, into real silver. As *Morienus* says: Whoever cannot make silver of gold, cannot make gold of silver.

Now remove it from the fixing-glass, put it into an ampulla or philosophical egg, seal it hermetice, and set it in tripode for 40 days and nights, or 6 weeks, with a moderate fire, as has been mentioned before. Then it will congeal into the philosopher's stone. Break the glass open, and you will have a snow white stone, as clear as crystal and fusible like wax (or: meltable), which can be pulverized, and which also transfers tin and ♀, yes, also ⊙ into true silver, better than that which comes out of the mines. You can at all times multiply this Stone with sublimated ♀, that is, 7 parts of the sublimate to 1 part of the Stone, mixed together, put in a fixing-glass and set on warm ashes. Then let it dissolve in cold water, and rise and fall, till one congeals with the other in a clear, glistening oil, transparent like a crystal, becoming a true Elixir. Then remove it from the fixing-glass, put it into a philosophical egg, seal it hermetice, and set it for 40 days and nights in tripode, and it will congeal into the Philosopher's Stone, which is as good as the first.

CHAPTER LXXVII

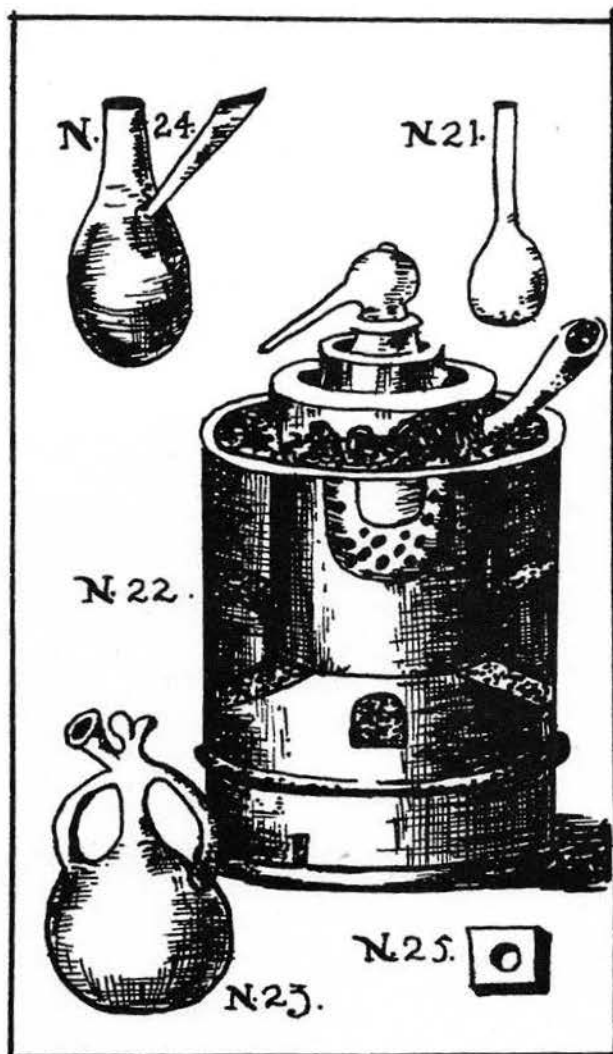
THE FIGURE OF THE FIXING-GLASS - No. 24 (pg. 412)

My child must know that this is the fixing-glass (or: flask) in which all things are congealed. It must be made of thick glass, and its round head must be turned in above, just as the belly of a drinking glass is turned in above. There must be a long, sharp point hanging down, at which point the

drops that steam up from below can again fall down. There has to be a tube at the side, to pour the matter and to let the chalk fall in, after which to pour the water in over it. A small round glass has to be cut upon it which fits the tube and closes it well

Now grind some glass-powder so subtly with linseed oil that one could paint with it. Put a bit of that on the edge of the tubes with a small brush, and then put the small glass on it, and upon that put a weight of lead. When it is dry, it is as firm as if it were glass, and no spirits can penetrate through it. After this, you can paint the jar all around with the brush. Let it dry well. You will find no deficiency in your *lutum*, but you will find it difficult to open it up. That you must do with a razor, because this powder of glass and linseed oil dries so tightly together in this way as if it were all glass. It stands up to fire, provided it is not burnt; it also stands up to water, provided it does not stand in boiling water day and night. Yet no steam or cold water can harm this *lutum*. Therefore, lute with this *lutum* all your glasses, for when I say: "sealed hermetice", I mainly refer to this *lutum*. But if you wished to burn it in the fire, it would burn away after a while.

Should you have to make a glass burning hot, you must pinch it together with tongs while glowing hot, so that it becomes one glass. There is yet another way to lute with *imitation jewel*, with which the goldsmiths work. This imitation jewel has to be pounded very finely into powder (very gently). One has to mix some borax with it. When one is ready to lute, one has to grind (or: polish) the mouth of



the glass quite evenly, and put on it another glass. Then one has to apply this powder with the borax, mixed with some water, over the rim of the glass; the polished glass No. 25 (p. 412) is put on top of it, and a small fire is made above it. The mouth of the glass is put through a tile in which a hole has been made. The fire is made on this earthenware (or: clay) tile, so that the neck of the glass starts to glow well. As soon as it glows, the imitation jewel with the borax begins to melt, and thus one glass is welded to the other, so that both together are one glass, which is done by the imitation jewel, which is also glass, and which melts easily with the help of the borax.

CHAPTER LXXVIII

THE TWENTY-FIRST WORK

My son shall know how he can prepare the Philosopher's Stone from lead alone, without any other additions. It is as powerful as the one made of gold, all by itself, without any ferment, for lead is good gold in its innermost, and it lacks nothing except that it is impure and its innermost is not turned outside. If its impurity were taken from it and its innermost were outside, it would be good gold. All philosophers concur in this who have investigated the work and have found the truth. For all these reasons no other ferment has to be added than ζ in order to make the Stone.

My child, take as much lead-dross, *mini*, or *cerussa*, 10 or 12 lbs, less or more, as you wish. Take a large, earthenware jar and put 2 parts of strong wine vinegar in it. Add also good, calcinated tartar which has been purified 3 or 4 times from its fecibus, and congealed, burnt in a fire, there-

upon again dissolved. Repeat that till it leaves no more feces. When it is thus dissolved and again congealed, the tartar is prepared.

Take of that what is required according to how much lead-chalk you have; take also good, clear, transparent * , as much as is needed. Put them together in a jar and close them immediately after pouring the vinegar on it, or everything would run out of the jar over the neck. Set it to putrefy into the balneum, and proceed in the same way as I have taught you concerning the Qu. Ess. or ♀ of silver; and in the same manner draw off the Qu. Ess. or ♀ of the lead-calx, mini, or white lead (or: ceruse). (Note: This is lead acetate. HWN)

CHAPTER LXXIX

After you have drawn 5 or 6 lbs of ♀ from the lead, sublimate it in every way as I taught you in the 19th work. Then dissolve it in our *aqua philosophorum* as often (as taught before), and sublimate it again, just as has been indicated in the 19th work of the ♀ . When everything has been done and the elements are separated, each in a separate glass, well stoppered, and you have kept the earth at the bottom of the distillation pot of which you have drawn the fire, take it out of the jar in which the vinegar, ammoniac and tartar were, since these 4 are still bodily together in the jar. I have taught you the *operation* of the salt, when I instructed you how to bring the ♀ out of the salt, how to dissolve the matter and beat down the corpus, and how to dry it. Thus proceed also with the body of the lead, in all details just as I taught you then. When you

have prepared the salt-corpus, or earth of the ♀, prepare the salt of the lead, which was left in the distillation pot, in a similar way as you have previously prepared the salt of ♀.

CHAPTER LXXX

Now take these two earths or *salia*, that is, the one that stayed in the jar when you drew over the ♀ and the salt that stayed in the distillation pot. Take these two, well prepared as before, mix them well. Take the element of the air and the element of the fire, put them together into a glass ampulla or egg, seal them hermetice, set them for 40 days and nights in tripode, and they will be congealed into a red, transparent, crystalline stone. Powder this stone finely, put it into a fixing-glass, and pour on it some of our blessed, burning water to the Red, 2 or 3 hands above the matter - for which there is no exact measure, since all water is Elixir when it is congealed with the work. Close it hermetice, set it in ashes, and it will dissolve in pure water, and rise and fall together. The light will draw the heavy; and the heavy, the light; and one will congeal with the other. But when that happens, all the colors of the world manifest, more than one can imagine. Then one congeals with another and stays as a fixed oil, and it is truly an Elixir.

Now remove your Elixir, put it into a glass ampulla or egg, seal it hermetice, and set it for 50 days and nights in tripode. Then it will congeal into the Philosopher's Stone, transparent and blood-red, and it transmutes lead, silver, copper, and quicksilver into fine gold, better than that which

comes out of the mines. No ferment is added to this stone except its own salt or earth; yet it is as good in its projection and goes as far as the Stone from ♀ and ⊙ .

The degree of the projection, however, will be taught to you by experience; therefore, give thanks to God and be charitable toward the poor.

CHAPTER LXXXI

My child, you well know that when you conjoined the work of ♀ from ♂ , you took no more than the earth, air and fire. You kept the water or virgin's milk, because it did not serve the Red Stone, as has been taught before. But draw ♀ from tin, as has been taught before concerning ☾ and lead, and prepare the salt as you prepare the salt of silver. Sublimate ♀ and proceed in everything as you did with the salt and ♀ of silver, into which you imbibed the water or virgin's milk which was left over from the work of ♀ . Do likewise in everything in this work, and when it is perfected, the work of tin is as good as the work of silver; both are Stones to the White, and their projection is equally great. That is why *Alcanus* says: You must not open your purse to incur great expense in this Art, because a poor man possesses the Stone as well as a rich man; he finds it everywhere to buy, and it is a work of women and a child's play.

CHAPTER LXXXII

THE TWENTY-SECOND WORK, HOW TO MAKE GOLD FROM ☉ AND THE RED PHILOSOPHICAL WATER

My child, I will now teach you how to make the Stone which God gives us for nothing. Know that it can be prepared in many different ways, but I will now teach how to make it the way I

learned from my father.

You must know, my child, that there are 2 kinds of vitriol. One is light-green and comes in small pieces; then there is also dark-green vitriol, and that feels candied like sugar candy. These 2, however, are of no use to us. They are drawn from the top layer of the mines and boiled; they are crystallized like sugar candy. Then there exists still another kind of vitriol. That one comes in big pieces and on the outside looks as if it were rusty iron, somewhat whitish. As the pieces are broken up, they are blue inside, somewhat greenish as if it were a sapphire. These pieces are as big as human heads, weighing about 6 or 8 lbs. Of such you must take, and so as to be surer, buy 1 or 2 lbs of it, dry it at a fire of its wateriness, and then set it 1 or 2 days and nights to burn in a furnace. If it does not become beautifully red, it is no good; but if it becomes nicely red, it is good.

Of this Stone, which God gives us for nothing, take as much as is necessary, dissolve it in distilled wine vinegar and let its feces drop; filter it carefully of its sediment and draw the vinegar off, distilling with a gentle fire till it drips no more and the matter is dry. Then dissolve it again in fresh distilled vinegar, let the feces settle, or draw it off from its fecibus through the felt. Do this 4 times till no more feces remain in the dissolution. Now distill the vinegar off with a gentle fire, till it is so dry as to dust, but nevertheless retains its spirits. Now it is ready for calcination.

CHAPTER LXXXIII

My child must know that this matter is by nature stoppering (or: stuffing, or: constipating) and attracting, and partly volatile and partly fixed. That is why it has to be dissolved in distilled wine vinegar, so that it may retain the subtle spirit of the vinegar, in order to be calcinated with that spirit, to render it more subtle and easier to open and dissolve; for the spirit of vinegar helps to dissolve all things well.

Put this vitriol, thus prepared, into a glass ampulla or egg, lute it hermetice, but fill it completely, so that the spirits do not rise. Set it in tripod and let it stand there in moderate heat, so as to sublimate. Then remove it, powder the matter finely, put it into a distillation pot, put a helm on, set it in the balneum with a recipient, and distill everything that can be distilled. It will probably be distilling for 20 or 25 days. When it no longer distills, take it off; take the feces that are at the bottom and pound them intangibly on a stone. Now put them into a dissolving glass (or: flask), and pour all the water upon it. Seal it hermetice and put it into a hot balneum. Then it will dissolve into pure water without settled feces. Remove it and pour it into the distillation pot; put a helm on, and again distill off all water through the balneum with a moderate fire. Preserve the distilled water well. Put the pot with the helm on a furnace in a dish with strained ashes, a recipient on it, and receive the element of the air as a noble, yellow oil. This is done with strong heat. Keep it and stopper it and put it next to the water, each by itself.

Now take the feces from the distillation pot. They are red as blood; pound them intangibly on a stone, put them into a glass ampulla, or egg, seal it and put it to subtilize for 30 days and nights in tripode with a moderate fire. Afterwards, remove them, pound them on a stone, put them into the dissolving glass, and pour over it all the element of the water; seal it and put it again in the balneum, as before, and let everything dissolve into pure water as before; remove it and pour it into your distillation pot, put a helm on, set it in a dish with ashes on the furnace. Put the recipient into cold water with its belly; first, give little fire, increasing it gradually till it glows strongly, and let it stand in this heat for 5 or 6 days. During this time the element of the fire will go over in the form of a red oil. Let it cool down for 3 or 4 nights. Then remove the recipient, close it tightly and put it next to the element of the air and the water, till you need it.

CHAPTER LXXXIV

Now remove the earth or feces which stayed at the bottom and look greyish-white, provided the element of the fire has been well drawn out. Pound them small on a stone, and put them to calcinate in a reverberation-furnace for 3 days and nights, with a moderate fire, so that they glow nicely and no more, as has been taught above. Then remove them, put them into a stone jar, pour distilled wine vinegar on them, stir well with a wooden spoon so that they get well mixed. Then put them, well stoppered, into a boiling balneum for 4 days and nights, meanwhile stirring the matter into the vinegar 5 or 6 times a day, each time closing the

jar again. Finally, let it cool down and let the feces drop; pour the vinegar carefully from the fecibus, and filter it; dry the feces, so as to use them in *chirurgie* (surgery); pour the vinegar into the distillation pot, put a helm on and a recipient thereon, draw the vinegar off in balneo, and the element of the earth will stay at the bottom snow white.

Now set it again for 24 hours to *reverberate*, in moderate heat and no more. Remove it and put it back into the jar, pour vinegar on it, put it in the balneum as before, again distill the vinegar off, and your earth or salt is prepared. Pound it intangibly, put it into a glass ampulla or egg, pour on it all your fire or air; but do not use the water; use it in *medicine*, and seal it hermetice, put it in tripode for 40 days and nights, and it will congeal into a Red Stone.

Remove that and add to 1 lb of it 2 ounces of gold oxide, and 2 lbs of our red, blessed water. Put it into a fixing-glass, seal it, and let it stand on warm ashes till the gold oxide is dissolved into pure water. Now rub your aforementioned Stone to a fine powder and add it to the calcinated and dissolved gold in the fixing-glass; seal it again and put the glass on the furnace in a dish with ashes. Thus, by means of the regulation of the fire, everything will be dissolved into pure water and rise and fall together. Finally, most of the colors will manifest, more than one can imagine. At last, it will turn into a red color and fixation, staying at the bottom somewhat thicker than honey. Do not let it cool down, as otherwise it would not run out, but while still warm, let it run into a glass ampulla. Seal that hermetice, and set it for 6 weeks in tripode with the

same regulation of the heat as before. Now it will congeal into the Philosopher's Stone. Remove that, thank God, and be charitable to the poor, for you have a precious treasure, which transfers silver, lead, copper, and quicksilver into true gold, and this Stone can be multiplied as has been taught above.

CHAPTER LXXXV

THE TWENTY-THIRD WORK OF ☉ AND ♀

My child, I will now teach you how to make the Stone from ♀ and ☉. Take quicksilver, as much as is needed, sublimate it to the Red; after that, dissolve it in aqua philosophorum to the Red, as has been taught above in the work of ♀. Bring it to calcination, then take ʒ ij gold calx (oxide) to each lb of the thus prepared. Pound it very gently on a stone together with the ♀, put it to sublimate; sublimate ♀ through the ☉ oxide ("Kalk" actually means "chalk" or "lime", but Goldkalk is translated as gold calx or "gold oxide"). Again stir what has been sublimated into its oxide or feces, and sublimate it again, a third time. Finally, keep your feces of the gold, and again take ʒ ij gold oxide; pound it again with the same sublimated ♀ 3 times, as before, repeating each time with fresh gold oxide; and keep all your feces from the gold together. Put them in a reverberation furnace for 8 days and nights, to calcinate in moderate heat, as before. Then your matter or feces or earth of the gold is well calcinated.

Now take our burning blessed water to the Red, 2 lbs; put it into a fixing-glass and add your matter or earth of the gold, seal hermetice and put it on the furnace in the

dish with the ashes. Thus it will, given moderate heat, dissolve into clear water. Pound your sublimated quick-silver very fine on a stone, put it into a glass ampulla, set it to calcinate for 40 days; after this, take it out, pound it and put it into a distillation pot, add a helm with a recipient, set it in balneo to distill, and distill everything that can be distilled. But you must distill it for 20 or 25 days and nights. When it no longer distills, take it out and pound it on a stone. Put it into the dissolving glass, pour all your water on it, which you had drawn off it; seal it hermetice, put it in the balneum, and everything will be together dissolved into pure water. Proceed in this work in everything as has been taught above in the work of ♀, when you separated the elements.

When this has been done and your salt of ♀ has been prepared, pound this salt intangibly on a stone, put it into the fixing-glass together with the dissolved gold, and add all your air and all your fire, but keep the water or virgin's milk which does serve no useful purpose for this work. Seal the glass and put it on the furnace in a dish with warm ashes. Now everything will dissolve together and also rise and fall together, till all colors appear and they finally turn into a red color and fixation, staying at the bottom like a fixed oil. While still warm, pour it out of the fixing-glass into a glass ampulla, seal it and set it in tripod for 60 days and nights, with a moderate fire. Then it will congeal into the Philosopher's Stone. Take that out and thank God. This Stone exceeds the virtue of all Stones which have been taught so far, because the ferment spiritualizes, and its salt is

prepared.

CHAPTER LXXXVI

THE TWENTY-FOURTH WORK OF ARSENICUM

Now I will teach my child how to make the white Stone from arsenic. Take arsenic, 4 or 5 lbs; powder it finely; then take alum, egg chalk (or: egg lime), calamine and common salt, all dried at a gentle fire, that is, 2 parts of common salt to 1 part of each of the others. Pound them (or: mix them) well together, and for every 4 lbs of arsenic, take 8 lbs of the other matters. Mix them together and put them into a sublimation vessel; sublimate the arsenic. Pound what has been sublimated among its feces, and sublimate it again. Repeat it once more. Now mix the *arsenicum sublimatum* with as much fresh matter as your arsenicum weighs; sublimate it and repeat 3 times. After this, sublimate again 3 times with as much fresh matter. Then your arsenic will become clear, white and transparent like crystal. Dissolve that in *aqua fort*, made of alum, egg chalk, calamine and saltpetre, as much as all the others weigh together. Dry them to the point of dusting, put them into a distillation pot and distill as one normally makes *aqua fort*. Put the *caput mortuum*, powdered, back into the pot, pour your *aqua fort* again on it, distill for 36 hours till nothing drips any longer. After this, keep it glowing for another 36 hours; repeat that again, rectifying it with its *caput mortuum*. It is achieved with the third distillation.

With this dissolve your sublimated arsenic, draw the water off, and sublimate the arsenic again; and again dissolve it in the said water. Do this 3 times, each time dissolving

in fresh water. Then sublimate the arsenic by itself, and it is prepared.

CHAPTER LXXXVII

Now take as much silver as the weight of the arsenic, dissolve it in common aqua fort, and beat it down. Wash this chalk with common water of its saltiness, and dry it on a moderate fire. Take this *calcem Lunae* and the prepared arsenic, pound them together on a stone, put them into our *sublimatorium*, and sublimate them of the chalk, at first heating fairly strongly, so that the distillation pot stands there in a soft glow, for 2 hours. Then let it cool down, and remove the sublimate; again pound it with its fecibus, and set it again to sublimate as before. Do this 4 times, and you have sublimated all the spirit or Qu. Ess. of the silver with the arsenic. Then put the feces of the silver to *reverberate* or calcinate in the sublimation furnace, for 4 days and nights, in a soft glow not too hot or it would melt and spoil everything.

Then take it out, put it into your stone jar, pour distilled wine vinegar on it, set it in the balneum for 4 days and nights, and proceed in every way as I have taught above in the work of *antimonium*, when I instructed you how to prepare the salt, earth, or corpus. Subsequently, pound it together intangibly on a stone, and for that take twice as heavy of our burning blessed water to the White. Put everything together into a fixing-glass, seal it hermetice, put it on a furnace in a dish with ashes, and again give moderate fire, and everything will dissolve into pure water, also rise and fall, until it stays fixed as a crystalline, clear oil, which is a perfect Elixir. It translates ♀ and ♂ into true silver.

Put this into a glass ampulla or egg, seal it, set it for 40 days and nights in tripode, and it will coagulate into the Philosopher's Stone, whose projection is very great. The very same work which you have here done with silver you can also do with tin, and the projection will be equally high. Thank God and be charitable to the poor.

CHAPTER LXXXVIII

THE TWENTY-FIFTH AND LAST

WORK OF THE SULPHUR

My child, listen and hear about the strong Stone above all Stones, as well as the greatest secret among all those taught before. My child must know that there are different kinds of sulphur. There is blackish sulphur (or: darkish) which comes out of iron ores. There is green and yellow sulphur, which comes from the ores of ♀. There is sulphur which is somewhat yellow and greenish; that one comes from the ores of lead. There is also white sulphur like suet, which comes from the ores of ♀ and all these do not serve our work.

But there exists a *Sulphur* which is hard and schistous and somewhat clear, and very beautifully lemon-yellow, as though it were noble gold. This one occurs in large lumps of 10 or 12 lbs. When it is broken up into pieces, it is very light yellow inside, threaded with small streaks, and somewhat reddish. If one knocks off a piece of it and rubs both together, it creaks and whistles like little mice; or if you rub it with the nail of your finger or a stiff leather, it creaks. Yet a better test: Take a flat piece of ☉, rub it firmly upon it; or take powder of this sulphur and put

it on a silver platter, and rub it firmly with a dry leather, the ☉ will take on a beautiful yellow-red color, as if it were polished copper. That one (that sulphur) is good. Or put the Pfennig (a German coin) or silver for 8 or 9 days, thus rubbed, in a dry spot out of the air. If now the Pfennig becomes black, the *Sulphur* is no good; but if it stays beautifully red like polished copper, it is good Sulphur. You find this Sulphur in Frankfort, and it comes from Hungary. One can also find it in Cologne, or in Middelburg and Brügge (Note: In French it is "Bruges"); that one comes from Spain from the gold mines, and it is the right one.

Of this Sulphur take 10 or 12 lbs, pulverize and pound it on a stone with distilled vinegar, as if one were to paint with it. Put it into a stone jar and pour on it a goodly quantity of ☼. Set it in the *Baln. Mar.*, stir it well together with a wooden spatula, cover the jar, and let the balneum boil for 6 or 8 days, stirring every day 3 or 4 times; then let it cool down and fall. Filter the tinged vinegar off and pour other vinegar on. Do this till the vinegar begins to become colored. Put all of the colored vinegar into the balneum, and distill it till there is a golden-yellow powder at the bottom. Rub this powder again with fresh vinegar on the stone, put it into the balneum with ☼, as before, and draw it off till no more feces remain in dissolving it. Now distill the vinegar off. As to the feces that remain, you can collect them together and melt them and sell them to the manufacturers of gunpowder.

Weigh the powder, and to 1 part of sulphur-powder take 6 parts of Roman vitriol, which should be dried ☉, but in

such a way that it keeps its spirits. Pound all this together on a stone, put it into a *sublimatorium*; sublimate it first with a gentle fire, and then *gradatim* (gradually) more, and finally strongly, and do that (strong fire) for 2 days. Take the sublimate out, mix it with its feces and sublimate it again. Do this 3 times. Then throw the feces away, put it back with fresh matter, as has been said, and mix it 3 times with the feces; and then again with fresh matter, 3 times; then dissolve it in our red philosophical water, which has been taught here. Draw the water off and sublimate it 3 times.

Now weigh your sublimate, and take to 7 parts of it 1 part of powdered gold oxide, then it is ready. Now take your sublimate and put it into a golden philosophical egg, because the glass is of no use here as it would become soft like wax. Close it tightly, and set it in tripod for 18 weeks, the first 6 weeks as has been taught in the previous work; the other 6 weeks such that one could light a paper if it were held in the jar in which is the egg. Try that every day 2 or 3 times or more, and block the square hole at the outside furnace in order to better retain the heat. Let it stand in this regimen till the 18 weeks are over.

Meanwhile, however, while the work is standing in tripod, calcinate your *feces Solis* which remained after the sublimation. Reverberate the *calx Solis* for 20 days; put it into a fixing-glass, pour on it our red burning water, just enough that it can dissolve. When it is dissolved, pour it into a small glass, close it well and keep it for a time of need. (Nota: When the golden cask has been used,

it no longer serves this work to make medicine from it, for the matter has drawn out the spirit as being its like. But it is just as good to sell it or the like, it is only a little lighter and paler.)

CHAPTER LXXXIX

When the 18 weeks are over, remove your matter and take as much of it as you wish. Powder it, put it into a fixing-glass, and pour red burning water on it, as heavy as the powder weighed. Seal it or close it very tightly; let it dissolve, clarify, take it out, and pour it into a distillation pot with an alembic. Distill it per balneum in clear heat. The recipient has to be very well luted. You must have an alembic which has a tube above, because you must distill 6 times, each time pouring fresh red water on; and your matter will remain in the glass like thick honey. Then remove it from the balneum, set it on the furnace in strained ashes, first give a gentle fire, and subsequently *gradatim*. First the air will go over as water.

After this, one has to put on another recipient, and it will go over as a gold-oil, so that the helm and the recipient will shine like gold. Let it stand thus till the helm will take the color of blood. Now remove your recipient and close it quickly; put another on the spout, for 24 hours, increasing the fire *gradatim* till the pot starts glowing at the bottom. Then it will go over like blood and finally like red smoke.

When no more *spiritus* go over, let it cool down, take it off, and set the feces to reverberate for 8 or 10 days. Then take them out and put them into a small glass ampulla. Add the solution of the gold, which you had kept in a small

glass, to the other earth in the ampulla. Now you have both earths together. Put them on hot ashes and the earths will dissolve together. Then set it in the balneum and draw the water off, and a salt or earth will remain of your matter which you must pound and put into a glass ampulla or egg. Pour on it all the air with all the fire, seal it hermetice, and set it in tripode for 12 days, with a moderate fire. In time all fire and air will be imbibed into the earth and become hard as a stone.

Remove that and weigh your matter; put it into the fixing-glass and pour on it our burning water, as much as the matter weighs. Seal it hermetice, and set it on the furnace in a dish with ashes, giving a moderate fire. Now everything will dissolve into clear water, also rise and descend and one will rise with the other and subsequently, one will also keep the other at the bottom and make it fixed. But before all that takes place, all imaginable colors will appear; and when that is over, everything will turn into a white color. Do not increase your fire till you see that the matter turns pale-yellow. Then rejoice: For under the White the Red is hidden.

Now increase your fire considerably, and take good care that it does not cool off before you see your matter perfectly red. When it is red, pour it into the egg while rather hot, and seal it with the seal *Hermetis* (the seal of Hermes). Set it in tripode with a good regulation of a small fire, so that you could easily keep your hand between the wall of the big iron furnace and the chamber in which stands the egg with the matter. Within these 6 weeks it will coagulate into a Philosopher's Stone.

Take it out, and thank God, for it is the Stone of which much has been said before. Its projection is infinite, and it makes the best gold that can be seen or had. However, it is all too malleable; so one has to add to this gold other metal-gold, due to its great softness.

F I N I

Annex of a Fragment of the C A B A L A of Joh. Isaac Hollandus
 Wherein many divine and natural secrets occurring in the
 Philosophia Adepta are explained according to the views
of the Philosophers.

Chapter I.

My Child, In order to write especially about the planet Jupiter in a metallic manner, it is first necessary to know of what matter it consists, namely, of Sulphur, ♀, and ⊖. Likewise, it is not enough that someone should know only that all metals are created out of Sulphur, ⊖, and ♀. He must also be aware of the proportion there is of these first three in every single thing, which is to be understood as follows:

Jupiter has no more than one kind of ♀, but many kinds of salt; also, only one kind of sulphur. Regarding this, we have to observe and note especially carefully that there is never more of these two parts than one kind of sulphur and one kind of ♀, but, as already mentioned, many kinds of salt, according to the quality and property of each planet, the constitution of each substance, and the nature and property of each Element - of which no more than 2 are known and recognized in the Philosophia Adepta, that is, Water and Fire. It should be remembered particularly well, however, that there are many kinds of Salia Jovis (salts of Jupiter), among which there is also that called sal plumosum (feathered salt, or downy salt), especially known by the name plumosum, although this salt is called no other than alumen plumosum by the common man. Not much attention need be paid to it, not much

attention need be paid to it, but much attention to the Cabalistic Philosophy, as it shows the meaning of every single thing and brings it to light, so that it can be recognized.

Chapter II.

My Child should know, as has been said before, that the Salia (salts) are of many different kinds, namely of ♁ , ♃ , ♂ , ☉ , ♀ , ♃ , ☾ , and that each of them can become a salt. Therefore, this must first be taken note of: When henceforth the salt of a planet is indicated, the sign of the planet whose matter is mentioned has to be added. And because I have begun to speak of the first 3, namely the ♁ , ☉ , and ♃ of ♃ , I will first give instruction about the sal plumoso (feathered salt), which is actually a Sal Jovis (salt of Jupiter), and say that in this way Jupiter has the principal ingredient of its body from ♁ , just as all metals have their Corpus from it, that is, from ♁ .

Now, however, as an intelligent man well knows that Jupiter has no stable or fixed Corpus, he must also thoroughly know and understand what is the cause thereof and why there is this lack. The principal part of the body, namely the Sulphur of Jupiter, is not born fixed or stable, although it contains two good and stable principal ingredients, which are innate in it because of the first three which are fixed and stable, that is ☉ and ♃ . From this note that Jupiter would well be fixed and stable if it had all 3 Principles without any lack thereof. But let that be as it may, it is nevertheless not due to this cause alone, as Jupiter still has these other two deficiencies which cause it to be unstable in the fire. Of these the first and greatest

deficiency is that, although it contains \ominus and \triangleleft , it lacks the \ominus of \triangleleft , which is called Philosophical Realgar by its proper name. And although the common man calls it only Arsenicum (arsenic), be it yellow, white, or red, it is nevertheless nothing but the spirit of the \triangleleft of Jupiter, although it is a fixed or stable Realgar or arsenic. The white Realgar comes from ♀ and ♃ , the red Realgar from ♁ .

Therefore I will continue in good order with the Cabala and commit to paper my instruction based on the Cabala. I will here also describe the salt for you in detail, that is, the salt of salt, the salt of ♁ , and the salt of \triangleleft ; likewise the ♁ of salt, and the ♁ of sulphur, and the sulphur of \ominus , and the sulphur of ♁ , in all 7 planets.

Chapter III.

Further I will make known to my Child the reason why 2 planets are so like each other in form and qualities, colour and looks, hardness and softness - in the following manner: You see that ♃ and ♁ are totally and in everything like each other in form and also in color, before and after smelting, as if they were one kind of metal. Solution and transmutation, however, teach us that they are as different from each other as winter and summer. But why? Note first the following reason: Because the salt of Jupiter had been an alum, but not an alum or salt from which ♁ had taken its salt. The reason is that alum de Roche is not like asbestos or alumen plumosum. From this you may well realize that these two planets differ in their salts - how much more so in their sulphurs. So that you can well infer thereby and understand

by the Light of Nature how the nature and qualities of \bar{h} and ψ can be recognized by their salts, in the quality of which they differ. Just pay attention to the afore-mentioned salts. I say that the alum de Roche is a salt of \bar{h} and alumen plumosum a salt of ψ . Therefore I also say that ψ has its hardness and color from the salt, namely from alumen plumoso.

In order to recognize its hardness, form, and color, take common alum and fibrous gypsum (or: steatite, asbestos), put them next to each other and look at the two salts to see if you do not find a difference in them. Should you, however, put both of them in a humid spot, you will realize that the abestos has a much dryer Corpus than common alum, as common alum becomes moist and dissolves much sooner than the other alum. Consequently, you can recognize by this quality why ψ melts so quickly in the fire and why, as soon as it is taken out of the fire, it soon solidifies and congeals. It is all due to the nature of its salt and the quality of the aforesaid alums; because in its inherent salt Jupiter has a spirit of coagulation which immediately congeals by virtue of its great dryness, for as soon as some external air reaches it, it hardens, whether the air is cold or warm, and the spirit of the plumose salt coagulates its Corpus in \bar{h} , because it is itself of a humid kind and nature. Therefore, \bar{h} does not melt as fast in the fire and the spirit of the plumose salt coagulates it - but the spirit of the salt of common alum does not so quickly coagulate its Corpus in \bar{h} , because it is itself of a humid kind and nature. Therefore, \bar{h} does not melt as fast in the fire as ψ . With this you now know the kind and quality of the salts of these two planets.

But now we also have to note why \bar{h} , after melting, does not solidify and harden as quickly as ψ . You must know that ψ has in itself the spirit of salt without any lack of it, which \bar{h} does not have, since it has no more than the Corpus of the salt. It lacks the spirit of the salt. This is also the reason why \bar{h} is so soft and does not melt and again solidify like ψ . By this you can now understand the difference in quality and kind of the salts of ψ and \bar{h} , especially by what we have written and explained about the salt of Jupiter.

Although I have dealt with the matter of the salt from which ψ has its salt, I have not yet spoken of its form and shape, which is the following: ψ has a good and stable salt, which also has in it the spirit of coagulation without any lack thereof. In addition we have to note in what shape it gives the form, if its metal rises with a hump when it is congealed, or collapses and makes dimples. That is why I also say that when ψ is melted in the fire, it gives its metal the form of a hillock which stands round and elevated. It also retains the same quality when it comes out of the fire, and it congeals in the same kind of roundness. The reason is that it congeals in this way and also keeps this form both in the fire and out of it.

Chapter IV.

Now my Child will learn how many and how many kinds of shapes and colors, likewise how many species of plants ψ has, for the following reason. According to the Cabala, as many kinds of salts have been found as now follows: ψ has 7, 8, 9 species of plants, and although

all of them are of one taste, form, and principal colour, they are nevertheless different in degree, one being more or less higher, stiffer, softer, or harder than the other. However, it is not of the greatest necessity for a Philosopher to describe all species, especially not if he intends to keep to the description of the metallic nature and wishes to remain silent about the salts of the herbs, which are born in the herbs by transmutation.

My Child must know that here I also deem it necessary to write that the Cabala cannot be thoroughly and perporly explained without it. That is why the Philosophers, when they use the Cabala, write in a veiled language: Lapis noster est herbalis, sive vegetabilis, mineralis & animalis (our Stone is a herbal one, or a plant, mineral, & animal one). The reason is that the Cabala describes, teaches and throws light upon herbs, metals, and also animals and all plants in the most precise way. Therefore plants must not be passed over in silence.

I will now continue and write about the sulphur of Jupiter, how it is found as only one kind, although it also happens that a sulphur of Saturn turns into a sulphur of Jupiter, likewise a sulphur of the Sun, Venus, or Mercury, or also a sulphur of the Moon. The same applies to ♀ . But speaking of the sulphur which is a Corpus of Jupiter, it serves to know, as has already been mentioned, that it has nothing else but the spirit of sulphur and the Realgar, which prevents ✧ from being either fixed or stable, and when it is given strong fire or is reverberated, it is only calcined to a white ash, which experience sufficiently teaches. Although it is calcined with great trouble and effort, it only gives off some white calx, which is nothing but ⊖ and ♀ , both of which are fixed and stable, and neither of them leaves the other in the fire without the Art of Alchymia.

In view of the fact then, that the salts give all things form and color, and ♀ gives the virtue, and that these two are fixed in some parts and not fixed in others, I say that these two are fixed in Jupiter. This applies to the *prime matter*, red cinnabar. Its color is seen as white, but if it is calcined for a long time in a strong fire, it results in a blue glass; which is called the second matter. Here the salt is seen as blue, yet it is **not** blue, but is ♀ which shows itself thus in the sulphur. For the salt of Jupiter is not other than white. These two colors are due, one to the fire, the other to the water, which is to say, the blue color partakes of the cold of the fire like the Element Water; and the white color, which is the salt, shares in the other. For each Element thus produces its fruit and its color, but it cannot do so without a means. That is to say there are two fires, one which is warm and one which is cold; one which is dry and the other is moist as ♃ and ☽. The Element ☽ produces its fruit with the help of Earth and Water, while Sol gives its fruit through Earth and Luna. Therefore, the philosophers write and Nature shows us that no man is born as a father or a mother, but as a son or daughter. Thus the Elements also generate their salts by means of the cold or the warm Element, which is ☽ or ☉. To do this, the Elements solely need the first three matters, although nothing else is ever born than the Element itself, only ☉ and ☽.

This is to be understood as follows: The air is not an Element but a Corpus of its Element, of Fire. That is also why no fire can burn without Air. Likewise, the Element Water cannot produce its effect if the Air is taken or kept from it. It is also speaking without foundation

if one says that there are 4 Elements, as there are no more than 2. There are indeed Corpora (Bodies) in which these 2 Elements are contained. They are like husks in which the kernel grows.

Chapter V.

Concerning this, therefore, learn of plants, and first of their colors; those that are found to have the number of sulphur 7, sulphur 8, and ♀ 9 are all born of the planet ♃. And know that if you sow a plant that has a blue flower, round in shape like a circle or ring as if it were a ball, cut apart in the middle and turning the inner part upward - such a plant does not belong to ♃ but to ☽. Now you might say. How then am I to understand that you speak to me about the numbers 7, 8, and 9? I will show you.

I would very much like to call the 7 by a perfect word (this means to write the 7 in full letters), but that would not be right. In addition, the Cabala requires it to be so, as you will now hear; There are 7 planets, among these 2 always resemble 2 others, and they are a pair, such as ☉ and ☽; ♂ and ♀ are a second pair, ♃ and ♄ are the third pair, and ♀ is left over. There is a special reason for this, that is, as all things are hidden in all things, nothing can become metal unless ♀ be present, which is the very noblest principal part, and it is also the reason why the other 6 are its assistants or brothers. Now then, among the 7 planets some metals are found which are elemental, so that, although they are not 4 Elements, they must have 2 Bodies in which to dwell. Those 4 are the following; the corpus of ☉ is ♀, but the body of ☽ is ♄. The latter has an earthly nature, while its

Element ☽ has a watery nature. That is why water can stay on the earth and is dried, preserved, and nourished by the earth. The second is the Corpus ♀. It is by nature airy and a Corpus of the Sun, the fiery Element and the air; Mercury is nothing but a Corpus upon which the Element of the Fire rests and is sustained, namely, ☉. And it is a mansion for it, so to speak.

When now the 4 elemental metals ○, ☽, ħ and ♀ have been explained, it remains to be said what are the remaining 3, namely ♂, ♀, and ♃. Understand that these 3 are not elemental but material by nature. They also have great domination over the Elements, which must be noted and understood firmly and intelligently. For ħ is a Corpus of the Element Water, and that is why the Element ☽ can get along very well with it on the cupel in the fire. But as soon as ♃ is mixed with it on the cupel in the fire, there arises an opposition, one Corpus cannot tolerate the other and stops melting, as is sufficiently known by goldsmiths, silversmiths, refiners, and alchemists. Likewise ♂. As soon as it is put on the cupel, it will in no way get on with ħ, and it also causes a short, unclean wildness below, so that ħ cannot and does not wish to melt. Nor will one Corpus suffer the other.

Just as when ♀ is put together with ħ, there is likewise a change and a difficulty, so that ħ cannot discard the impurity of ☉, and if the fire removes ħ too quickly, ♀ is left with ☉ or ☽ and causes them to be impure and the cupel to tear, so that these 3 requires a special Philosophy. Now follows the cabalistic description.

Chapter VI.

My Child must know, in regard to the numbers, why they are indicated. As I have mentioned, it would have been better to write those numbers in full words instead of figures, for greater clarity. Know then, just as there are 7 Jupiter plants with 7 leaves, which all have blue flowers and round stems with long and cut-through thin roots, there are also 8 Jupiter plants with blue flowers and similar long roots. Likewise are there 9 Jupiter plants which have 9 leaves and similar roots to the others. Now the question is: If a plant is found with a blue flower, round stem, narrow leaves, and a number of leaves on the stem, and if one thought the plant was Jovian because its color is blue, and yet did not know what the plant contained, that is, if it were \ominus or \triangle or ♀ - how then would it be? Be instructed in this: Jupiter does not contain any fixed sulphur, and therefore no plant is ever found that would have Jupiter's sulphureous virtue. I have told you sufficiently what the reason is. But this is how it is:

The plant with 7 leaves and a blue flower, with a stem, of a pointed and not quite round shape and nature - that plant is Jovian and has hidden within it the virtue of the \ominus of Jupiter. The power of the \ominus of Jupiter does not leave it for 7 years, and if it is taken into the body, it cannot cause any illness of the liver for 7 years, because the salt of that plant has the virtue to embalm the liver for 7 years. Now my Child must also know: If a plant were found with a blue flower and a square stem, and the flowers were half white and half blue - that plant would also be Jovian and likewise have the virtue of the \ominus and the ♀ of Jupiter, and it would preserve the liver for 7 years. Consequently,

♃ on account of its ♀ cannot do any harm to the liver for 8 years, nor can it participate in ♂, ☽, and ♁ on account of its salt and ♀. This is so because of the reaction of its ♀ with ♂, its ☾ with ♁, and the right Realgar inherent in it with ☽. Therefore, the 7 indicates the salt of Jupiter, the 8 the spirit of the sulphur of Jupiter, and the 9 the Mercury of Jupiter. But the fact that no plant is found with 9 leaves that would belong to Jupiter is due to the following:

Jupiter is not fixed but unstable because of its Sulphur. This is also the reason why it lacks in that virtue, in regard to which the Cabala does not go further than up to the 9. Thus, 1, 2, 3, 4, 5, 6, 7, 8, 9 - and if you wished to count further, you would have to begin counting again, and the rest would remain without being counted, unless the 0 (zero) were also counted. Therefore, anything above 9 is always 9, such as 1, 9, 2, 9, 3, 9. If now all three were fully present in Jupiter, you could find a plant with 9 leaves which would renew a man's life. But it has not pleased Divine Providence to do this through Nature. Otherwise men might manage to be immortal of temporal death. That is why I am using the Cabala in the following way: 7, 8, 9. Here the sulphur 7 is multiplied 3 times to ♀ 9. Further, the 8 multiplies only twice, from 8 to 9. Here you see a deficiency; the 9 does not multiply, for although you would continue according to the Cabala, you could nevertheless not raise the 9 higher because you must again begin with 1, thus; 9, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 - and thus you would never stop counting in all eternity. But that would be stupid.

Now you would like to say and ask: How do you know that one has to count from 1 to 9? On what is the Cabala based, or where did it originate? Now hear the answer to this. (NB. End of the fragment - HWN)

P R O L O G U E

TO THE BOOK BY JOHANNES ISAAC HOLLANDUS ON THE *PHILOSOPHERS' STONE*

*In this prologue you will be taught of
what kind of work everybody should be
aware.*

My child, you must know that in this Art there are many mistakes, especially in the Vegetable Work. The reason for this is the following: In the Vegetable Work there is much coagulating, dissolving, and rectifying to well prepare the Spirits so that they do not fly away; also much aquafort has to be made and many watery spirits fixed. It requires much regulating of the fire and much concern lest the spirits break the vessels, for their fat moisture often causes the glasses to burst if they are given too strong a fire when they are about to become fixed. Then they rise and stay locked within the glass, and in rising (expanding) they break the glass. Then, all one's labor is lost, and, therefore, one has to be on guard. This then is the great worry, as you well know if you have attempted to do some work. In addition, much work and time are required for the rectification of the wine; also, much work to make the ∇ fixed and to keep the spirits from flying away. All that requires a long time, as is known by all who have tried it. Further, much work and time are required for the putrefaction and digestion, which have to be handled very delicately with the proper regimen, not too weak and not too strong. Also, one has to be cautious at all times and keep to the regimen (of fire) with great care, as many are already well aware.

There is still another problem. That is, to calcine and improve the Bodies and the Earth in such a way that they are not burnt in the glass or become dry. Therefore, one has to take special care to main-

tain a good regimen of the Fire and to work with great caution.

Furthermore, the Earth must be calcined and clarified, then the Water again distilled, as so forth with all the operations that are a part of this work.

Moreover, in the composition, one must not take too much of one and too little of the other, because, if you have well preserved your fatness in the beginning, the medicine has no ingress, then you will have worries with your work and the possibility of it being spoiled. Thus, there is much danger, great expense, and if we believe that we have done evrything right and that nothing is lacking in the prescribed process, we may yet have been careless and kep the too hot or not hot enough, through negligence. If we now wish to make a projection with our work and it does not do what we intended it to do, and we therefore do not obtain any benefit from it, and we do not know what may be wrong or how it could have happened, it is still the non-observance of the details of the prescribed manipulation which we have here related.

Therefore, I advise you, my children, not to undertake the **Vegatabili Opus** for the above mentioned reasons, because a small error might spoil your work and then all you have invested in time and money is lost. This is why I advise you to be very careful with the Vegetable Work, because of the separation of the Elements, the separation and rectification required in it, also on account of the serious worries you will have for a long time and the many kinds of uncertainty which may occur. The work takes a long time and it is difficult to see the end.

If you lose the natural moisture at the beginning, your work will become too dry in its composition; or if it loses some Spirit of Air in the distillation due to a faulty vesel or leak in the luting, you

will lose your high projection. If you lose some of the Fire, your medicine will not tincture much and will also lose its ability to ingress. If it has too **much** Air, it will fly away, if then has too much ∇ , the Spirits will drown so that it cannot be fixed. If it has too much Earth, it will be too dry, so that it can neither melt nor have ingress. Therefore the work of the separation of the Elements involves a great deal of concerns, as many mistakes can occur.

Likewise in the rectification, and if **ANYTHING** in the Elements is spoiled, no matter how little, the whole work is spoiled!, That is whay I advise you, dear Sons who are afraid of all ooperations in which the Elements have to be separated, be it in the Animal, Mineral, or Vegetable Works, or in the Stone which God has given us for nothing: When the preparatrion of the Stone has reached the stage of the separation, be afraid for your work because of the uncertainty connected with it. For, it can easily happen that in the beginning and in the middle, some of its moisture can be lost and then the whole work is lost. Because if one tries to put it together, it cannot be combined, and its ingress has also been taken from it. In such a case, your time and expense and labor have been wasted.

There have been Masters (the ancient ones) who have done this work, but they only did it in order to understand Nature as they had done the GREAT WORK before and thus did not have to worry about the cost or labor. Further no great amount of investigation (research) was necessary. We shall discuss this Great Work later, if it be the will of God.

There have also been other artists and philosophers who worked toward miraculous amalgamations, fixations, multiplications and many other marvelous operations which they called "short works" or 1 month

or perhaps 8-10 weeks, but which take so long that they do not know how to conclude them on account of the mishaps that occur in the work. For they do not preserve their natural moisture at the beginning or the middle of the work, so that it becomes quite dry; or they cook it too hard or too cold or too long on the Δ , with the result that it loses its ingress and ability to melt.

Therefore, avoid all amalgamations, multiplications and fixations because, while you may believe that they will go very fast, they will actually take a very long time and thus involve so much concern and labor that you will scarce be able to see the end. In addition, there is the uncertainty connected with the required washing and purification, for no fixation can be made before the Spirit and the Body have been cleaned of all their feces. Moreover, no fixation or new ingress can occur, even after the washing, cleaning and dissolution, if you lose the Spirit's moisture - then all is lost.

Consequently I advise you to avoid all operations requiring washing and cleaning because of the worries, burden, time and expense pertaining to them. Likewise, if a separation of the Elements is to be done, or a distillation, calcination or coagulation, due to the possible dangers of which I have previously spoken, avoid such operations. Consider that if just one mishap occurs as mentioned above - and there are thousands I have not mentioned since the recounting would take much time to relate - all your expense and time would be lost. This would cause you to become impatient or be discouraged.

Therefore, stay with the Great Art, or the Great Elixir, as your foregatherers did. When you have accomplished **that**, you may try other operations of Nature with greater confidence. But if you do otherwise, you are not following my advice. To begin with, take in hand the Great Work, because there is no worry in it. Nothing in it is distilled,

dissolved, coagulated or purified. In it there are no unknown works or things, no impure things that have feces. Nor do you calcine as there is no need for it. You do not separate any Elements, because they are pure. It is one species, one thing, one vessel, one furnace, and one work - to the White and to the Red.

Therefore, no danger will befall this work. It is nothing but a woman's work and merely child's play. Ignorant men cannot understand this simply because this work is so easy. This because the Great Work dissolves, purifies, coagulates, sublimates, and congeals **itself!** It also makes itself easy to melt, just like wax, and perfects itself into that which it is supposed to become.

Now, dear Sons, I have shown you many of the accidents that may occur in your work, and you may encounter thousands more of them, about which I will not write for the sake of brevity. Be wise, therefore, so that you are not ruined if you should meet with any of them. I told you so before, in plain words and without any parables. If I were to write to you about *Sebbal, Carabric, Marmeth, Sebbaim, Mirrath, Alleb and Raphirib, etc, etc*, how difficult it would be for you to understand! But I have now revealed this matter to your mind and to your understanding, so that you should not fail in this regard.

Therefore, I recommend the Great Work to you, for in it there is no failure, worry, work or vigil. Nor can it be spoiled, unless it be done deliberate;y. You need no foreign Spirits, or conjuring, or a multitude of glasses, you only need **one** vessel and no more, one species of matter and no more, one oven and no more. That is why *Geber* says: Our Stone is one species, one thing. Therefore ignorant men cannot understand it. No foreign things that are not of its nature are added to our Stone. Ignorant men wish to bring it into its nature because they are unable to congeal this one thing. But when they do

succeed in congealing it, they are right back to where they started from. Then it is nothing but earth that has lost its moisture. It cannot flow and it has no ingress. This is true because they stop when they should actually start. (the work) Now, if they knew of what species this subject is and recognized its father and mother, sister and brother, arm in arm, mouth to mouth, they would die at once! If they would recognize and understand these things, they would obtain all their desires from the Art, and all their works would end happily.

Dear Sons, I have revealed all this to you in clear words. Therefore, do not undertake anything with unknown operations before you have accomplished the *Opus Magnum*. Following **that**, start whatever you wish and do not spare any expense or time because you will have as much of both these as you want. I have mentioned the many accidents that may occur, and there are many others as well. But you should know that there exists an easy rule of which the Philosophers all speak of in a strange way, using parables and expounding it under veiled names, and yet, they are all referring to the Great Work. Those who are able to perform the Great Work can also understand all the parables and the veiled words. In addition, you should understand and know about this work that the true Art is in all the things that God has created. That is why the old sages say that the Art is contained in all things, and it is true! You are to understand it as follows: Every determined thing contains its perfect medicine, though in an unprepared form. **IF** you know how to prepare it, you neither need to buy or have any other medicines. All this needs to be understood.

No disease in the world can come upon a man because he has the perfect remedy within himself whereby he can completely recover. That is, provided he knows how to prepare it properly. He can obtain it

from himself and prepare it so it will not harm his body. The same applies to all animals, birds, plants and **ANY**thing created by God. It is indeed so, but ignorant men cannot understand what the old sages said and they think they can make a medicine from all things. That is why they take eggs, blood, urine and the like, believing that they can thereby bring into perfection, imperfect bodies. And when they have done, they are still at the start and remain immersed in their stupidity.

But my child should know that a man generates a man. A horse generates a horse, a bird a bird, each its like, otherwise it would be contrary to Nature. This is the reason that metal cannot be made from such sperm as blood and eggs. Where there is nothing, do not try to extract anything from an imperfect thing. To transmute metals into ☉ and ☽ from such is against Nature and reason. Clearly it is not possible. It is a wonder that some should have seized upon such a fantasy. If they understood the workings of Nature, they would never had made such a mistake.

Know that all oils of metals are *elixirs*, likewise all salts. It is also known that all imperfect metals contain within them their own medicine. How much better will be the oil of ☉ or ☽ as both are perfect.

Dear Sons, you should know that a perfect medicine can be made from all metals, which can transmute all imperfect metals into ☉ and ☽ without separation of the Elements, also without distilling, sublimating, dissolving or fixing. It dissolves itself and purifies itself, it coagulates itself, distills, sublimates, congeals and calcines itself! It can also cause itself to melt and flow. Furthermore, it is also possible to extract oils from all metals in different ways.

Likewise, salt can be extracted from all metals without separation of the Elements, and this concerns the Great Work!

D E L A P I D E P H I L O S O P H O R U M
(*The Philosopher's Stone*)

BY
JOHANNES ISAAC HOLLANDUS

HERE BEGINS THE WORK OF THE ANCIENTS WITH PERFECT INSTRUCTION
WITH NOTHING BEING OMITTED FROM THIS

Now, dear Sons, we shall write about the *Magnum Opus* (Great Work) which our forefathers used in many different ways. They all reached their goal, but their Stone did not make the same *projection*, but one made a higher than the other after they had made the work subtle. After that, they also obtained high colors. The ancients worked long before they produced the Stone. With subtlety, they shortened the work, just as it is being done today. Understand, our parents required three or four years before they could perfect the Stone. This was because at that time, they knew no strong water, only distilled vinegar. Now, their descendants have invented *aquafort* (AF); which has greatly shortened the work. You should know that the work can be shortened even more through the first labor, in as much as one must make the metals subtle and mingled, so that it turns into a dough-like matter. That is why *Hermes Philsophus* says: Do not be lazy at the beginning of your work; cleanse your subject well and clearly, conjoin it subtly, so that you can rejoice afterwards. *Geber, Dandin & Morienius* also say: Unite well the water with the earth and the moist with the dry so that you see later the blackness of the sea, that is, its black color, which you should see during *putrefaction*, which is to occur in 24 days, with a gentle fire. It is a favorable sign of a good union.

Therefore, my child, be diligent in the beginning, so that you prepare your *materia* carefully and well; for as soon as it is put in the fire, you have already done all your work and must not be concerned about anything but the regulation of the fire. You must know that I intend to relate afterwards, many *operationes*, which are always perfect.

First, our parents worked towards *amalgamations*, with ☉ and ☽, which is a very perfect work, yet rather long. However, it is also the most surest and the one with the least worries. They also undertook *amalgamation* in a variety of ways. Nonetheless, they all reached their goal, though not with the same height of *projection*. Further, some among them shortened the work more than others through subtlety, as we will teach in the Vegetable-Work.

THE FIRST WORK OF THE OLD MASTERS.

(or: the Elders, or: the Forefathers)

Know, dear Sons, that there were some old alchemists who took fine ☽, well refined in the crucible and filed as subtly as possible, 3 Lots, and fine ☉ cemented through the *cement regale*, 1 Lot; well purified Mercury, 8 Lots. They amalgamated all this well in an iron mortar with a steel pestle, grinding it for 12 or 14 hours. After this, they put it in a stone or glass vessel, formed as illustrated (a round bottom florence flask), set it in sand so hot that one could not keep one's finger in it, and they let it stand thus to allow the moisture to evaporate. In the morning they found that the matter was hard. Again they put it in the mortar, added yet half a part of Mercury, or 4 Lots, to make the inner parts even. They continued with this manual labour till the matter could be pressed dry through a double linen cloth. Thereafter, they set it for another 8 days in the sand with its vessel, and pounded the matter in the mortar every day for 8 hours without stopping.

When the 8 days are over, take the matter and put it in a glass as illustrated (florence flask), press on the opening a piece of cut glass that closes tightly, add a weight and set it *in tripodem*, and heat it so much that you can keep your hand between the walls of the furnace and the glass which contains the matter. Thus they kept the fire going day

and night for six weeks, and at the end of the six weeks they increased it a little, as if to keep lead in fusion. They maintained this heat till they saw the perfect blackness. Then they rejoiced, as under the blackness is hidden the whiteness, and it is a sure sign that the matter has been well conjoined at the beginning. Remember also that you must lift the cover from the furnace on the third day and see if some drops of Mercury adhere to the glass above. You must shake those down, and if they do not fall down, remove the glass and brush them down with a feather to make them drop down again on the matter. Now stopper the glass again, and do this each time on the third and fourth day.

It is so much better to give only a little heat, to prevent the matter from rising. It will take more time, but that does not matter. It is better to have a sure result than an uncertain one, as you might spoil your Work with too much heat. Watch out, too, that you do not get the red colour before the white one, because one colour changes into another. There are also many foreign colours, but you must not heed them. Pay attention only to the three colours, which must appear in the Works First, the blackness, then the whiteness, and finally the redness. Between these three colours there will appear many colours, more than one can imagine, but do not pay attention to them. They are flying spirits which are not yet fixed, and they are poisonous. As long as you see the foreign spirits, beware of the air, as it might kill you. The first red colours that show up appear with a gentle regimen of the fire, or if the fire is increased only a little.

In this Art there is no worry except how to regulate the Δ . But

if you wish to be very sure, keep your fire as small as possible. Then you cannot go wrong, although it takes somewhat more time. Therefore I advise and teach you, dear Sons, not to heat too strongly, so that you do not get the red colour before the white one, because this same red colour, if it appeared before the white, would look in the glass like pulverised bricks, like grains of wheat or barley, or larger, with intermixed grains of live Mercury, and it would attack the glass. Then all your Work would be spoiled. If this does happen, it is solely due to the too strong fire. The right colour, however, does not look like bricks but is a clear dark and brown-red. It is more a heavenly colour than a red one, and is due to a good regimen of the fire, as will be taught later. I am telling you of these colours so that you do not fall into error because of ignorance, and do not know what to do or what to omit.

NOW WE WILL PROCEED FURTHER WITH OUR WORK .

If with a small fire something rises in the neck of the glass or on the cover, open the glass and push it back to the bottom, as I have told you. Keep it standing thus day and night till your matter becomes completely pulverised. The powder should be grey and black, like earth that has lost its moisture. Before you come to this colour, you will see various strange things, because the matter will become motley and speckled, which all the painters and goldsmiths cannot counterfeit. As the matter becomes riper and stronger, a change occurs, and before you reach the grey-black powder, your matter will become a lovely yellowish,

like wood-or peatash. All this happens with a low regimen of the fire for a long time and watch whether your matter retains this colour or whether it becomes whiter and brighter. If it becomes whiter or paler, keep the same regimen of the fire. But if the colour is such that you can neither see nor sense that it changes somewhat, increase the fire a little till you notice the colour becoming paler or whiter. Then let it stand for a long time in the same regimen of the fire, always taking care not to make it too strong, till your matter is white, yea, whiter than snow. Then be glad, dear children, and be sure that under the whiteness the beautiful redness lies hidden.

Morenius says When Christ lay in the tomb, a resurrection was to take place, and after that resurrection a glorious Body shall live in all eternity, and be crowned with a red diadem, and shall be king over all his line, and all his enemies shall make peace with him, and he shall remain king for ever and ever.

You must understand that this white matter or earth is nothing but an earth that has lost its moisture and is still of no use. That is why you must know that there are many mistakes in this Art, for there are many who dare make the Philosophers' Stone, and indeed reach this degree with a good regimen of the fire, and endeavour to fix this Stone to the White or the Red. When then this matter or Stone is fixed, they believe that they can make projection by throwing it on raw Mercury or other imperfect metals- but to no avail. Then they became despondent and say that that the Art is impossible. True, it is impossible for them, because their earth has lost its moisture, just as *Geber* says: Spirits which have lost their moisture due to many sublimations and

fixations are useless as long as they are earth and therefore dry like the latter. The ignorant do not understand this, and after they have made their Stone and it has the right colour, it must again be made subtle and volatile if it is to have ingress or make projection. However, they do not understand the words of the wise. They may well know how to make the Stone and do indeed make it as it is supposed to be made, but they abandon the Work just when they should begin to labour properly, and thus they remain in their foolish error.

You must know, dear Sons, that I wish to reveal here the real secret of the Art, Therefore I beseech you, by the living God, not to disclose the secret except to your own Sons, provided you believe that they have the love of God and that your soul, and also mine, will not be damned because of it, as great troubles might result. Open your eyes and ears, see and hear the great sacredness in Nature, namely, that all Philosophers' Stones, no matter how they are composed, can be made and completed in the Great Work of which we are here speaking, both to the White and to the Red, *in one vessel and one furnace.*

Remember well what I am telling you: If you combine ☽ and Mercury with ☉ in this manner, you can soon make the Stone from them, either to the White or to the Red, in one vessel and in one furnace.

Now someone might ask: "Why then must ☽ and ☉ be taken together in this Work?" The reason is that ☉ is fixed, and therefore the Work will be the shorter for it. If your ☽ were fixed in the Work, the Philosophers' Stone would be ready. But ☽ is not fixed, and before it becomes fixed, much time and cooking are required, as ☽ must be fixed before it congeals Mercury. This is the reason why ☽ and ☉ are used together in the Work. You can also make both Stones with

Mercury and ☉ alone, and that would take less time than with ☽ and ☉ together, the reason being that ☉ is fixed and that it therefore congeals Mercury somewhat.

Someone might ask: "If one were to take only ☽ and Mercury together, what would be the result? Could the red Stone also be prepared from them?" This is to be understood as follows: ☽ is red in its innermost just as it is white outside, for under all white things that contain the four Elements, there is a redness inside, covered with the white on the outside. ☽ is cold and moist, just as Mercury and ☽ coagulated together. They are still raw and unfixed, and that is why they are white outside and red inside.

When ☽ is alone in the Work with Mercury, it has to be completely cooked and congealed with a good regimen of the Δ . When it has become fixed, it congeals the Mercury and becomes a white Philosophers' Stone. By increasing the fire and cooking for a long time, the white Stone is coloured red, its tincture comes out and the whiteness goes inside.

Consider well, dear children, what I have said and still have to say. It is absolutely necessary, for it is the secret of all works. There have been some ignorant men who after making their Stone to the White and the Red, saw that it had no ingress and did not flow like wax. Seeing that the ingress was lacking, they dissolved the Stone, coagulated it again 20 or 30 times, hoping to make the Stone fusible in this way, so as to give it ingress. They did not succeed, and even if they were to dissolve and coagulate till Doomsday, their Stone would remain as it had been before.

There have been others who extracted an oil from ☿. With that

they pounded the Stone on marble, dried it again in a glass, imbibed it so long and so much that the Stone became liquid like wax and had an ingress. Then they threw it on red-hot Mercury, and as soon as the Mercury glowed, it flew away and the oil followed it. The powder of the Stone was left behind in the crucible just as it had been before they imbibed it. This was due to the fact that the oil had not yet been fixed, and although the Stone was liquid, the oil was not congealed with the Stone. The reason is: If the Stone were thus thus imbibed and put in a glass with a gentle heat, the oil would become dry with the Stone. If it were given a strong fire, however, the oil would fly away altogether from the great heat. That is why the oil cannot be congealed together with the Stone. Thus the ignorant have remained in their error.

Now I will teach you, my child, how to make the Stone fusible and to give it ingress, which has never before been revealed. Therefore, dear Sons, keep the secret to yourselves, if you love God, your soul and mine.

After your Stone has become white by means of a good regimen of the fire, as I taught you before, you can keep it white, if you like. But if you want it to become red, you must let it stand much longer in the furnace, increasing the fire considerably. When you see that it begins to become yellow like mastic, do not make the fire stronger. Let it stand thus in great heat for 8 or 9 days, and look if the Stone has become somewhat more yellow. If it is the same colour, increase the fire considerably, and if it begins to take on the colour of saffron (crocus) let it stand with the same regimen for 8 or 9 days.

Proceed thus continually with the regimen of the fire till you see

the perfect redness, like a glowing gold in the fire, and it appears to be more a heavenly colour than an earthly one.

Thus the Stone must be cooked with a strong fire, as a small fire does not cause its tincture and sulphur- that is, its red tincture- to come forth. And before it obtains its perfect redness, it must stand for 41 days.

Know that if the Stone were liquid, its redness could not be brought out because it would melt in becoming red-hot and even penetrate through the glass and thus be lost, since it must finally glow for 3 days. Concerning this, you have to take note that the Stone must first be *made* before it is made fusible. This the ignorant cannot understand or remember, because they do not know Nature. Therefore, both the white and the red Stones must be made before they are made fusible and subtle, as you yourselves may understand.

*NOW, hear my sons, the **GREATEST SECRET** -*

That lies in the Art and which has never been put in writing except now by myself, how to prepare and melt the two Stones, so as to make a high projection with them.

Take your Stone and imbibe it with clean Paradise Water. Unite it with the water, imprison it, and close tightly. It will rise up to heaven in one cycle of the moon, will be converted into dew and come down again in drops, in accordance with the teaching of the masters. It will moisten the earth that it may bring forth flowers of varied

colours. At the appearance of those flowers, your Stone will rise from the dead and take on a body, and all its enemies shall make peace with it, and the storm that was before shall be over. It has overcome the darkness and the eclipse of the ☉ and the ☽, and shall forthwith be a king over its species, and shall not lose its dominion in all eternity but shall remain the King of Glory.

Take the Stone, white or red, from the cask in a stone mortar, imbibe it with a good amount of purified ☿, which I have taught you to prepare. Pound them together with a wooden pestle without stopping for a whole day. After that, put it back in its glass, set it again in the philosophers' stove or in tripodem, and give it as much fire as is used to keep ♁ melting. Seal the glass's mouth and keep it in this heat till all the ☿ is dead. It will take place in 40 or 50 days, because the Stone draws its spirit into its nature, for each seeks its like, and all rejoice in their likes.

When ☿ is dead, raise your fire somewhat till the matter is white. When it is a white Stone, remove it. Make a ♀ plate red-hot, put on it one grain of the Stone and see if the Stone is liquid and has ingress, so that it can tinge the laminae and go through them like oil through dry leather, turning the ♀ plate white like fine ☽. If it does so, it is ready. If not, imbibe it again with clean Paradise Water, in due form, as has been taught before. To 1 ounce of the Stone take 4 Lots of Paradise Water each time you pour the Paradise Water on. Continue doing this till the Stone is liquid and has the ingress you wish. If it is the red Stone, after you have imbibed it with Paradise Water, keep it standing in as much heat as is required to keep ♁ in fusion till it

becomes red again. It will take much longer than with the white Stone. Test it also just like the white Stone.

But this you have to take note of: If you wish to prepare the Stone in order to make projection with it on ☿ , it must be made as fusible as wax, and that must be done carefully as the Stone is apt to go through the glass. My advice is that you should make it flow so much that it becomes red-hot before melting. This concerns the white Stone. After this, make projection with it on ♃ . The red Stone, however, must not be made more liquid. It must well glow but without blazing, for as the Paradise Water it contains is dead and fixed, it must stay in the furnace and glow for 40 days before it comes out red. When the redness is outside, you must raise the fire to keep the Stone glowing constantly, just enough that you can see it glow, and no more. Let it stand thus for three days, then let it cool, and thank God that your Stone is accomplished.

Dear Sons, You must keep to your measures in all your works and especially when making the Stone fusible, for if you make it too liquid, it will go through the glass, as has been taught before. You must make the red Stone even less liquid or you will be unable to infuse it with the tincture of the Paradise Water. You should know that all things in the world can be made malleable and fusible with the Paradise Water if it is sublimated with them or pressed into them to make it stay with them. This is called *ceratio*, and *ceratio* is nothing but making hard non-fusible things fusible so that they may have ingress. It was first discovered by the old masters. For after seeking a long time how to make the Stone to the White and the Red, they found that their work was

useless as their Stone did not melt and remained as a powder or earth. Then they realized that they were lacking nothing but ceratio, which would give ingress. They looked in many and varied things, yet found it in none except in sulphur and auripigment, and especially in ☿ .

You should also know that the oil of all things in the world separates from its earth in the fire, except that of minerals and metals, because their oil stays with the earth in the fire and does not separate from it. If it does separate, the earth rises together with it, as their oils cannot be separated from the earth, which can be done with other things. They knew well that if they wished to follow Nature, they needed such oils to *incerate* and make their spirit and dry earth liquid. They found them in sulphur and auripigment, but ten times more in ☿ .

In this way the art of ceration was invented. They made their Stone liquid as they wished, and it did what they desired of their Art. By it they made fusible whatever they wished, they sublimated the spirits through hot things and made them strong and poisonous, so that they became so subtle that it was astonishing. When they had made them thus subtle by subliming and not with corrosive things, and they had absorbed enough of the tinctures, they incerated the substance with well purified ☿ , that is, they poured a large quantity of ☿ over it, put it in tripodem, let it ascend and descend till the Mercury stayed with it. Thus they made their spirits fusible as they pleased. They also took ☉ and ☽ , made into a very subtle calx, imbibed it with purified ☿ and set it in tripodem, in a glass as illustrated. They reversed (turned over) it often and sublimated it till the ☿ stayed with it.

Thus they made the calx fusible and could tinge with it, namely, they dissolved the calx in vinegar, turned it into subtle crystalline stones which they cleaned carefully, ground them into a powder, imbibed that with fresh ♀, set it in tripodem, as has been reported about ☉ and ☽, and in this way they also made a medicine.

I am telling you, dear Sons, the whole Art lies in ceration. Therefore read this over frequently, for it contains great wonders. Consequently, you will be able to make medicines from all metals, as we have taught and said, in a short time, without special effort, harm, or expense, and all with this Art, with the Philosophical Mercury.

ANOTHER WORK OF THE OLD MASTERS

There have also been some others who took 3 Lots ☽ and 1 Lot ☉. They melted and filed them together, then put the matter into an iron mortar and powdered it fine, so that it could be pressed through a cloth. After that, they rubbed it till it became intangible. Others added to it ☐, P.S. and honey or gum ▼, and rubbed it intangibly. They put this into a glass, poured clean water on it, boiled it for one hour, let it stand, then poured it off. Again they poured more water on it, boiled it, let it stand, and poured it off. They did this till the powder was quite pure and no more blackness came out of it. Then they dried the powder, took ♀ pressed through 5 or 6 times and washed perfectly clean with salt and vinegar, put it into a glass, added an alembic, set it in ash with a gentle fire of the kind used to burn roses.

They let it stand in this heat for 10 or 12 days, so as to draw its superfluous moisture off, which would harm the Work. This is how every ☿ to be used in the Art must be prepared, but it must not be heated too much lest the Mercury sublimate - unless it would sublimate only a little. That would not harm it, but if it would rise too much, you must revivify it with warm water, adding moisture to it - otherwise you would have worked in vain. Therefore take care that the Mercury does not rise, for every live Mercury contains much water, as you will notice in the receptacle. That must be removed from it if it is to die with ☉ and ☽ and turn into a fixed powder. But if it were to retain its moisture, it would never die completely. Therefore, draw its moisture off as long as you see moisture appear in the alembic. Then let it stand for 10 days and watch that it does not sublimate. After this, take it out and preserve it in a glass or can, in a warm place, well closed to prevent any moisture from getting into it.

My child must know that all ☿ intended to be used for amalgamating must be prepared in this way, as otherwise it will not die or will congeal. This has led many a man astray, so that he did not achieve his purpose on account of the excess of water contained in ☿. And thus they remain mistaken.

You should further know that ☉, ☽, and ☿ must be prepared in this way to achieve a better conjunction. Weigh your powder of ☉ and ☽, add to it their weight in prepared ☿, and no more, for if you take more, your work will have to stand all the longer in the fire. But if there is no more of one ingredient than of another, the spirit will die next to the Body and be congealed and brought to its perfect

colour, be it for the White or the Red. After that, pour a large amount of ☿ over it, to incerate and liquify the Stone.

On the fixed White Stone you must pour about 10 or 12 parts of Spirit, and on the Red about 20 or 24, even up to 30 parts. For if you take 12 parts of Spirit to one part of the White, one part of the Red requires at least 30 parts before it becomes fusible, the reason being that the White Stone is raw, moist, cold, and white. It therefore does not need half as much Paradise Water, or Spirit, to incerate it as the Red which is hot and dry in its nature, and before it begins to melt, it requires about 30 parts of Spirit to one part of Stone. Someone might ask: "If we have to pour so much Paradise Water on the white and the red powder before they become liquid and subtle, they must probably stand a long time in the fire before the Spirit of both can ripen and die and become fixed with the Stone." This is so because in their innermost composition both Spirit and Body were raw, and they must therefore stand longer before they can penetrate and embrace each other in their depths.

The first amalgamation must be made with such a small fire that little or nothing can rise in the vessel in which it is contained. It must therefore stand for a long time before it dies and turns into powder. And when the Stone to the White and the Red is made, it is fixed and not liquid, and is yet a medicine at bottom, although it has no ingress yet.

Hermes says: "When ☿ is dissolved, it dissolves only a little of the other metals and spirits, and when it is coagulated, it continues to coagulate." And Hermes says further: "Even if much Paradise Water is poured over it, yes, even 30 parts to one part of already coagulated Mercury, it coagulates this Paradise Water somewhat."

Another reason is the following: Part of the powder is already a medicine, though it cannot be melted and it therefore turns some of the Paradise Water into its own nature. Also, if the Paradise Water is poured on the powder and put in the furnace, it may be heated much more than at the beginning of the Work - because at the beginning it must not sublimate. Now you can heat it so that it rises and again falls back on the powder in droplets. As soon as it begins to die and turn into powder, increase your fire to make it sublimate, and turn the glass frequently upside down, so that the matter above falls down to the bottom. Continue doing this till everything stays together below. After that, raise the fire somewhat till it gets its colour, be it to the White or to the Red.

These are the reasons why one has to pour so much Paradise Water on one part of the powder. It must not stand as long as in the beginning of the work, this is so that you should rightly understand the Work, know what is good and what is bad, and not go wrong. Be cautious, therefore, and know what to do, enclose it in your heart and memory and reflect upon it before beginning anything that might be harmful to your work.

Now we will do the Work. Take the powder ☉ and ☾, weigh it, add to it as much Philosophical Mercury as above, put it into an iron mortar, heat it, but not so much that the Mercury rises, add to it in English weight of ✖, well pulverized. Then pound it into an amalgamate with the ✖, which absorbs the red powder and the Mercury. Pound it thus ceaselessly for a whole day, and the next day pound it again ceaselessly for 12 hours, but block your mouth, nose and ears so that you do not get hurt by it. After these 12 hours, put your matter in a glass

with its mouth tightly closed, set it in the secret furnace and give it fire in due form, as has been taught in the Great Work. By regulating the fire, you will accomplish all the works connected with the amalgamate.

It is all a regimen of the fire, but it is done in various ways. Yet they all achieve results - but each is seeking to shorten the time. There have been some others who took the Stone which God has given us for nothing. They sublimated and purified it of all its feces three or four times, then coagulated it again into a white powder and preserved it in a little box till they needed it. The Stone was ready. Now they took the prepared Mercury, sublimated it with vitriol, mixed one lb. of Mercury and 3 lbs. of vitriol and elevated it. After this, they again ground the ☿ among the feces and sublimated it again.

The third time, they took 2 lbs. of fresh vitriol - throwing away the other feces - sublimated it again, and put it in a tightly closed box. Then they took 15 oz. ☽ and 5 oz. ☉, melted them together, filed it small and pounded it in a mortar. After this, the powder was washed clean, dried again and also preserved in a box. Now they took 8 Lots of the Stone which God has given us for nothing, 4 Lots of the gold and silver powder, and as much sublimated Mercury as their combined weight, to make it 24 Lots all together. They mixed all this and pounded it on a stone till it became intangible, dried it on hot ashes, put it into a round glass thus formed (see drawing), and filled it to the brim. They hung it in tripodem in the innermost room, closed it and let it hang for 84 days, and they gave it only so much fire that they could easily put their hand in it without getting burnt. They did

this by means of a lamp. When the 84 days were over, they took the glass from the stove, broke it and removed the matter. They then heated a copper plate, put the matter on it and set it in a blacksmith's furnace. They watched to see if the matter was smoking and if it had lost any weight, or they put half a Lot into a crucible, let it become red-hot for a quarter of an hour, then weighed it again to see if they had lost some. If they noticed a loss, they put the matter once more into a glass, and in tripodem, gave it a somewhat stronger fire than before - so that one could hardly put one's hand in it - and let it stand for another 30 or 40 days. Then they removed the glass and looked if the matter was fixed. And without doubt, it will be fixed and red like blood, and will not flow.

Now they took the matter and mixed it with 2 parts of the philosophical Paradise Water in a hot mortar, and ground it for 12 hours without stopping. Then they put it in such a glass as is illustrated here, closed it with strong lute, put it on the furnace and let it rise and fall till everything was turned into powder. They continued doing this till everything was fixed together and stayed at the bottom. This done, they left it there at the same regimen of the fire till the white colour appeared. When it was white, they had the White Elixir; but if they wished to have the Red Elixir, they let it stand and increased the fire, as with the regimen of the fire to the White the redness does not emerge, as mentioned before. That is why we must understand and remember everything very well if we wish to be perfect and act perfectly in the Art and produce something useful. Therefore do not begrudge reading this over frequently in order to understand. When then the redness

appears, you have accomplished the Red Elixir for the transmutation of all imperfect metals into genuine gold, better than the natural one. It can stand all tests and examinations.

In addition, you should know that everything I shall report and teach about this Work is to be understood as concerning the Great Work (the *Magnum Opus*) of which the philosophers have written in covert words. First, there is the reduction of the Body to its first nature: They amalgamated the perfect Body, that is ☽ (because it is fixed) and this is the solution of the old masters. Their dissolution is not achieved by pouring rain water on the Body but a dry ♁, which is Mercury. This is the foundation of the Art of which Rhasis says: "Unless you dissolve the Body, you work in vain." Of this dissolution Geber says in his *Liber veritatis* in the Turba: "The surest way lies in the art of reduction, that is, the dissolution of the Bodies into a clear beautiful water out of which they were first generated. In this water the Spirit, Soul and Body are contained."

Geber says further: "When they turned the Bodies into Mercury in such a way that they could pass through a cloth, they said, :Now we have an Element of Fire."

Further, he says that the earth is made out of the coarseness of the water, and that they said: "We have also the other Elements, △ and ⊖ .

The third work is purification, of which Morienus says: "The earth is rotten because of the water, and it has to be purified. Then, with God's help, the whole magistry has been accomplished."

The *Turba Philosophorum* says: "Moisten the dry with the wet, because the dry is the earth an- the wet is the ♁ ; see now, we have purified the water and the ⊖ ."

The fourth work is the evaporation of the water. When the ∇ of Paradise rises to heaven and falls down again to the earth in droplets, they call it uion. By rising and falling it turns into powder, and they call this rising Air. Thus you have ∇ , Air and \ominus , and that is as the philosophers say: "When it has become white, pour Paradise Water over it and let it sublimate until it turns into a spirit called Bird of Hermes." Morienus says of it: "Do not dispise the ashes, for you will find at the bottom a shining ash, and in it you will find a precious adamant." After this they say, "add to it the ferment \S ." To turn it into a white powder, it must be imbibed with Paradise Water in which fine gold should be amalgamated. They call this imbibing "fermenting."

Further, the philosophers say: "Moisten the body with the soul." Therefore we add the soul to the Stone, for just as a man's body is not without a soul, our Stone is not without a soul and life. The soul purifies the imperfect body because it adds the ferment to nature. That is why they add a ferment when the gold is mingled with the Paradise Wate-. It is as Morienus says: "Unless you purify and whiten the powders perfectly, then infuse the soul into them and unite it with the powders, you have not done anything toward your magistry." That is why the philosopher Bautin says: "Join the soul to the body and the spirit." Then the spirit will be added and they will rejoice together, for they have been transformed from their nature - a coarse thing - and have now become subtle. It is this of which the philosophers say in the *Codex Veritatis*: "The spirits are not combined with the body until they are completely rid of their impurity." In this conjunction there are wonderful things, because all the colours of the

world, as many as you can think of, are contained in it, and finally all merge in one colour, which is the red. Then the body is coloured by the ferment, which is the soul, and the spirit with the soul are joined to the body and is again converted with it into the colours of the ferment, so that the fire can no longer separate it, no matter how strong it may be.

From what I have told you, you can understand that the philosophers spoke the truth: "Our Stone is composed of body, soul, and spirit." They considered the perfect body a dead body, because ☽ is sick and not fixed. They say that the spirit is a running, glistening water, and they call the soul the ferment. They speak the truth, for it gives life to the body, which it did not have before, and gives it a better form. And thus everything they have written in covert words is true.

In addition, some philosophers say: "Unless you make the corporeal incorporeal, and the incorporeal corporeal, you have done nothing in our Art." When it is amalgamated, we first make ▼ of the body, then the body is disembodied. By constant decoction it becomes drunk and dies with the spirit - then the spirit turns into a body.

The old masters say: "Follow Nature, and you will find what you are looking for." It is true, for in our Work we first make the moist dry, or the coarse subtle, then the subtle coarse, a spirit out of the body, and a body out of the spirit. Of the uppermost we make the lowest, and of the lowest the uppermost. Thus they transform one nature into another, just as it is supposed to be.

That the old masters described this in such obscure words, however, is because of the unwise who are not Sons of the Art, so that they should not understand it, as it is meant to be a secret.

It is also the reason why they wrote so many chapters, to make the unintelligent believe that our Art is so difficult. In every chapter they wrote about foreign things, including many foreign names, such as reductio, solutio, ablutio, sublimatio, destillatio, coagulatio, calcinatio, fixatio, and various other names and manipulations, as I said before.

OBSERVE NOW HOW THE ANCIENTS FOUND SUCH TERMS IN THE WORK

If you wish to make a Work as the old masters, our forefathers, did, take ☿ that comes out of the earth where they dig for ☉ or ☽, and not artificially manufactured quicksilver. Press it through a leather, and if something is left in the leather, see what body it is. Melt it in a crucible with borax and you will see with what kind of metal it is mixed. If it is an imperfect metal, the ☿ is of no use for our Work, but if you find ☉ or ☽, it is good. If you do not find any body at all, it is also good.

Take as much of this Mercury as you like. Put it in a glass vessel, an alembic on top, and draw the superfluous moisture from it, as it would be harmful in your Work. After this, take the perfect body, well refined of ♁ in the cupel, and amalgamate it with a large amount of ☿. The old masters always took 3 parts of ☽ and 1 part of ☉. They called it "the ferment." Some of the old ones amalgamated ☉ and ☽ together, as has been taught before.

Others, however, amalgamated only ☉ with the Paradise Water and finally poured it on the powder; to the ferment, as will be described later.

When they had amalgamated ☽ , they put it in a glass (as illustrated) in tripodem, in all whiteness, as was taught in the previous chapter, and with the same regimen of the fire. In this way they also amalgamated ☉ and put it in a glass in tripodem, like ☽ . The Paradise Water came from ☿ whose moisture had been drawn off. They put the latter likewise in a glass and set it in tripodem to the other two glasses till the Work had to be incerated. They did this so that it would more easily incerate and stick to the Work, because it becomes half-fixed, having been decocted for so long. But it has not yet turned into powder, and even if it were to stand in the furnace for 10 years, it would not die.

That is why Mercurius says: If as much of myself as a fish-eye were alive, I would not be dead. The reason is that no body has been mixed with it; neither father nor mother nor someone of its species has been added to it in the amalgamation. This you should understand as follows: If a metal or a metallic spirit is intermixed with Mercury or some of our White or red Stone - which are of its species - it will die at once, but it will never die alone by itself.

Dear children, Read this lesson over often, so that you may learn to know the nature of all things - and let this be said enough.

Now we will return to our Work, which we had left. All three glasses are standing in tripode, in the innermost chamber - which is to be carefully sealed to prevent any air from escaping - and are governed by a fire so small that you can put your hand in it for a half hour without burning. Now the old masters wondered how they could give a special sign for each sign they saw in the Work, so that the fools who were no

Sons of the Art would not understand it. Therefore they gave so many names and wrote about so many different manipulations to make it appear all too difficult, such as solutio, coagulatio, inceratio, and various other labours. And all this only because of the ignorant who are not children of the Art and are not to possess the heritage of the wise.

This whole operation takes place in a closed glass, with the Work standing in the furnace. The fools learn that each operation is a special work, to be prepared in special glasses and with special instruments, with strange oils and a difficult regimen of the fire. They consider it difficult and cannot understand that everything can be accomplished in *one* closed vessel, in *one* furnace, and with *one* regimen of the fire.

First, the old masters saw that the matter or the Stone developed a black skin or blackness. They wondered how they should call it and decided to call it a blackening of the sea or the lake, as the water was all black above. And as ☉ and ☾ were in it, they called it the *Solar and Lunar Eclipse* - and the fools did not understand it.

Secondly, they saw that the water -which is ☿ - was rising above in the glass out of the matter and the body of Sol and Luna. Then they said, The wind has carried it in its belly - because it rises out of the warmth of the matter.

Therefore, a philosopher says: "You must add it to the Air, in whose belly it is to be carried through the action of the sun, which is its father. After that, give it to drink ♀ when it falls down again to the bottom or on the matter, for it is to be imbibed with the moisture of the earth which is its nurse."

Regarding this, Hermes, a father of the philosophers, says as follows:

"What is above is like what is below, and what is below, is like what is above."

Dandin says: "... whoever wishes to perform miracles with a thing of which our Stone is the father and the earth the sister, and ☽ the mother, and the wind carries it in its belly, and its nurse is the earth..." Further says the same philosopher: "... It rises from the earth to heaven, and from heaven back to the earth, and it shall get power from what is above and what is below." He speaks the truth, for when it begins to hang above in drops and those fall back upon the earth, it dies and turns into a powder. When it is such, you must pour Paradise Water over it and then present ☽, which is now its nourishment, and heat it till your thing is completed. Now it is more precious than anything in the world. But the ignorant cannot understand it. When the old masters saw that it continued rising and falling in the glass, they reflected and found no other name for this than "to sublimate," because it is a true sublimation.

Therefore Geber says in the Turba: "When the Stone or the Work is conjoined, it is ready for sublimation....." The fools did not understand that the sublimation takes place in a closed glass, and they erred.

Further, they noticed that the droplets fell down and remained as water, and they called this "distillation." That is why Morienus says in the *Buch der Scharen*: "After the sublimation follows the distillation."

Finally, the matter is transformed into earth, and the earth stays on the water. It happens as follows: When ☿ rose, it moved out of the matter or the earth, and when it fell down, it did not mingle again with the body and slowly turned into earth. At last they noticed that the

earth again began to sink below the water to the bottom of the vessel, and in so doing it turned black. They thought they would call it "the corruption" and "the fetid monster." Of this Morienus says in his books: "Our Stone is found in a rotten corrupted monster, that is where our Stone is gathered." From this some concluded that the Stone should be sought in stables, troughs, dirt, manure. They were mistaken, because they are not our children.

After this, they saw this evil-smelling earth die by means of constant decoction and a good regimen of the fire. The water lost its stench and changed colours. The philosophers call this "the ablution." That is why Morienus says: "Wash the original matter and purify the evil-smelling substance with the water. Then a conjunction may occur between body, soul, and spirit" - and the ignorant thought that the body had to be washed with common water. That is why they calcined it with salt, pounded it on a stone, washed it with pure water, and did this till the water ran off quite pure. And they were as far ahead with their Work as when they began, and lost money, effort, and labour.

Hermes and Geber say: "Know that our Art is nothing but a drawing of the water out of the earth and a pouring of the water back on it, till they are both washed and mixed together." The ignorant do not understand this and stick to their fantasies. They do not know that this must be done in a closed glass, in our furnace, because they are not our children.

Then, after a long decoction and regimen of the fire, the philosophers saw that the earth grew and became coarser, thereafter smaller, due to the tempered heat. Now they all said: "It is a perfect incineration."

That was its proper name, and therefore Dandin the Philosopher says: "One should extract its strength and imbibe it again." Hermes says: "The earth is to be imbibed with the water." Morienus: "Give to drink to the thirsty till it has enough juice, and it will no more be thirsty in all eternity." The ignorant do not understand that it all takes place in a closed glass by a long decoction and tempered heat.

Then they noticed that all the water was dry and had turned into earth. Geber says: "When our earth is made, our magistry is accomplished for the most part." They saw the matter turn into a thick, hard substance, and when it stood firm and did no longer rise, they said: "This is a perfect coagulation, made of its own matter." Hermes says: "Dissolve our Stone and coagulate it very carefully, turn it into earth, and thereafter make it white, then alive, and finally red - and you have the magistry." Dandin says: "Know that our Stone is nothing but a perfect dissolving and again coagulating without a change of its substance, without taking anything away from it or adding anything to it. Till you have done everything, shun all books and do not seek anything else." Morienus says: "Our work is nothing but a woman's work and children's play." Stupid men cannot understand it and do not know how the secret words are to be understood, but if they were our children, they would understand and know everything clearly.

Further, they saw that by a long decoction and tempered heat the earth became increasingly white, and finally they saw that it became completely brilliant, and its whiteness surpassed all the whiteness in the world. They called this whitening "calcination", and it is truly the right calcination of the forefathers and the right name.

That is why Hermes and Morienue say: "Do not despise the ash that lies at the bottom, for in it there is a precious adamant and a maid who will be surrounded by fruit and bring forth a Son of Life."

When now the ferment is mixed with the white earth, the imperfect body or earth receives the ferment, and then is accomplished what one intended to do. This is what the old philosophers mean when they say: "Feed the child with its own milk till it is grown up." It means that the white earth should be incerated with the ferment and the Paradise Water. As this matter was so white and fixed, they removed it from the furnace together with the other glass containing the gold amalgamate, pounded them together in a stone mortar with a steel pestle to mix them well, and in this way they fermented. Concerning this, Morienus says, "Conjoin and add its soul to it, so that it may not part from the body in all eternity." Geber says: "Arrange a marriage and put the bride to bed with her bridegroom, and imbibe both with the dew of heaven, and the bride will conceive a son who will be king over all his line, and all his enemies will make peace with him, and he will be crowned with a red diadem."

After this, they took the matter and put it back into the glass, took the Paradise Water and imbibed the matter with 10 parts of Paradise Water to 1 part of matter, and that is as Geber says: "Moisten the bed with heavenly dew, and the bride will conceive a son."

Thereafter they sealed the glass, put it back into the furnace and increased the fire somewhat till the Paradise Water boiled and fell back on the earth in drops. That was the Son who makes everything brilliant and who is to be fed with his own milk till he is grown up.

My child, You should know and well understand that if you wish to make the red Stone, you must bring the white earth to redness by its ferment and by increasing the fire till the earth turns yellow. When it is perfectly yellow, like a crocus, the Element Air comes out. With the regimen of the fire which drives out and moves the Air, the fire cannot bring out the red tincture, unless it be greatly increased till the matter turns red. When then it is red, imbibe it with Paradise Water till it has absorbed it all and has turned into a powder. Now regulate the fire till the powder becomes white once more, like snow ; then increase the fire till it becomes yellow again, and ever more till the matter becomes red - and now your Work is ready and accomplished.

In this Work you have seen all four Elements, each separately. First you have seen Water and Earth. They appeared first, and the Air was removed from them, which you also saw later in the yellowness. Now you see the Fire in its redness, because it is now on the outside.

The old masters spoke the truth, saying that our Stone is made of four Elements. Nevertheless, it was no more than *one*, and made of *one thing*, and they spoke the truth. But if you only want the White Stone, give it Paradise Water, just as you did with the ferment, let it ascend and descend till it stays at the bottom, keep up the regimen of the fire till the powder again becomes perfectly white, and you have the perfect white Stone for the transmutation of all imperfect bodies into true silver. Consequently, my child should know that all these methods of operation are good, and their projection so high as to amaze you, and you will discover it yourself.

If you throw your medicine on a metal or on ☿ , as long as the medicine retains its power, the metal is frangible like glass that can be

pulverized. If you now throw some of this powder on another metal, it is still a medicine, and in this way it should always be thrown on other metals, as much as the projection allows, be it on ☉ or on ☽, according to how the medicine is prepared.

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MULTIPLICATION OF THE STONE

Now I will teach you how you should multiply the Stone. You must not make the Stone more than once in your life, after which you may make of it as much as you wish, even in the hundred pounds and more.

Take 10 or 12 lbs. ☿, $\frac{1}{2}$ it through Roman vitriol, 3 parts of vitriol to 1 part of ☿. When the Mercury is ready, preserve it till you need it. Then take 1 oz. of fine ☉, cement it in the regal (?) and melt it in the crucible. Throw into it 1 oz. of your medicine, let it melt a little, about the time it takes to say two Paternosters (prayer "Our Father"). Then it is a mass, which take out, pound into

a subtle powder, and grind on a stone with rectified vinegar. This is done so that the powder may dry somewhat on a small fire, because wine flies away as soon as it feels the heat. Now take the powder, add to it its weight in ☿, mix them well together, quite dry, on a stone, then grind it with rectified vinegar, dry it at the sun or in a room to remove all moisture, put it in a glass as illustrated, pour on it 12 parts of ☿, close the glass tightly, shake it by hand to mix the ☿ and the powder, set it in tripodem give it fire as has been taught, and immediately as hot as it was when you poured on the Paradise Water, and let it stand for 40 days.

Then it will all be a medicine, and it is as good and better than it was before. If you wish to make more medicine, take a large glass, weigh 10 oz. of your medicine and add 100 oz. of ☿, prepared as above, that is, of which the moisture has been removed. Mix well, set it in tripodem for 40 days with the above regimen of the fire, and it will all turn into a medicine as good as the first. Thus you can multiply your medicine *ad infinitum* (endlessly) in a short time, and it is always as good as the first.

Further my child should know that there were some who took 9 parts of prepared Paradise Water and 1 part of the Stone. They put it into 9 phials well sealed and set it in tripodem in the innermost chamber till the Stone was ready and the Paradise Water had to be poured on it. After this, they took one phial out and poured it into the Paradise Water, mixed well, stoppered it well with lute and set it again in its place. They let the other 8 parts stand where they were till part of the Stone had become fixed. Thus they did with all 9 glasses

till all imbibed their portion of Paradise Water and had thereby become fixed. This seems to me to be the best method as it shortens the Work and is easy to do because it is not as overloaded as if everything were put together in one glass. True, it requires somewhat more work but it is better to pour on these 9 parts on one part of the Stone, and that is what the old masters did and what they taught their children. Hear and understand these words, for they spoke thus: Take 9 parts of May Dew, each sealed in a phial and keep in the tripod in even heat till the lowest part becomes white and dry, then imbibe the lowest with p. 1 part 6 parts of May Dew, and then with the other part, till it flows like oil.

You must know that the old alchemists made the Stone in many different ways, and at the end it was always good. Know that the old masters worked as I have told you. But their descendants discovered many other forms of the works by which they could shorten the Art, such as using aquafort, as is being taught in the Mineral Work at many different places, likewise in the Animal Work and even much more so in the Vegetable Work, which are all full of wonders, and strange waters which seem to be miraculous, as is being taught at many places in the Vegetable Work. They also discovered how to separate the Elements in various ways, as is also taught in the Work at many places, and it has to be done with great subtlety and care. They also sought to shorten the time and to try doing it according to Nature. The Work involves great worry, much labour and much expense and uncertainty. Therefore I advise you, my dear children, avoid all works requiring the separation of the Elements or many ways of making AF, as I have taught in the preface and will teach later.

We have taught you how our forefathers dealt with the amalgamate, and as they all reached a sure conclusion, the product was of such a goodness, it could not be improved upon.

NOW I WILL TEACH YOU HOW TO MAKE THE STONE FROM PUTREFIED WATER AS WELL AS HOW TO MAKE THE *OLEA* OF METALS. THIS CAN BE DONE WITH LITTLE EFFORT AND WITHOUT SEPARATION OF THE YOU WILL ALSO LEARN THE METHOD OF BRINGING THEM TO SUCH A *PERFECTION* AS IS CERTAIN AND GOOD.

The reason why the elements are separated is that the *Imperfectum* be made *perfect*; also that the uncleaniness (or: impurities) be separated, and that the *corpus* and spirit be thus rid of all impurity, and be afterwards again conjoined. Know then, that anything that reaches the fire, no matter how impure it is, is made clean and pure by the fire, as we have taught before. The first sign is a perfect blackness, and we see it with our eyes. All matter becomes as black as pitch. Why? The fire drives *Corruption*, or what is rotten, upwards and it leaves the matter because of the strength of the heat. This is not done, however, with a strong but with a gentle, fire. Then the *Corruption* or *feces* which are in the *Arca* are driven above until everything is black.

That is why *Morenius* says: Take care that you regulate your fire in such a way that you do not obtain whiteness before blackness. (The albedo before the nigredo) or all your work is spoiled by the whiteness if it occurs before the blackness. So it must be a sure method that will drive the *Corruption* out by fire, and thus must be the purification and *Perfection*. Be careful in our work for after long and steady boiling the heat consumes the *Corruption*, feces and blackness, and changes it into another colour, and ever another until it is perfectly white like snow. And it is done gently, so that the elements

are not forced, but are gently rectified of their impurities. Take care, however, in every respect, as *Morenius* has warned, that you do not get the redness before the whiteness; for our stone must not be burnt in this work. Know that this is the best way; for it is often necessary to give strong heat where the separation of the elements must be accomplished, before the *elementum ignis* is brought over, and everything must glow.

After this, if you wish to calcine the feces the matter has to be burnt in the reverberating furnace. Often the matter turns white; then it has to be changed into glass, and thus one thing is spoilt with the other. But, in the Great Work, there is no uncertainty. The *feces* know how to consume themselves of themselves, as *Geber* says: The dragon must devour its own blackness, and it has to be fed with its own venom. *Dantin* says: The black crow must hatch its own eggs with its young, till they all turn white. For that is the art and nature of all things under the sky, that they desire to rectify themselves out of an inherent impulse and to rid themselves of their *feces* which are superfluous to them, and to be without defect. For they were perfect and without defects from the beginning. The four *Elementa*, and everything made from them, mobile and immobile, nothing excepted, are all perfect in the beginning and in the end, and all things desire to be rid of their *feces*.

Someone might ask: But what are the *feces*? It is a *humor* or humidity (or: moisture) which God has ordered, and everything under the course of heaven must be nourished by it. It keeps all things in its nature and is in all things a perfect, elementary, natural warmth or fire,

and if the perfect fire does not meet with unfortunate accidents, it will keep the thing in its nature. But as soon as a bad accident happens to the fire, which is also hot and imperfect, and one thing mingles with another, they all become hot and burn and destroy the thing, be it in metals, animals, trees or herbs, and in all things under the sky.

There are two kinds of water in all things created out of the Elements, a natural one and an elementary one, and that is perfect, good and eternal. Then there is still another water. It is called "water of the clouds". That is *imperfect*, and is mixed with the elementary water. It is meant to give nourishment and moisture to things and to keep them in their nature as long as as no other extraneous water is added to them. But if more is added, it will drown the thing, so that it dies and corrupts, just as when water is poured into fire.

Similarly, you must understand this in regard to air and earth. If there were no *feces* in the elements, all things would be perfect, spiritual, and subtle, as God had meant them to be. Nor would there be decaying and death, as is explained about *feces* and diseases of the elements in the *Vegetabili*. Find it in Chapter 16.

Now you might ask, however; if a thing is destroyed in such a way, where then is the *perfection* which it contains? Read about that in the *Vegetabili*, Chapter 29. You will also find explained there how one thing attracts its like. Know also that, if a thing has died, be it sensitive or insensitive, the spirit of its *corpus* separates from it and joins its like, from which it has originated, as you will understand by the *Vegetabili*. Look at the flame of fire or coal; the flames heat, the smoke moves upward. In this smoke is hidden the spirit of air. It joins its like. The same applies to the other elements.

But now someone may ask: Where then do the *feces elementorum* stay, when each thing has gone to its own? Concerning this, consider this example: If you put a glass vessel containing water into the sun, the sun draws the water to itself, and stinking black dregs (matter) will stay behind. Let it stand in the glass protected from rain and wind, for a long time, and the slimy black matter will in time become as white as snow and its smell will disappear. Such is the effect of the nature of the sun. Another example: Take a glass basin full of green herbs; put it in the sun or exposed to the air. The herbs will begin to decay and smell bad, and, each element draws towards its like as mentioned before. The black stinking earth stays in the basin, but after a long time the air and the warmth of the sun will calcine it as white as snow. And this is the work of nature.

Another example: Take the corpse of an evildoer, who lies on the rack or hangs on the gallows. The air and the sun consume its stench and decay, so that nothing remains but white ashes. In time the hard legs, which were full of fat and marrow, are thus consumed, so that they turn into white, fine sand (salt) which is intangible between the fingers. That is brought about by nature, as we may see every day with our own eyes. Where then remains the stinking matter? It passes away and turns into nothing, and the element earth is thus cleansed and white as snow, so that it becomes impalpable. Thus it is evident in our Art one must not separate any elements, nor does one require and washing or purification concerning

That it has to be tested to ascertain that it is good and penetrating I have related to you so that you should understand that the *separatïones*

elementorum are not necessary in our work. Neither is *rectification*, because the *feces* consume themselves, as indicated; but in the *separationes elementorum*, a little is always lost in the fire, for they stand in the fire. And just as it easily loses something, so it is to the detriment of the work, which you need not be afraid of in this instance, because in the Great Work no element is separated.

In addition, you should also know that one can make oil from all metals also without separation of the elements, and without much washing and dissolving. Yet, it must be done with Aqua Fortis, and you must give it a ferment, if you wish to make them from a perfect metal. But I advise you not to make oil from any imperfect metal, except from \aleph and ψ , one for the Red, the other for the White. There exist many different matters, from which to make oil. They have been discovered due to the rapidity in which they can be made, while some did not have the patience to endure the long amount of time required to accomplish the Great Work and because they seek small gain. Yet in such things there is great danger, more than in the Great Work, also greater labour and handicraft. You must distil AF, and you must also *sublimate* and be well acquainted with many unusual types of work. It also requires a great deal of money, effort and cost.

THE OTHER WORKS OF THE ANCIENT PHILOSOPHERS

OLEA EX AQUIS FORTIBUS & METALLIS

(oil made from aquafort and metal)

AN OIL MADE FROM AQUAFORT AND LUNA

There were some who made an *Aqua Fort* from Vitriol and \odot . In it

they dissolved fine ☾ one part, of the cupel. After that, they ground it and washed the calx off with common water; then they dried it at the sun or with fire. Afterward, they put this calx into two glasses, poured rectified vinegar upon it, each time one lb. of vinegar upon 1 ounce of *calx lunae*. They put one of the glasses in the *balneum* and the other in front of it. Then they distilled the vinegar from one Luna onto the other, alternating the glasses; one into the *balneum*, the other one, which had been standing before it, out. Then they distilled once more, and did this until the ☾ was fully dissolved.

When the luna is totally dissolved, the *Aqua Vitae* has to be drawn off in the *balneum* with gentle heat, such that one can suffer one's hand to be in this heat. When a skin forms on the Luna, the process must be stopped, allow it to cool down and put into a cold cellar to crystallize. Take out the crystals formed and put them in a small retort, lute it well and set it in warm ashes *in tripodem*, or let it stand until the clear little stones have been transformed into oil and no longer coagulate. This oil is a perfect elixir to make projection with it *ad album*.

ANOTHER KIND OF OIL MADE FROM AQUAFORT AND LUNA

There have been also others who took 1 ounce of ☾ amalgamated with prepared ☿, in such a way that the amalgamation could be pressed through a linen cloth. After that, they set it for six weeks in a moderate heat; and they dissolved it in an AF made of Vitriol and ☉; drew

it off again gently in the *balneum*. Then they removed it, stoppered it well, set it *in cinerum or tripodem* and gave it heat as if one wished to keep \aleph in flux. They kept it thus until the oil was fixed, and tested it in the following way: They took a sheet of \ominus and heated it to glowing, then poured one drop of this oil upon it. If the oil goes through without smoke, like oil through leather, and if it tinges to \odot , it is fixed, good and a perfect elixir. But if it does not do that, put it back *in tripodem* until it is fixed and transmutes \otimes , \times and \ominus into true \odot , which passes all tests.

AN OIL MADE FROM AQUAFORT AND JUPITER

Take 1 lb. of Roman vitriol, 5 lb. of auripigment sublimated to the White, 1 lb. of ♀ sublimated to the White, calx of ☿, 1 lb. of ⊕ *ad pondus omnium*, Mix them well together with vinegar, like a paint, then dry the matter in the sun. Now divide the matter into 3 parts, of one part of which prepare an AF. Pour it thereafter on the second part and distill again as before. Then pour it on the third part and distill it again with a strong fire. Finally you must pulverize all three death's heads, put the substance in a glass, pour the AF. on it, lute an alembic and a receptacle in front and let it stand thus in ash for 8 days before you give fire, to allow the water to incorporate well with the earth. Now light the fire and keep it going slowly for 24 hours. Thereafter increase it from degree to degree, as you well know, so that it slowly becomes redhot after the 24 hours. Let it stand thus for another 24 hours, then give it as strong a fire as it can stand, for 3 days and nights. Even if the glass were to break, it would not matter. Then let it go down, remove the water and preserve it well sealed, because it is a precious water, better than gold.

Take the death's head, grind it to a powder and pound it quite finely on a stone with distilled vinegar. Put it in a stone jar, pour on it a good amount of distilled vinegar and set it in the Balneum for 8 days, stirring it well with a wooden spoon every day. Then stopper it again.

Finally, let it settle, pour what is above off into another vessel, put an alembic on it and distill the vinegar to complete dryness. A white earth will be left behind. Dissolve it again in vinegar, put it again in a boiling Balneum and let it dissolve and evaporate once more. Continue doing this till there are no more feces, and your salt will be more beautiful than snow. Keep it till you need it.

Now take 1 lb. of ♀ and 1 oz. of ☾, some prepared gem salt, which I have taught to prepare at other places. Take also ☿ and auripigment, of each 1 oz., and as much salt as you have of the salt which I asked you to prepare from the water. Mix everything and pound it quite impalpably on a stone with vinegar. Then put it in a glass dish, dry it in a room or in the Sun, and when it is quite dry, pound it again on a stone. Then put it in a retort, lute an alembic on it that has a hole on top, set it in a Balneum, put a receptacle in front, and give it as much fire that you could hold your hand in the Balneum. Pour your aquafortis on the matter through a funnel, slowly distill the water off, and when nothing comes over any more, let it cool, pour some water on it, draw it off again, and do this till nothing of the water goes over any longer. Then remove the alembic, put it in ash or in the tripod, the glass closed with good lute, let it stand for 6 weeks, and give it so much fire that you could hardly hold your hand in the furnace for the duration of one Pater noster. At the end of 6 weeks, test it on a ♀ foil. If it passes through without smoke and tinges it into ☾, it is a perfect Elixir. But if it does not do so, put it back in the tripod as before until it passes the test. Then you have a perfect oil for

transmuting the imperfect metals into ☾. Its projection is one part to 1000 parts, because it is a very powerful oil. I have seen it do wonders, and consider this oil a minor medicine.

A RECIPE (FOR A PROJECTING POWDER)

Found in a casket walled in a wall, sold for much money. It is genuine and quite expert, as those will easily recognize who are experienced who are experienced in alchemy and learn in the process. Therefore, take care not to reveal this secret to the greedy and ostentations or to those who are not children of the Philosophy. Begin as follows:

Take, in the name of our Lord Jesus Christ, as much ☉ as you like, make an amalgama with 1 part of ☿, evaporate the ☿ with a small fire, then reverberate it for 20 days and nights, grind it very small, pour good distilled rectified vinegar, 4 fingers' breadth, over the materia. Stopper the cucurbit carefully and set it on hot ashes for 2 days and nights. Thereafter the vinegar will take on a red colour from the ☉. Reverberate it again for 9 days as before, each time reverberating less, and each time pouring care-fully the coloured vinegar together. Do this till all your ☉ is resolved into a grey powder, which is no good for anything. I did this also, but I took aquafortis, so as to dissolve it the more easily.

Distill the solution, and you will find your ☉ salt at the bottom. Reverberate it for 12 hours (as the recipe demands), which I did, but I regretted it, because the spirit left by more than half. If I had known this, I could have obtained and caught the spirit.

After this, dissolve the ☉ in rectified aqua vitae, let it stand, as has been said about the vinegar. What is not dissolved, reverberate for 3 days and 3 nights, and when all your ☉ is dissolved in the aqua vitae, pour the solutions together, distill the aqua vitae off, and you will find a beautiful salt at the bottom, which dissolves immediately just as the salt ✱ . Of this salt take 1 part to 4 parts, put some live coal on it and under it, and in half an hour you will find ☿ calcined to a powder. But I did not succeed in this. What hindered me was (I believe) the salt, because the spiritus, as I said, had escaped in the reverberation during the 12 preceding hours.

After this, take the powder of Mercury and reverberate it for 3 days, then pound and dissolve it in vinegar, reverberate it again and dissolve it in aqua vitae, then 1 part to 4 parts as before, and continue as you wish to augment. Now take 1 part of the powder, throw it on 4 parts of molten Mercury, and it is good ☉ and ☾ . May you do likewise. AMEN.

This Work cost 800 Guilders.

O child of the Doctrine! First seek the kingdom of God, obedience to the Supreme according to the Word of God, your mind turned to the poor. Use this philosophical Work in this way, according to the canons or rules of Chymia, under the influence of Nature, and rejoice in the Lord God.

ANOTHER RECIPE

First, draw off its moisture and also wash it carefully and cleanly,

sublimate it *per se* (by itself) without any addition, as long as something rises. Discard what is left over. Now sublimate it 6 or 7 times with as much quite clean and prepared common salt, put it on a glass plate in a damp cellar to dissolve it. Pour the dissolved matter back on it till everything is dissolved, or enclose it in a glass. Sublimate again with prepared salt what does not dissolve, and you have the Water of the Philosophical Mercury. Take as much of that as you like, and as much red, clean and pure laton as it will absorb. Then put it in a closed urn and keep it for many days. You will see the Raven's Head in a short time, which will soon have white blossoms, then yellow, and finally red ones.

If you will be obedient to God, I will teach you how to make the Stone from two luminaries (as the old alchemists and their successors themselves made with their hands), without covert words, including the manipulation and its powers, its nature and first essence or substance. For one cannot deprive it of its effect, which Nature has put into it or God in His outermost work, and it is done solely in these two lights.

Even if the two lights were lying till Doomsday in the chaos out of which they have come, Nature could not effect this with them, because Nature has infused her outermost power into them. That is why we will immediately bring these two lights out of their nature, a bad nature and form, into a better one. Therefore we must go backwards and separate what was together, what Nature had done, and bring it back into the form it was when Nature first began to act. To bring it into such a form, we must, as far as possible, follow Nature with the Art. Sometimes we must go beyond Nature by separating, rectifying, coagulating,

purifying, combining, and incerating the earth, and undertake many other processes which Nature cannot do as she is not impelled to do such works. That is why the materia has to be transformed into a better form than Nature has given it.

Then you must know how to draw off ☾'s combustibile sulphur, because ☾ is an imperfect body, cold, moist, and crude, containing much moisture and blackness. It is very earthly, crude, and feminine on account of its coldness. Therefore everybody piles ☾ upon ☉. This is the reason why the combustibile ♁, the earthiness and blackness, has first to be removed from ☾. So, take as much ☾ as you like, refine it on the cupel and laminate it. Then take sublimated auripigment, the middle materia, as has been taught in the work concerning it. Grind it small on a stone with vinegar to the consistency of a paste, coat the ☾ laminae, dry them in the sun, near the fire or in a room, put them in a crucible, one upon the other till the crucible is full, lute them together, put the matter for 12 hours in a calcination furnace with a very small fire, so that the ☾ does not melt, cool it, pound it in an iron mortar or scrape the calcined matter off. If it is not yet calcined enough, calcine it again or till the ☾ is calcined, grind it on a stone with common sublimated water, then wash its blackness off in a glass dish with common distilled ∇, till the water again runs off clear from the powder. Then dry it in the sun or near the fire and preserve it in a glass. Evaporate the water with which the ☾ has been washed, refine the feces on the cupel, and in this way you will not loose anything. File your ☾ finely, and ℞ to one oz. of ☾ take ʒj of prepared arsenic. Stratify it, calcine it for 12 or 16 hours, then grind and wash it, as I taught before.

After this, take the ☽ powder, heat it to redness for 24 or 32 hours, then calcine it for 12 days in the furnace in which the spirits are calcined, so that it glows redhot - but not completely so. When the 12 days are over, let it glow modestly, brown, red, for 3 days, but so that it does not melt. Then cool it, and it is prepared.

For ☽ has two sicknesses, like other imperfect metals, but its two sicknesses do not go to the inmost root as do those of the other imperfect metals. One sickness is the combustible sulphur, the other is cold and humidity. The first sickness is eliminated with arsenic and washing. Know that the substance of arsenic is so strong that it burns and destroys all bodies. The same is done by auripigment and sulphur; these three are of one nature. Follow Nature with the Art. Sometimes we must go beyond Nature by separating, rectifying, dissolving, coagulating, purifying, combining, and incerating the earth, and undertake many other processes which Nature cannot do, as she is not impelled to do such works. That is why the materia has to be transformed into a better form than Nature has given it.

Then you must know how to draw off ☽'s combustible sulphur, because ☽ is an imperfect body, cold, moist, and coarse, containing much moisture and blackness. It is very earthy, coarse, and feminine on account of its coldness. Therefore everybody piles ☽ upon ☉. This is the reason why the combustible sulphur, the earthiness and blackness have first to be removed from ☽. So, take as much ☽ as you like, refine it on the cupel and laminate it. Then take sublimated auripigment, the middle materia, as has been taught in the work concerning it,

grind it small on a stone with vinegar, to the consistency of a paste, coat the ☽ laminae, dry them in the sun, near the fire, or in a room, put them in a crucible, one upon the other till the crucible is full, lute them together, put the substance for 12 hours in a calcination furnace with a very small fire, so that the ☽ does not melt. Cool it, pound it in an iron mortar or scrape the calcined matter off, and if it is not yet calcined enough, calcine it again till the ☽ is calcined. Now grind it on a stone with common water, then wash its blackness off in a glass dish with common distilled ∇, till the water again runs off clear from the powder. Then dry it in the sun or near the fire and preserve it in a glass. Evaporate the water with which ☽ has been washed, refine the feces on the cupel, and in this way you will not lose anything. File your ☽ small, and ℞ To 1 oz. of ☽, ℥ of prepared arsenic; stratify it, calcine it for 12 or 16 hours, then grind and wash it, as I taught before.

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burns and destroys all bodies. The same is done by auripitment and sulphur. These three are of one nature.

When arsenic and auripitment are disembodied and cleansed of their impurity, density, and wild unfixed spirits, and you take the middle spirit, then with this spirit you will drive away the combustibility of the sulphur of metals by calcining, washing, purging, reiterating. Consequently, arsenic and auripitment are comparable to theriac. For if the poison in the theriac is not prepared, it will kill man; but when it is prepared, it drives the poison out. Likewise arsenic and auripitment.

Prepare the ☉ into a most subtle powder, as has been taught in the work on ☽, in the following way: ☿, ☉ and ☽ prepared, mix them together, rubbing them on a stone with water like painters' colour. Dry it again, reverberate it on a big cupel, till it swells like a sponge, cool it, take it out, dissolve it in vinegar, distill it in the Balneum, as is said in the work on ☽. Then dissolve it again, and continue doing this dissolving and coagulating till no more feces are left. Now the Work is done about which *Dantin* says: "Open the enclosed, wet it; close what has been opened, and dry it: do likewise with the coldness of ☽, and you will find the warmth of ☉, and you will find the coldness of Luna."

Now the materia is ready for extracting the Stone. Most of the materia of the gold will rise and take with it all the subtle parts of ☽. The parts of ☽ that are coarse, phlegmatic, and feminine remain at the bottom.

☉ alone is subtle and masculine in its parts. When ☉ is dissolved

and opened, it grows up all together because of its great subtlety, but ☾ stays at the bottom and is not yet ready to grow up on account of its coarseness.

There is therefore a contrary in these two lights; what is the ruin of one is the enhancement of the other, and that is why they belong together in the Work, as you well know.

After this, sublimate this materia in the manner taught in the White and the Red. Watch out for the air when you open the glass, so that it does not kill you.

For this reason allow the vessel to cool down completely. If the spirits went out through the lute during sublimation, or if the head were to break, or the glass or the pot, it would kill you by its subtle poison.

For there is no subtler or hotter, no more violent spirit among all metals than the spirit of ☉. If it were open in its parts as is Luna or other metals, or if the 4 Elements that are together in Sol were contraries, it would sooner fly from the fire than some other mineral spirits. But in Sol the Elements are all equal and tempered, and so clean that they are never separated.

Therefore, when Sol is opened, it flies together with others without leaving anything behind, unless something of other metals or baser things were intermixed with it, as there are many who melt other metall-ick bodies or minerals together with Sol, because everything that comes from minerals likes to dwell with gold and stays with it in a friendly manner, because Sol is the king and master. That is why anyone wishing

to make a Work with Sol alone must take care not to open Sol so much that the ferment follows it, otherwise one would rise with the other. If that happens, you must add some Sol to the ferment of fresh powder- if you wish to make the Stone, but it would not serve anything to add red ferment. If it should happen that your Sol were to glow up immediately, it would be better for you to make the White Stone by using Luna. Melt the latter so that you can incerate it with the spirit of Sol, and you will doubly benefit.

For you must make the White Stone by the power of Sol, and you must bring your spirit together with the soul, in her own might, of which instruction will be given in other works. You might ask: I believed that Sol had been fixed from the beginning, as it stays on the cupel, also in cement, in antimony, and in the fire- and if it stayed there flowing till Doomsday, it would not be burnt up. And if it were lying in the earth till the end of the world, would it not be corrupted? Sol cannot be corrupted by anything in the world. Sol is simple, that is, in it all its parts and Elements are not contraries, and its oil and salt are so united with the 4 Elements, and its ☉ and Sulphur are within so closely intermixed and in such proportion that they are of one nature. They are equal in all their parts, so that Sol is nothing but one single thing, and one thing alone, which is not constituted of any other thing. You cannot separate it by anything. Therefore, Sol and Luna are opposed to air.

In regard to the Stone, when you sublimate it, bind two glass eye-mirrors in front of your eyes and a broad leather over your mouth and nose, into which leather a broad double woolen cloth must be sewn. On

the broad cloth put a white sponge with which to tie up your nostrils and mouth. Protect yourselves thus from the air, because Sol and Luna rise invisibly, and the Stone is sublimated till it leaves no more feces but is as beautiful and white as snow and clear as crystal.

You have now prepared ☿, and the Sulphur of the Philosophers in all its power and subtlety. Keep all the feces that have been left behind during sublimation, because you must reverberate them again. For it is the body of Luna that has not yet glowed up. You are to dissolve the body and the ferment of our Stone in the following way; the body out of the feces with distilled vinegar - everything that will dissolve. Then coagulate it, after that reverberate it for 24 hours with a gentle fire, so that it does not get more than red-hot. Let it cool.

Now remove and dissolve it again with distilled vinegar, coagulate it, reverberate it for 5 or 6 hours, not letting it become more than red-hot. Allow it to cool, dissolve it again with common water, coagulate it again. Thereafter heat it to a red heat for the duration of 5 or 6 Pater nosters. Now take it out again and dissolve it in common water till nothing is left behind. If that is not the case, dissolve and coagulate it again till almost all the moisture is evaporated and distilled, then let it cool. When it is cold, it should be together, pieces as large as a finger's length, clear as crystal and white as snow.

This manipulation must be done in glass bowls made for the purpose, standing in a boiling Balneum, and the cask must be covered with a double linen cloth to prevent any dust or impurity from falling into it.

Our work must be clean, clean in the extreme, when you prepare your Pretiosa Terra and your Corpus, and you prepare the Soul to receive and absorb your ferment in great unity and peace, so that they will nevermore be separated from each other but shall at all times reign with great subtlety and powers.

The Body desires to receive its own Soul and Spirit, while the Soul with the Spirit desire to come down and rest with their own Body, because one cannot be without the other. When they are then together, one in the other as they are supposed to be, held by an immovable and unchangeable button, one nature, one simple thing like the invincible heaven - then it is the Fifth Essence by which all diseases can be cured and resolved.

There are many ways to make the Stone, but one is more difficult, laborious, and longer than the other, and not all are equally high in the projection. The Stone made with the great ferment is less potent than one made with a prepared body. Consequently, you must make projection after a subtle Work. The Stone must be extracted from Sol and Luna. Both must be *Rubeus vir* ♀ (Aleph), the Red Man and the *Alba Foemina*, the White Woman, if a right union is to occur; because the hot Red Man must act upon the cold White Woman, if you wish to obtain fruit from the union, and a perfect Work is to take place.

For you would be unable to separate anything from a pure simple thing, just as pure water does not turn into anything but pure water, although it may be purified if it contains feces. You can extract and purify those by various manipulations, and this water is then better than the first, but if remains water, and you cannot make anything else from it.

Thus it is with Sol and Luna if you try to work with each one separately. Sol is Sol and remains Sol. Luna is Luna and remains so, unless you spiritualize it and add it to its own body in order to congeal its own spirit, so as to enable it to make projection upon purified metals in the 3rd. Order. It is a simple medicine of the 3rd. Order and nothing else.

The Stone must be made from spiritual things that cannot be separated, and from two natures, cold and hot, from snow and light, white and red, gross and subtle, man and woman, so that one acts upon the nature of the other, making the gross subtle, and the subtle gross; the light heavy, the hot cold, the moist dry, and the dry moist. Thus one nature acts upon another until finally all things are turned into one simple nature. Then each thing will be in a better condition and in a better higher form, or also in another substance. When in the end all things have been brought into one simple substance, then the thing is perfect like the invincible heaven, which is simple. But the earth does not require any moisture, which is given it in abundance by heaven. Likewise with heat and cold.

Everything the earth lacks, heaven can supply in abundance. Nevertheless, heaven is neither cold nor warm, neither moist nor dry, a simple body and perfect in the extream perfection and quality. Consequently, everything the earth, plants, trees, human beings, and animals require, is supplied by heaven in abundance. Likewise with heat and cold, and everything else needed by the earth. Heaven can give it abundantly owing to the great powers with which God has invested it by His divine ordination and wonderful omnipotence.

Thus you are to understand that the Stone is a simple medicine of the 3rd. Order, because our Stone must have the property which God has invisibly instilled into heaven. Therefore we must infuse into it the same quality of our Philosophical mastery, so that it may have the same quality and mastery that exists in a simple body - and when it has all this quality and power, only then is it our Stone.

In this way I have taught you how and out of what the Stone is to be made and of what quality it must be before it can be called the Stone.

Now take the body or the earth or the ferment, weigh it, and write it in a book. Put it in such a glass as is illustrated here. Then take 8 parts of ferment, that is, if you have 8 ℥ of ferment, weigh 3j of your sublimation and put it in a small glass. Pour distilled water on the ferment, put on each glass some cut glass fitted to the mouth of the glass, set each in a hot Balneum, and it will at once dissolve into clear water. When they are dissolved, pour both waters together into a glass, stir well - they mingle easily - because they wish to be friends. The man wants his own lady of the house; the lady of the house, her own man; the dry cold earth wants the moisture of the water. Thus one wants to embrace the other and to enter into the other to the inmost root. There is then a perfect mingling - and yet it is not a perfect mingling, as when there is water mingling with water there is no hindrance, it is done immediately without any delay, for each desires to receive the other on account of the great purity which both have, and one loves the other.

Thus one penetrated the other in the first mingling which took place in clear water. Mix the clear water one with the other, as has been

said above, distill it in the Balneum with the receptacle and the alembic well luted, draw the moisture off to dry it to a powder, take it out and congeal it in the secret furnace, as is taught in the White Work. Heat it in the same way, and in a short time you will see that all the materia has become black. Then you will know that a perfect union has occurred, and underneath the blackness the whiteness is concealed. If the blackness does not appear in the Work, no perfect union will take place, or fixation between Soul, Spirit, and Body. It holds that together which is the means, the Salt of the Wise, which keeps the Soul, the Body, and the Spirit alive, causing one to enter the other. The salt is still lying in the inmost of the body, because the spirit has not drawn the soul out of the body, where the Salt of nature remains hidden in the deepest of the mixture.

The salt is the medium which keeps spirit, body, and soul together, and the salt lies buried in the deepest of the mixture. How then can the salt be shared with them when it is not drawn out of the deepest of the mixture together with the spirit which would rise it along with it? How then could the salt be part of the spirit? The salt has within itself a soul, and that is why the ancients called the salt "ensouled." That is why it is a medium between body, soul, and spirit, because it must share in them, must keep spirit, soul, and body together with its sharpness, so that one may permeate the other.

If the salt is not extracted from the body by the spirit, carrying the soul in it as it rises, it remains hidden in the deepest of the body. Consequently, the salt must be extracted from the body with the spirit, containing a soul and a spirit. Together with those it must

rise and become one thing with them, if it is to be a medium between the spirit and the body, because the salt contains a soul and a body. It cannot live without a soul belonging to it, and the soul cannot be without the spirit. Therefore the salt must be one thing with the spirit, and the spirit with the soul. That is why the salt is a medium between these two, if they wish to remain together.

Arnoldus de Villanova says that the salt is wonderful, and from these words it is evident that no perfect fixation can be accomplished if the salt is not extracted from the body with the spirit, as is prescribed. Those fail each time who make an amalgam with ☉ and (?), or with ☾ , and ♀ , and try to fix them, It cannot be done at all, because the salt lies in the deepest of ☉ and ☾ , and it cannot be extracted from the inmost of ☉ and ☾ by any substance in the world except by their own spirit - and not by any foreign spirits.

Sol and Luna must therefore be opened and freed in such a way that they let go of their spirit, thus drawing the salt, and with it the soul from the deepest of Sol and Luna, and carrying them upward into heaven, to become one nature with it.

When now body and spirit are prepared with the salt which carries the soul in it, when the soul is purified and reunited with its own purified body, spirit, and salt, there will be a right conjunction, and the whole will become black. Where this is done, blackness should appear. Therefore it is obvious that all amalgamations, fixations, cinnabars, or all other crazy, enticing, fast works are wrong and deceitful (although they appear to be something). You should avoid all of them with

their false opinions, and take great care to be enlightened by the philosophy according to the ancients who say in their books that our stone, which is to be extracted, must be made out of one thing only and not out of many, nor must anything be added to it, be it small or big. But extract its soul and discard from it everything superfluous, purify its body, add that again to its soul, and it will live forever.

When you see its blackness, you will be sure that its conjunction has taken place. After that, continue with the fire from one degree to another, be it of whatever colour it may, as is taught in the White Work. When you see that, remove it, mix it, and test it on a glowing sheet to see if it is fixed and can stand fire. Then take it out and calcine it in the reverberation furnace for 24 hours with a gentle fire. Let it cool, weigh it, then dissolve it as prescribed. When both are dissolved in clear water, mix them together as said before, draw the moisture off in the Balneum, and congeal it in the secret furnace as before.

Note here that it is not necessary to dissolve the spirit. The Stone gets stronger in every solution and coagulation, and it becomes a hundred times more powerful in projection. It is also the surest ferment for dissolving the spirits, both in clear water. Therefore they must be mixed together dry, because that is a better and surer mixture than mingling water with water, as said above. When the spirit has been fixed with the ferment, it has also to be calcined and coagulated to make the Work as subtle as possible, so that another projection can be made with it afterwards.

Take 4 parts of ferment and 1 part of spirit, mix them. But you must

not calcine, dissolve, and coagulate often. The Work would far too soon begin to melt under your hands, so that no calcination could be done. Therefore, if you wish to make an important Work, and a very subtle one, take much ferment and little spirit. Then you can calcine, dissolve, and coagulate the Work frequently. Whether you add much or little spirit to the ferment, it takes an equally long time. If you add but a little spirit to the ferment, the Work is fixed. If you add much spirit to the ferment, it will take longer till it begins to congeal. After that, do as prescribed. Take 1 part of spirit to 8 parts of ferment, dissolve, and mix them together, as said above, till the materia becomes as liquid that it can no longer be made red-hot or calcined. Then stop and give the spirit in the right amount. When that is done, continue increasing the fire from degree to degree till, with God's help and praise, you reach the perfect redness.

MULTIPLICATION

Multiplication means multiplying your Stone in its power but not in its size, that is, it should increase in its nobility and subtlety, so that, if it now does 10,000 in the projection, its projection will reach 100,000 after it has been multiplied, subtilized, and elevated in its greatness and power.

If you multiply and subtilize the Stone 3 times in its power, its projection will be without end because of its great subtlety, so that it could be multiplied so often that the end of the projection could never be reached.

But it might also be multiplied so often that it could not be kept in and glass. It would go through it, and if you wished to dissolve it, it would go through the glass invisibly. The glass would not be broken, but its colour would be changed into that of a ruby. So, when the Stone has been made, set the glass to melt, throw the Stone on it, as much powder as you care to take as if you wished to transmute ψ into Sol. When the Stone is melted, the glass will have the colour of a ruby. Now set the glass to melt and keep it molten in the crucible for a half hour, and your materia will become so hard that it will never again melt. And in its hard state it will have as wonderful colours as very beautiful spotless rubies.

The ancients said that the glass thus made by the Stone is much more precious than natural rubies, of which you will read in the Book of Stones, written by *Hermes*. Because *Hermes* says: If your Stone is thrown on anything that can be melted and which is not metal but a thing of Nature, it will change it into itself, as much as it is able to do, just as God created man like Him in regard to eternity, liberty, and many other things too long to enumerate. The Stone converts a thing into itself, and it will be a thing of ONE-nature. In the world nothing is found that is of ONE nature, except crystals, glass, or precious stones. All other things are made of composed things, they are not made of ONE thing. From crystals or glass nothing can result but crystals or glass, though it is possible to infuse colour into them, whichever you like. On white crystal glass, which is like a fine smooth plate, you can write whatever you wish. Likewise the Stone; it adds wonderful colours to crystals or glass, and it makes its like in the colours, though

not in the same degree and power that it would be converted into them and make projection with them. But it is very wonderful and beautiful and the finest in the world, also much more precious than gold. The glass never melts or burns.

Therefore, when crystals or glass are melted in a strong crucible, throw the Stone on them till you see that you like the colour, because the Stone penetrates glass or crystal like oil does strong leather. When the colour pleases you, stop throwing more of the Stone on it and let the crystals burn together with the Stone till the materia develops into a King and becomes hard and transparent, because the \oplus converts all fusible things into undissolvable ones, and all undissolvable ones into fusible ones. It makes all hard bodies tender, and all tender bodies hard, and all combustible things incombustible. But it (the King) does not have this property. Therefore it cannot be called a Stone, because it is no more than a medicine of the second Order, and nothing but the invincible heaven. For what the earth lacks, heaven can supply, and yet, what it gives is not of its nature. Likewise our Stone: It makes all dry bodies moist and all moisture dry, all coldness hot and all heat cold, all impurities pure, and unspeakably more of the same.

If you wish to make such rubies, do as is prescribed. When they have cooled, cut them into pieces and smoothe them in a stone mill at your discretion. Thus you will have the very finest rubies without spots. They will rejoice men's hearts and render a master who wears them victorious and cause him to dominate his enemies. He is loved by men and protected from disease. That is why you must multiply the Stone so often that it becomes quite subtle. But if you wish to dissolve it in

the red burning water to make it go invisibly through the glasses, you will be deprived of your Stone, and finally you will be unable to keep it in the glasses, even if they were 10 feet thick.

Therefore, multiply your Stone in the following manner: Prepare an A.F. of vitriol, clarified and purified of its feces, and as much O . Distill it according to the Art. Then take the Death's head, pulverize it finely, pour common distilled water over it, let the salt leach, dissolve, and sink. Filter it till it is clear, coagulate it again. When it is coagulated, pulverize it again, put it in a large glass pot, pour into it the distilled A.F., and distill again whatever can be distilled. Now take the Death's head, pulverize it as before, and continue this manipulation till you have distilled all the salt with the A.F. Then you have a precious red water, shining at night like fire and lightning.

Now rectify your water several times in the Balneum with pouring off and pouring on, till you have at last distilled everything over. Thus a wonderful water is prepared, in which you must multiply and open your Stone. Take your blessed Stone, dissolve it in this water, it will dissolve immediately. Put it in a lukewarm Balneum, the alembic and the receptacle firmly luted all around, and keep it warm.

When now your A.F. has been distilled over, take a little of the powder in the glass pot, put it on a red-hot plate, and see if it smokes, as I have taught elsewhere. Pour the water back on it, lute it again, distill as before till there is nothing left to distill. Then try and test it again as before, to see if it now smokes somewhat.

If it does not smoke more than the first time, pour A.F. on it again, set it in the Balneum and do as has been taught before. Continue with this manipulation till everything smokes off the red-hot plates. Then it is opened and dissolved enough. Now sublimate it 3 or 4 times as before, each time without adding anything, as it requires no feces, then it is enough.

Now take a small part of the sublimated substance, and in order to congeal the materia, set it in a retort-glass in the furnace in which the spirits are calcined, put a small piece of glass on its mouth, give it first a small fire or heat, increasing the fire all the time by degrees, as is taught in the Work. When it is fixed, weigh it to see how much there is of the fixed part. Then take 1 part of the spirit to 3 parts of the fixed materia, set it again to congeal, as taught before, and do this till everything sublimated is fixed. It will be congealed immediately. When it is quite fixed in all its parts, the other parts which had been added to the first part, will be less fixed than the first, because one part fixes the other part.

In this multiplication there will be no blackness, and no colours whatsoever will appear, nor whiteness. Even during sublimation nothing else appears but the redness, because the Stone has no other color than red, for it is nothing but a sublimation, invincible like the simple heaven, since it is also a simple materia. But although it has been sublimated, it is nevertheless congealed, because it is invincible like heaven, a simple clarified body. For it must be one only if it is to make projection, spirit, soul, and body equally strong. If the body were stronger than the spirit, or the spirit stronger than the body, its nature

would be made of opposites which would not be one thing only. Nevertheless, it would not have been brought out of its own nature into another nature, yet that is how it must be. If it were not so, it would not accomplish any projection. The Stone must be sublimated, thereby changing it from a fixed nature into a spiritual one. Our body is a body, soul, and spirit, and these three are one thing only, joined together indivisibly, one great power, one substance, and one nature. In their being one, they are like the Holy Trinity, Father, Son, and Holy Ghost, three in One in the might, and One in the simple of the substance, and one is not without the other. The Father is not the Son, the Son is not the Holy Ghost, nor is the Holy Ghost the Father, and yet these three Persons are eternally one simple substance.

And thus our Stone is neither fixed nor volatile. It is both, body and spirit, and both must be equally strong in its nature, as it is taught. It seems to be fixed enough to stand the fire. This is due to its firm inter-penetration; the parts of the Stone have interpenetrated so strongly that it is quite compact, and in addition there is in the world nothing cleaner and subtler. The cleaner and subtler a thing is, the more the clean and subtle things are firmly combined and interpenetrated, and the heavier their weight is. For they love each other, so that they are merged into one and can hardly be separated from one another. See how it can stand the fire. The fire cannot overcome its parts because they are so firm. Nevertheless it is a pure spirit, because now that it is open, it flies away much more easily than some spirits. This is so on account of its great subtlety, its great cleanliness, both of which belong to its nature.

How could our Stone not fight fire better and more strongly? For it is both, composed of body and spirit. As they are both one, how could the Stone not resist fire more strongly and mightily than gold, which is still as Nature made it and is a pure spirit, and it also resists fire. Our Stone must therefore resist fire a thousand times more strongly than ☉.

When now our Stone is open and unlocked by our burning water which separates its condensed parts, and swells like a sponge, ☉ flies up with a small fire, smaller than that required for some spirits, due to the great subtlety that God has bestowed on it. How much sooner then will our Stone fly up than ☉, with little heat and less fire, because our Stone has the extreme subtlety that God has put in its nature, and especially the extreme subtlety and power that can be given it, so that it is a thousand times subtler than Sol. When then its parts are united in the right proportion, so that they interpenetrate, we call it "fixed."

Thus the Stone must again pass through the fire and suffer what it suffered before, and a thousand times more, when it will become a thousand times and much more subtle than before. For as often as you open and close the Stone, make it subtle and sublimate it, and again unite it, as often it obtains a stronger nature and tinges a thousand times more than before. If you multiply the Stone, elevate or exalt it in its potency, its nature is not changed, because it does not become black, nor does it produce various colours, but it remains in its own essence and nature, the same which it had in the beginning. When it has been processed to the extreme, so that no manipulation or art in the

world can change it from its simple substance, you can nevertheless make it subtler still, also open and close it as prescribed, subtilize it and open it in small parts, so that its parts may be made firmer all the more. We call that "fixing", and it is nothing but making firm, so that all subtle parts may better be kept together than before, to enable us to make projection with it. Thus the Stone may be multiplied three or four times, but no more, as it would become far too subtle and would disappear invisibly.

Thus the ancients used to make the Stone, as has been taught above, before the art of the strong ∇ had been invented. Then the lights had to be dissolved, slowly by hand, \mathcal{K} with calcination, reverberation, and dissolution in our strong acetum distillatum (distilled vinegar) and with coagulating till our Stone was spiritual. After that, they worked as has been taught before. And when the Stone was completed, they did not know the right art to multiply it in its own power. They only had one single Stone. After its projection they worked to make it subtle by dissolving it in strong acetum destillatum, then coagulated it till it turned into a fine oil. When they wished to turn the oil back into a hard mass, they took one part of gold, disembodied it and make it red like blood. They mixed it together with their dissolved oil, coagulated it and put it in the secret furnace in moderate heat till it was changed into a dark mass, red like dragon's blood, which was now subtler than before on account of its many dissolutions and coagulations.

All this their successors saw. They sharpened their wits and discovered strong ∇ , whereby they shortened the long way. For they made

▽, as has been said before, with which they could rub and pound both bodies inside, and after the purification they mixed the ▽, worked the mixture without feces till it was transparent and clear, and thus managed easily to bring it to spirituality and its extreme perfection. With the same strong ▽ well rectified, they could subtilize and multiply the Stone in its own power and that in every way, as said before. The strong ▽ is a great aid for shortening the Work and achieving a higher projection of the Stone, with the help of God.

In addition, I will teach you how to infuse the spirit of the Red Man into the body of the White Woman. It is a pleasant and noble thing and work of the Art, as you will hear.

Therefore, first take silver, cleanly refined on the cupel and purified of Saturn. Dissolve it in its white ▽, push it to the bottom, wash it carefully of its salt in warm water, reverberate it so that it swells, then dissolve in rectified distilled vinegar, all that will dissolve. Reverberate the rest again, and dissolve it as before, till everything is dissolved. Thereafter draw the vinegar off and dissolve everything that will dissolve in common rectified water. Gather all these solutions. Dry what does not dissolve, then dissolve it again in distilled vinegar, and if it still does not dissolve, reverberate it once more a little, so that it may dissolve more easily in vinegar. If it were to dissolve better in water, it would be fine. Let it stand thus and dissolve it in distilled vinegar. Draw the vinegar off and dissolve it in common water. Continue doing this till everything is dissolved into clear water. Now draw this off, calcine the Luna somewhat to remove the spirit of vinegar from it. Thereafter, dissolve it

again in common water. If there were anything that does not dissolve, clean it again or prepare it with the solution of the vinegar. Then calcine it till everything is dissolved in water, without feces and spirit of vinegar. Then draw the water off dry, and your thus purified Luna is quite suitable for this Work. Keep this white body in a glass jar, in a warm room, to keep it dry.

Thereafter take \odot , well purified in Regal Cement, dissolve it in its red water, put it in some rectified common water, wash the lime carefully off the salt of the aforesaid water, dry it, and set it to be calcined in the vaulted furnace in order to open it, for 12 days, in mild heat. Then put it into its rectified water, dissolve it in the Balneum, and leave it standing in it to putrefy for 83 days. Then distill the water off and put what is left at the bottom of a glass crucible, with a piece of cut glass over its mouth. Set this in a receptacle cut through the middle, put the upper part back, set an alembic with a receptacle luted to it in sand or ashes, standing so deep that the materia is two or three fingers' breadth in the ashes. First give a small fire, then gradually a stronger, till the big receptacle turns visibly red-hot. Keep it standing in that heat for 8 days, then let it cool of its own, and take it out.

If it is still whole, leave the \odot in it, but if it is broken up, put it in another glass inside a strong earthenware cask, so that two crucibles are adjusted to each other. Put your glass inside, well luted, likewise the crucible well luted one on top of the other. First let it dry, then calcine more and more till the earthenware cask is red-hot, but take care that the \odot does not melt. Let it stand in this heat for

12 days, then let it cool of itself, remove your \odot , and you will find it red like dragon's blood.

And this is a sign that it has been disembodied. If it were not red, rather yellow or in between, it would have to be dissolved again in its red rectified water. Then proceed as is taught here. Therefore continue till it is disembodied and red like blood. Then put what is red in the rectified water till it is completely putrefied and everything has become volatile at the same time. Now push it to the bottom, wash its salt off neatly, dissolve it in distilled vinegar and in common rectified water, coagulate and calcine it gently in the calcination furnace for spirits, so as to remove from it the spirit of vinegar but not to lose any of its natural moisture.

Now sublimate it according to the Art, as said elsewhere, and continue with this sublimation till nothing is left behind. Then the spirit is well prepared or purified. Use it to incerate the body of Luna till it reaches perfect whiteness. Thereafter bring it to redness, as taught before.

If you wish to multiply its might and power, and if it has previously been turned into the White and the Red, enough work has been done. Use your Stone in the peace and obedience of God.

THIS IS THE BOOK OF THE STONE AND ITS SUBSEQUENT PROJECTION

Now I must and will teach you how you are to use the Stone. If you intend to convert the Stone into \odot and \ominus , do not throw it on anything unless it has first been prepared to this end. If you wish to throw it

on ♃, melt it in a crucible to test it with 1 lb. of ♃ and 3 fine ♄ together. Throw your White Stone on it, and this ♃ will be transformed into genuine ♄, much or less according to the subtlety of the Stone, as you will hear later. If you wish to throw your Red Stone, throw it on ♄. It is not necessary to open the latter. All you have to do is melt it and throw a Red Stone on it, and Luna will turn into genuine ☉, better than that which comes out of the mines.

Always throw your White Stone on ♃, and not on other metals, because ♃ is closest to ♄. It is crude, however, and an uncooked body, and the Stone must do nothing but cook it completely, as I have taught elsewhere. The other metals might also be converted into ♄, but they are much impurer than ♃, and the projection would not be as high. In addition, the Stone would have to be worked much longer in the fire together with the impure metals before it would result in a King. That is why the Stone has to be thrown on ♃, because ♃ is closest to ♄.

After that, make a projection of the Red Stone on ♄, because ♄ is the purest and cleanest metal on which you can make projection. Nor can any projection with the Red Stone be made except on ♄ alone. If you throw the Red Stone on ♃ or another metal, it will not accomplish anything, as the Red Stone makes nothing but ☉, and no metals result in ☉ unless they are first turned into ♄. For ☉ has always first been ♄ before it becomes ☉. Nature must first produce ♄ before the latter turns into ☉, because one cannot get beyond 100 miles unless one has walked the way that lies between.

But throw the White Stone on whatever metal you wish, it will turn ♄. It happens because you are making your metals come alive and

infuse your soul into them, as *Morienus* says: "Our metal is not a vulgar metal, for it is alive and has a soul."

For one cannot reach the third degree from the first, as is taught in *vegetabili, animali and minerali*. One has to know the manner of projection. If you throw the Stone on ☾ or ♃, you will not accomplish anything. Even if you had already infused a soul into the metals, or if it were a living body such as ☾, the Stone must be admixed nevertheless. If it had penetrated quite subtly and firmly, and even if it were a powder and the metal were roughly melted, it would stand nonetheless on top of the metals upon which it is thrown. When then it stands on the metals, the Stone may well melt and float on the metal, spreading above, but it will keep the metal from moving. It protects it to prevent the combustible ♁ from flying away, and the fire from consuming the metal, because the Stone lies on it like oil.

However, it does not mix with the metals, as little as oil mixes with water if the two are brought together, but instead it stays still. Thus the oil always floats on top, preserving the water from foreign moisture, so that the latter cannot enter the water, and the water or the subtle spirit does not evaporate because of the air, as all waters have a subtle spirit.

For if you let your water stand 4 or 5 days, as it is, uncovered, it will soon smell bad, being robbed of its subtle spirits. If the oil were to float on it, however, it would not smell bad even if it stood thus for 10 days. The oil protects the water from corruption and prevents its spirit from flying away.


How is it that oil does not mix with water and always floats on top

of it, although it is heavier than water? You must know that oil has no part in the water, although it had been one body with the water. The Quinta Essentia contains the oil together with other things. When the oil is beaten, one sees very well that it is white. The Quinta Essentia has come from one thing only. Water, Fire, Air, Earth, Oil, and Salt, all kept together, must be separated because, just as the Quinta Essentia has come from one thing only, they must all separate from each other. Thereafter, they must no longer be combined before they are clarified. That is why Fire, that is the Oil, will not mingle, although it had formed one body with the Water, held together by the Q.E. The oil will always float upwards though it is heavier than water, because the oil is much subtler than water, although the oil contains a much coarser part. It also contains (○). The parts of the oil are firmly interpenetrated, so that they do not separate from one another. It is a firm Element and quite open, due to the coarseness which it contains. The oil is subtle and fiery and firmly pressed into one, so that all the fieriness will be above, and all subtlety will rise, and the firm parts do not wish to separate to enable them to penetrate through the firm water, on account of the evil smell, and that is why the oil must necessarily swim above.

Likewise our Stone. It also floats on the metals like oil on water, because the Stone does not form a part of the metals, although it had been a metal. However, it is heavier than metal, that is, it is subtle and stands on the molten metal as firmly as water. Consequently, the Stone does not have the nature of metals, for it is only Q.E., that is why it will not intermix or interpenetrate, and this is due to its fatty parts, and it must needs swim above.

Hermes says that our Stone must form a part with Body, Soul, and Spirit. But in the Stone the parts are united in such a perfection and such a spiritual substance that they do not mix with with the impure parts, except by a means which must be united with the spiritual substance, be it White or Red.

No conjunction can occur in any things that are contraries except by a means which causes the two contraries to penetrate and embrace each other and stay together. Likewise in the projection of the Stone. It does not wish to stay, mix with, and penetrate the rotten, evil smelling, black, imperfect metals without a means. For the impure black metals are contraries like the Stone and cannot be mixed together and penetrates without a means. This must be a living body, and the same living body must be one with the Stone, White or Red. When these two unclean evil-smelling metals have within themselves this unclean living body, which is one with them like the soul with the body, and the White or the Red Stone is thrown upon them, and they now also have within themselves the same living body, then they can be joined. Thus each begets its own of its own nature, so that a conjunction results and one penetrates the other. The Stone expels all their corruption and produces a perfect living body, better than those from the mines.

Now I will teach you how you must prepare the Stone, White or Red, so that it adapts to the crude metals and penetrates them. It is done as follows: Take the Red Stone, 1 part, and  1000 parts. Beat it into thin sheets. Then take sulphur, pound it with a stone into a thick pap with olive oil, then grease your sheets with it, dry them, put them on hot coal and calcine them. Thereafter pulverize them and wash the powder

off with common water till the water runs off the powder clear and pure. Pound the powder further on a stone with honey or gum-water, the way one pounds painter's paint. Then put it in a glass bowl and wash it again with common distilled water. The powder will sink to the bottom. Pour the water off and continue doing this till the water runs off clear from the powder. After this, dry it again in the sun or on a small fire, and your gold is ready.

Thereafter take 1000 parts of this powder and 1 part of the Stone pulverized finely, mix them together. Then take a crucible that can well stand a good strong Δ . Upon this crucible set another crucible, like a closed dish. Grind both well on a stone to make them fit tightly, add your powder, lute the crucible inside and outside strongly and carefully, by 3 or 4 fingers' breadth, and dry the lute well. Then set it in another crucible in a wind-furnace, first with a small Δ , then ever stronger and stronger, from degree to degree, till the crucible is red hot. Therefore increase your fire considerably till you are sure that the materia is melting in the crucible. Therefore, let the crucible stand for 3 days in such a heat as will keep the materia in fusion all the time. Then let it cool of its own, break the crucible open, and you will find a hard mass, brittle like glass, which can be pulverized. When you wish to make projection, take 1 part of this powder, 1000 parts of the pure metal ensouled and made alive, transmute it into real \odot and \circlearrowleft , better than the mineral. This is the Work of 3 days of which the ancients wrote in their books, and it is the Work which renders the base bodies so subtle in 3 days that, if the Stone is thus melted, the gold becomes more medicinal than it was at first, always more so than is believable. This is a secret.

The Stone thus prepared does not make projection on ♀, because of its nonfusibility, as with this Stone no projection is made except to the Red on ☾ and to the White on ♀. Therefore, nothing need be done except to make the Stone fusible. Enough has been said of this in the Multiplication, how to turn the Stone into Oil, and it is therefore not necessary to say anything about ♀.

If you wish to work with the oil, however, and wish to throw it on ♀, take 1 part of ♀, half an ounce of fine ☾ as it comes from the cupel, and amalgamate them, 1 lb. of ♀ for one amalgam. Put this in a glass crucible, then in an earthenware crucible, set it thus in the fire, and when it begins to smoke, throw on it your prepared oil of the Stone, previously prepared and tested with the body *in tripode* as I have taught in the Multiplication.

And now I will teach you another way. Take some oil of the Red or the White Stone, and take ☉ to the Red, so that 1 part of oil and 10 parts of Sol come together, as has already been taught before. Pour the oil into the calx ☉, set it *in tripodem* in a glass hanging lamp, first with a small fire, then somewhat stronger, so that you could hardly hold your hand in the inmost furnace, and keep it thus for 5 or 6 days.

Thereafter increase the fire for 3 days so much that the uppermost or exterior furnace hisses when touched with a wet finger. Then let it cool of its own, take it out, break the glass open, and you will find a hard mass. If you wish to make a projection on ♀, put it in a crucible, take some of this mass, pulverize it and throw it. Then increase the fire so that your materia begins to melt. Let it melt till it

results in a King. Then take it out, let it cool, knock it with a hammer, see if it is supple, then you have accomplished it and you have good Sol.

And mark! As long as it is brittle like glass, it is still a medicine. After that, throw it on molten ☽, till the ☽ is supple and sticks beneath the hammer, then you have good ☉. But as long as it is brittle, you have not yet reached the end of the projection, be it with the White or the Red oil. Then you must throw it on other metal till it is supple and has beautiful colours, and can stand all tests. Now you are at the end of the projection. When the Stone has been made as it should, be it White or Red, as I have taught in the Multiplication, its projection is infinite, which is unbelievable, but one can hardly reach the end. But do not do anything except throw it more and more on the metals as long as it remains supple and passes all tests, as I have taught.

THE RED AND THE WHITE STONES

And coagulate out of clean and white sulphur and out of clean Mercury; Therefore coagulate, if they are quite pure, because the Stone, when it is coagulated, consists of clean white sulphur and pure ♀. It is therefore white arsenic, pure and subtle, and it is the purest of all combined things. When it consists of red pure sulphur, combined with shining arsenic, it is pure and much subtler than the white arsenic.

Example: If you gave of it 1 3 to a horse, the horse would die because the poison would go to the heart and thereafter to all parts, so

that all flesh and everything there is to the horse would turn to poison, which would cause it to die. If dogs or birds were to eat of this dead horse, they would also die, for if such a poison can kill a horse, which weighs so many hundred pounds, all animals that eat this must die also.

Thus our Stone is made of the same things as arsenic, be it white or red. Nature has cooked it thus for a long time and has drawn out its innermost. She has turned the materia, which at first was a great poison, back into a crude medicine, because Sol not only serves as a cure for all diseases on account of its great balance, but also because of its intermixture with other substances.

Our Work is made of these two, Sol and Luna, as is customary in the Work. Take Sol and Luna and undo again what Nature has accomplished, that is, what she has turned into a body in many years. Dissolve it and turn it back into the prime materia, as it was when Nature first began to operate. It will again become arsenic and poison. When it is then extracted by subtle manipulation and mastery, the matter will become more poisonous than it was before Nature began to act. If you were to give one Lot of this materia to a horse or an ox, they would soon die, because the materia is now so subtle and so very poisonous and hot that it is inexpressible. Thereafter, the materia is sublimated and becomes quite thick, so that the fumes would unexpectedly kill a man. If you were to put some of this materia on a chair and a man were to sit on it for the duration of 4 or 5 Pater Nosters, the materia would penetrate the man's body, causing him to die soon. Nor does there exist such a strong animal in the world, even if it were a big poisonous dragon, that would not die at once if the fumes touched its body.

That is why the ancients likened the materia to a poisonous dragon, saying that the dragon had eaten its own tail. They also called this materia a snake, and compared it to a snake that impregnates itself. They used many other names for it which are too many to write about, all they meant was the Stone.

Therefore, no poison is found anywhere as strong as this materia of the Stone, because of its subtlety, the heat which it has when it is sublimated. Then the Master with his Philosophical Art causes the poison to be turned back inward into the innermost of its body. After that, the materia possesses a great medicinal power which lies hidden in its innermost. It is that which the Master has brought to light by his Art, with the help of God.

When this has thus been done, its innermost has been brought outside, and what was outside has gone inside. Understand this also of the horse of which I have spoken. Such a Stone can do an infinite projection when it has been brought into its heavenly nature. For if a thing is good outside, it can do 1,000,000 times more than one that is bad outside. Example: The Lord God is good outside, the devil is bad outside. Who then has more power, God or the devil? Likewise with our Stone. When it was still poisonous, how many big animals may it have killed? But after it is made good, how much good will it do? With its small weight it can always do a thousand times better, and more than 10, 20 thousand times better than ☾, it would seem impossible.

Under the green crudeness the blackness lies hidden, and every created thing has its perfect redness, either white in its innermost or in its exterior, and between the white and the red there are varied colours, more than one can imagine. But that which is white on the outside

is red within, and between the two there are many kinds of colours, as said before. The closer a thing is to its perfection, the fewer colours it has within; and the simpler it is, the closer it is to its ultimate destination which God has assigned to it. Then it has no more than one color within it, neither more in its exterior nor in its interior, but it contains the power of all the colors which at first manifested within it. For as many colors as are in a thing, and as much variety there is within it, as many powers it contains. When the thing has been prepared into a simple perfected substance, in the uttermost power assigned to it by God, all these powers act together, like one thing, in a short time, nevertheless miraculously.

There is nothing else in things but a simple essence, and its body is red, and its interior is outside, and there is no difference in its middle. Just as it is in its inside, it is in its outside and also in its middle. Each does its work without ill humor, so to speak, in one moment. For there is no contrary nature within it which would act against it. It therefore acts promptly. Likewise our Stone. Wherever it is thrown, a perfect work is achieved, and in everything it turns the outer inside, and the inside outside.

Inside Luna is good, Sol is clear red, and when the White Stone is thrown on ☿, it draws the inmost outside, which turns into white clear ☾, replacing the redness inside. Thus every single thing contains its tincture, be it white or red, although the Red and the White Stone have no nature which they could impart, just as it does not happen with the nature of stones. They do not have it in themselves to do violence, be it white or red, for God has given each thing its necessities.

of life, and each thing contains enough tincture without necessitating the help of anything else. And each thing, be it vegetable or animal, contains its own medicine, without having to add another thing, to enable it to recover of itself. If it were not so, God's Work would not be perfect. All the things He has created have never lacked anything. They do not require help from other things, as they have in themselves everything they need, although we do not understand this completely. God has not forgotten anything in anything He has created. Nor is anything lacking in any leaf that grows out of the earth, although we do not perceive the perfection which is contained therein. But by the mastery of the Art we can draw out of each thing its occult nature and make manifest what is hidden in it, and hide what is manifest. That is what our Stone does in the white and red metals.

In the perfection of the red and white metals the Stone has no tincture, because the tincture which thus unites the Stone is with the Elements, so that there is one body and one substance which cannot be separated. For this is a heavenly nature, like the invincible heaven where all planets are standing. Each according to its nature takes its influence from it and imparts it to the things of the lower world, as we can daily see with our eyes, through the forces of the sun. Flowers grow in many different colors and varied fragrances, and all this is due to the warmth of the sun.

Do you believe that the world bestows color and fragrance to flowers and plants from its own body? No, not at all, but it is a heavenly nature that possesses so much power and influence that it draws out colour, smell, and taste of the seed from which plants and flowers grow.

Therefore, although the sun were shining for a hundred years, it would not infuse either color, smell, or taste, but God has poured them into the seed. All this is locked inside the seed, and even if the sun were never to shine upon it, it would nevertheless get color, smell, and taste. The sun is a heavenly body and it has the power to draw out by its heat and innermost in the seed and to manifest it on the outside; smell, taste, and color. The seed grows into its perfection, and it may thereafter grow superabundantly to the end of the world, but smell, taste, and colour do not separate from its body.

More or less, it is also thus with our White or Red Stone. It does not give any of its own tincture or body to our metals, as it is a heavenly body, just as has been said of the sun. It draws the tincture out of the metals and causes them to reach their extreme power, so that they can turn into seed and produce the Stone thereof. If God had not created full powers in the metals, no change would occur even if you threw the Stone a thousand times on them, because the Stone cannot give what it has not.

I have written that the Stone can be made with many things, and just as the ruby then keeps the name of the ruby, those things will keep their own names. It is nothing but the Stone that is one with crystal-glass. The Stone is only a transposer from bad to good, from the impure to the pure, of everything that is like itself, not in all things but strictly only in metals.

A RIGHT AND PERFECT MEDICINE OF THE OTHER ORDER

- TO CLEANSE COPPER OF ALL IMPURITIES -

Take copper, 20 or 30 lbs., beat it into thin laminae, 5 or 6 times annealed and slaked in urine to make it beautiful and clear, and laminated thinly like pennies. When it is annealed, there must not be left any scales or impurity. It must be clear and red. Thereafter, dry it well with a cloth and then in the sun or near the fire. After this, take good pulverized white auripigment, powder it finely on the Stone with oil, like Brabant black soap. Coat the copper sheets with it and dry them near the fire. Coat and dry them again, and do this 4 or 5 times. Now take common salt, called pore salt, pulverize it, stratfie it in a crucible, the crucible completely filled, then lute the crucible. Do the same with the other crucibles, as many as you wish. Put them in a calcination furnace, first with a small fire, then with a stronger, but keep it up till they glow through and through. Let them stand thus in the red-hot heat for 24 hours, then let them cool, take them out, edulcorate the laminae with warm water to make them lose any taste of salt. Now dry them well and pound or rub them finely, like paint.

Keep at hand 2 or 3 big cupels, it must be cups, put the laminae into them and pour clean water on the matter, stir it well, let it sink, pour it off again to the first water, and continue doing this till the matter is clear. Then dry the powder and mix it with sal alcal. (alkaline salt), borax, and ①, put it in a sack such as is here illustrated, filling it completely. Sew it together and stick a small wooden spigot

into it. Lute the sack all around with good glue, as thick as two fingers' breadth, so that the glue can stand the fire. Let it dry well, set it in a furnace on two irons, put a crucible underneath it at the place where you have stuck the spigot, and stir the fire in the hearth strongly. The matter will easily melt and flow into the crucible. Continue doing this till all your powder has been turned into one body. Thereafter weigh it and add to every ounce one $\frac{3}{4}$ of fine ☾ as it comes out of the cupel. Smelt it together in a big crucible, pour it into a strong mold, and your body is ready and alive, and prepared for the medicine of the second order and effect, according to the teachings of *Hermes and Geber*.

A D R U B E U M
(TO THE RED)

There were some artists who took Roman vitriol, 1 lb., calx of Saturn or lead, and ☿ sublimated to the Red, an., 1 lb. vitriol 1 oz., *ad pondus omnium* (to one pound of the whole?). Prepare of these an A.F. to the White, as said above, and when the water has been thus made, extract the salt from the Death's head as before, keep the water and the salt each separate till they are needed. Then take 1 lb. of ☿, sublimate it through 3 lbs. of dry vitriol and rub it also for the second time among the feces on the stone. The third time, take fresh vitriol and sublimate it. Do this three times, and the ☿ will have been sublimated 9 times and be well prepared.

Now take 1 lb. of calx of Saturn, calcined so much with vinegar or in

the sun that it becomes impalpable. Mix it with the salt of the Death's head and proceed immediately as with the oil to the White, except that this one must stand much longer in the fire than the White. The fire must also be stronger for the fixation of the oil. In other respects the manipulations of the opus are everywhere the same. Test to see if it is fixed, and when it is fixed, you have a great secret. Here no purification or ablution occurs, because the feces consume themselves, and an oil will remain eternally, somewhat subtler than honey. This oil cannot be turned into a Stone like those made with *Aqua Vitae*. Here too, many corrosives are contained within, and it should be noted that the \odot made with this oil and transmuted out of imperfect metals cannot be used for any medicine.

ANOTHER OIL TO THE RED FROM AF AND SATURN

There were other artists who took vitriol 3 lbs., saltpeter 2 lb., and prepared of it an A.F. They pulverized the Death's head and put it in a glass, added an alembic with a hole and poured the water back on it, then drew it off again with strong fire and kept it. Then they took 1 lb. of \bar{h} , and 2 lb. of ♁ , amalgamated both and dissolved it again, set it in the Balneum, drew it off, poured it on again, and continued doing this till the matter turned into a red oil and no longer coagulated.

Then they also took 1 oz. of \odot , dissolved it in A.R., and poured it on the red oil, shook it between their hands and mixed it well, set it in sand, and again drew the A.F. off. Then they sealed the glass as well as possible, set it in the tripod, gave it as much fire as is used

for keeping lead in flux. They continued doing this till the oil was fixed. This oil, 1 part to 8, tinges into a most perfect oil which can stand all tests.

A PRECIOUS OIL TO THE RED

Dear Sons, you should know the following and consider it a great secret. Take 3 lbs. of *vitriol virid. aer.*, *plumbum album an.* 5 lbs. *croci pulv. lapidis haematitiae* 3 4. *Saltpeter ad pondus omnium*. Crush them so that they mingle thoroughly; divide them into three parts. From one of the parts, make an AF (aquafort) in a glass vessel and no other kind of vessel. After this, pour it on the other part of the matter (a second part) and draw it over on a strong fire. Pour this now onto the third part of the matter and keep this water well closed.

Pulverize the Death's Heads and rub them with *▽, which I will teach later on, on a marble, till they are quite small, as if one wished

to paint with the matter. Let it dry in a room or by the sun; grind it once again and put it into an alembic. Pour your water on it, draw it off again, first with a gentle fire for 24 hours; then gradually with stronger fire, till the matter begins to glow. After this, keep it in a steady glow for 6 weeks. Then let it cool down, remove it and preserve it.

After this, take the Death's Head and the remaining feces. Powder them and moisten with vinegar and draw off its salt as you know how to do, so that no feces stay behind. When your salt is clear, pour the AF on it, give it gentle heat on sand or on ashes for 12 hours. Follow this with stronger heat for 6 hours, so that it will glow mildly. Then let it cool off. Take the water in the recipient and close it well. Again rub the feces with vinegar, and afterwards dissolve it in vinegar; put it in the balneum. Do as you have been instructed before and see if it produces feces. Coagulate it and pour the A.F. back on it. Draw it off. Repeat 3 or 4 times and the salt together with the water will go over the helm.

Do believe me that I have worked wonder with this water, which cannot be described here. I have personally turned this water into a red crystal which gave off a light at night by which a whole table of people could see enough to eat their meal by. Keep it until you need it, and consider it a treasure of all waters.

More so take *Merc. praeparati* of its humidity, for each pound of ☉ , 2 pounds of *vitrioli Romani* and sublime it therewith. Mix it again with the feces and for the third time, take fresh vitriol and sublime it again. Do this 4 or 5 times, the more times the better. After this,

the ☿ is ready. Take then, one ounce of ☉, thinly beaten and cut into rolls. Dissolve it into the AF which you have made, and set it into a basin with sifted ashes. Put the basin into Kettle filled with very warm water, and in an hour the ☿ will dissolve. (or sooner).

Take one ounce of the sublimated ☿; dissolve it also in this water. After this, throw another ounce of your ☿ in and let this also dissolve. Then it is enough as you will have three ounces (of matter) dissolved in it, 1 oz. of ☉ and 2 oz. of ☿. Now put a helm on together with a recipient, draw the water off, pour it back on again (repeat) until it will no longer go over in Balneo. Let it cool down and put it in a furnace and ashes. Lute a recipient to it, distill it over and pour it back on again. Continue this so long as the water will go over. In this distillation you will see wonders, because you will see all the colours of the whole world in the helm. The colours are in the spirit and the *corpus* keeps the spirit in it and with it. The colours are covered in the *corpus* as you will learn in VEGETABILIE. Search for it in Chapter 93.

When no more drops are coming, let it cool down, remove the helm and close the glass well above. Set it in *tripode* for 40 days; the heat should be such that you can easily keep your hand in the furnace. Your matter will become fixed within this time, and when it is cold, it will be hard as glass. As soon as it gets near heat that will melt like wax, it flows as if it were wax or as an oil. This is a perfect *Lapis Compositus*, and no foreign things have been added to it which are not of its kind or species. My child should note that at least one part of this Stone falls on 1000 parts or more. I myself have

worked in this area and have accomplished the operation one time. It is such a beautiful Stone to behold and shines so much at night that one does not have a need for light. This is why it is such an excellent Medicine and a noble Stone and should be considered a great *Secretum*.

The Water *Salis Arm.*, with which the above mentioned powder is to be rubbed or ground, is made in the following way: Take 1 pound of * ; 2 pounds Vitriol and sublimate them together. And again mix the matter with the feces. For the third time, take fresh Vitriol and sublimate this also four times. Grind this sublimated * to powder, put it into a glass, pour distilled vinegar upon it, just enough vinegar to dissolve it and no more. Now the water is as yellow as *Sol* when it has been sublimed through Vitriol. The *Vitriol acetum destillatum* produces the *Tincture of Sol*. This then is the water which you must rub (grind) your Death's Head, as indicated above, which is to be imbibed with this * ▽ . It gives good *Ingressum*.

THE SALTS OF THE METALS

Up to now, dear Son, you have heard how you are to proceed with and handle the Great Work with *Amalgamations* and with certain *Olea*. Now you will hear how to make salts out of the metals that can also produce a perfect *Elixir*, as good as the *Olea*, although its projection is not as high. It is an easy work, however and takes but a short time. After that, I will teach you how to make the Stone, which I consider my greatest *Secretum*.

Know that Salt can be derived from all metals and all salts of metals are *Elixire*. They are the *Elementum terrae* under which the fire is hidden, because in the metals there are four elements, such as *Ignis*, *Aer*, *Aqua* and *Terra*. Fire and Earth are the outer elements, water and air the middle. The two outer are fixed, but the two middle elements (the inner) are volatile as water & air. You must know, however, that the *Elementum Ignis* can be separated from earth in all things combustibile. It is its oil, except it cannot be done with metals, for they stay fixed together in the fire. That is why all Salts of Metals are elixirs.

Note further that after the *Salia Metallorum* have been turned into Elixir, its Projection is small. But when the same Salt is put together with an oil and its innermost part is brought out, and its outermost part is brought inside, where previously one part fell on a 100 parts, it will now fall upon 1000 parts; and as you projected it before on ☽ similarly you can transmute it afterwards on ☉. When Elixirs are made from Salt, one can easily produce oils, as will be taught at the end of this work.

You must know that there exists no surer nor shorter way for working with the Salts of metals, for herein one cannot fail, nor can any infirmity befall you. Reason; there are no *spiritus* that could evanesce. Also, it is difficult to do things wrong with the fire, because the matter is not congealed, as it is fixed already, and does not require your effort to do so.

The old *Philosophi* swore to each other that they would not reveal the two secrets, how to make Salt and Oil out of metals, to anyone except their children, who would be ready for it. They also wrote of

it in such a way, that no one could understand it except the Children of the Art. Read all the books of the ancient philosophers, and you will nowhere find correct information, neither on the Salt nor on the Oil of metals, which would enable you to make them of these substances. They may well write that the *Salia Metallorum* are *Elixiria*, and say that all *Philosophi* agree in this, and that it may be easy to achieve through the *reverberation* of the metal. They may also say you should draw it from its *Fecibus* and work with it until it is a crystal-stone. Yet, they do not write anything else about this work, or write in such obscure terms that no one can understand anything. Thus the arts of salts and oils has remained hidden more than all the other arts. I am telling you truthfully that the art *extrationis salium metallorum* has never been revealed to anyone in my time.

I therefore entreat you by the living God, that you do not reveal this secret to anyone but those of whom you are sure and certain that they will keep it secret on account of the many evils it might involve and because the noble Art might be consumed and used in sin; and God's honor and praise and the poor needy might be forgotten. Therefore, note carefully, to whomsoever God gives the art, he has it and no one else; according to whether his intention is good or evil, God bestows it. Enough said to those who have understanding.

Take then ☉ and ☽, dissolve them in AF and beat it to the ground. Wash the *calcem* with *Aqua Dulci* and dry it. Then it is ready to be put in the calcination furnace, to open it up, so that the can be sublimated out of it. This not only applies to ☉ and ☽, but also to the other metals such as ♁, ♃, ♀, ♂, & etc.

Yet those from ☉ and ☽ are the best; they also make a higher projection and are easiest to process to oil and elixir. Now take the calx, put it into a glass vessel with a wide bottom. Put the *calx lunae* in it, one finger's thickness, neither thicker nor thinner. Set it thus into the calcination-furnace where the spirits are calcined within, or into the *Athanas* or *in Tripodem*. Heat it, as if one were to keep ♀ in flux without driving it, for 21 days. Do not let the fire go down, so that the Corpus may open up and let ♀ go. Know that you must thus proceed with all metals, be it ☉ or ☽ or other metals. Only, ☉ must stand for six weeks, because it is a Compact and perfect Corpus, which ☽ and the other metals are not. That is also the reason why they must not stand as long in the reverberating furnace.

When now your Calx of the metals has thus been opened, take an alembic with a wide bottom, put your calx into it at equal thickness. Lute a big helm on it, put it on the sublimating furnace in ashes, lute a receiver on it, light a fire under it, at first, small, then increase it by degrees until it begins to glow. Keep it glowing thus for 8 to 10 days, watch to see if some ♀ continues to sublimate. If nothing comes out, let it cool down, take the helm off; you will find Mercurius sublimated (♀), white as snow. Save.

You will find the salt or the earth at the bottom of the glass, in the form of a greyish-white powder. It is swollen like a sponge, while Mercurius has been leaving it. It is the same kind of process with ☽, ♀ and ♀, except that the Calx must stand for 16 to 20 days, and must also glow stronger, before ♀ comes out of it; for ☉ does not melt as easily as the other metals, because it is much firmer than ☽ or any of the other metals.

Now remove the salt or earth from the glass, put it into a stone jar and pour distilled wine vinegar on it, set it into a Boiling Balneum, let it stand from 4 to 6 days, stirring frequently, it should be well covered. Then allow it to stand and cool down, pour it off and preserve it. Upon the feces pour fresh *acetum distillatum*, and set it into the Balneum for 24 hours, stirring frequently. Let it stand, cooling, and pour it together with the other. If you feel there is still something left in the Feces pour more vinegar upon them; if not, throw them away as they have no further use.

Draw the decanted vinegar off in the Balneum, and the salt will remain at the bottom clear and snowwhite. Following this, pour clear, pure water on it, set it back into the balneum, let it dissolve so that Feces appear. Throw those away, coagulate the Salt, and dissolve it again with *Aqua Communi*. Repeat this process until no more feces appear. Now it is ready to make the first Projection on ☿ with it. To extract the salt (or: to draw the salt) from ☉ and other metals it is an easier process than the one related here.

Further, if you wish to get the salt from imperfect metals, from copper and iron, you must also know that they need to be filed finely, set them into the reverberating furnace for 6 days in a moderate heat and glow. After that, you can draw out the salt as we have taught about ☽.

If you wish to get salt from \bar{h} and \mathcal{K} , you must dissolve them in *Aqua Fort*, draw off the Calx and reverberate it, as has been indicated. However, if you wish to get only the salt from \bar{h} and \mathcal{K} , without *Mercurius*, let it stand in a reverberating furnace for 12 days in a rather strong glow, but such that it does not turn into a glass.

You should not put on more than one finger's thickness of Calx, it will then swell up like a sponge. After this, extract the Salt, as you have been previously instructed. This Salt is as good as the Salt of ☽, and achieves a high projection. One projects it upon *Merc.*, and the salt *plumbi* makes as high a projection on *Merc.*, as does the Salt derived from *Sol.*

If, however, you wish to retain *Merc. plumbi* and ♁, sublimate it out of it, as is done with ☽, except that you must not reverberate for 20 days in the Athanor because its ♀ is not fixed in *corpore*. Then it separates, breaking away from the corpus. This is the best way to draw out the ♀ and to sublimate it, for thus each element retains its power. ♀ and ♀ must reverberate a long time, ♂ 98 days, ♀ 35 days. These two must reverberate for such lengths of time because of their feces. They must be annealed slowly, to prevent their turning into glass; because they do not easily release their *Merc.*

When they are well opened, extract the Salt with the vinegar. When nothing further comes out, set the matter to reverberate again for three days, till nothing draws out. When the Salt has been processed, make projection upon *Mer.*, because Salts transmute (or: they transmute) all the *Merc.*, while they have little or no spirit in them.

Take *Merc.*, let it get as hot as possible, and throw it upon the salt of metals, 1 part to 100 parts; increase the fire so that it flows strongly, as ☽ in (or: on) the cupel. Let it stand thus until it settles into a King. Then slake it immediately as is required. Now you have fine ☽. All the Salts of metals, be they red or white, only produce ☽; but perfect metals make a higher projection than imperfect ones.

After they have been reversed, however, and their innermost turned without, they change into oil. Then they all make projection to the Red, and where before they made 1 to 100 parts, they now make projection 1 to 1000 parts. Before, one could only throw upon Merc., but when they have become oils, they make projection upon all metals, as will be taught herein.

THE OILS OF THE METALS

Now I will teach you how to make oils from metals, and to turn the innermost outside, which is one of the greatest secrets, for after that process they will make ☉, while before they only could make ☽. Now we will proceed with the projection.

Take a large amount of *Vitriolum Romanum*, 12 or 16 lbs., more or less. Dissolve it in *Aqua Communis*, and when it is dissolved, let it settle down. Pour off the clear from its feces, and set it into a sandbath to coagulate, using a good vessel. Let it evaporate until a skin forms on top. Now let it cool down. In this way the Vitriol sprouts into a beautiful green, which is the best colour in the *Simpliice*. Put what has sprouted into a suitable vessel. Let the remainder also evaporate and sprout (or: shoot) until you have it all together. Now put it into a room for it to dry. Let it stand in as much heat as the sun gives off in the summer. Then the Vitriol will turn white.

Dissolve it again, and more earth will drop to the bottom. Decant it,

let it evaporate and sprout again, as indicated in the foregoing. This can be accomplished within 3-4 days. The Vitriol will become twice as beautiful as before, and much greener, so much so that you will not have seen a more beautiful green colour. Therefore *Hermes and Geber* speak: Preserve well your green, evaporate well the wet until a skin forms on top; then let it sprout again, and continue to do this till your Vitriol together again. Put it once more in a room, as before, drying until it turns white. Then dissolve and granulate again. Repeat until no further feces are left. Put aside until you need it.

Now then, someone might say: When the Vitriol has been dissolved, why do you not let it evaporate completely, but you allow it to sprout, and it requires a great amount of time to change it into a white powder?

Note, then, that Vitriol has within it, a subtle *spiritus*, as is described in the Vegetable Work as regards the subtle spirits, which are in all herbs outside. It is the green (or: verdure) of all things that are green outside, for it is the flower of their right essence. If you lose the greenness, I am telling you forsooth, that you are deprived of the essence. Further, whatever work you are doing with it, it is all lost, in vain, for it has been deprived of much, its soul, life and *essentia*, *corpuse*, *spiritus* or roots and everything green outside. Take care then, to preserve that well, for it is so subtle that you can lose it without noticing it, as indicated in the *Vegatabili*. There you are taught that the green in all herbs, leaves and roots, is to be extracted from everything that is green on the outside. And when the green has been drawn out and reversed into a beautiful redness, the like of which none has seen, you have the right *essentia*.

Look for further instruction in the *Vegatabili*. This is the reason why it is necessary to preserve the green of the Vitriol. If you were to coagulate it, part of its greenness would be taken from it; for it would become yellow, while yet the green is in the *Quintessentia* that we seek in the Vitriol. That is why you must permit it to dry and sprout in a room. Then its greenness is covered with the white, for as soon as it becomes moist again, its greenness will re-appear. Thus the outermost of the Vitriol must be turned into the innermost, and the innermost must come out, in order to preserve its soul and its spirit and to retain its *Quinta Essentia*. This is a great *Mysterium* or *Secretum* in our Art. When the Vitriol has thus been cleansed, it is as red as a rose or ruby. It has within itself the four elements in their perfection, and this is the stone which God has given us for nothing.

You should now take the white powder which you were told to put aside and place it in a phial and close it with *Sigillo Hermetis*. Set it in ashes and heat it by a lamp, as warm as the sun shines in the midst of summer. Keep it thus, until you see that it begins to turn yellow. Let it stand further until it turns completely yellow. Then, let it stand yet another ten days and see if it does not begin to tinge a red colour. Then, increase the fire a little, and if it becomes more red, let it stand in the regimen of the fire as is. If however, it does not become somewhat redder in 8-10 days, increase the fire by one lamp until the colour increases. If it stays the same, add yet another lamp, thus each time increasing the heat by degrees until the colour changes to a rose or ruby red.

When it has become a high or deep red colour, let it stand yet another

8-10 days in the same heat and watch if the colour does not change into a colour different than red. Now the matter has been reversed and its innermost has been brought outside. In this way, you will not lose the greenness if it has been reversed into redness. This is because it is in the deepest inner parts and can no more be brought out. It will forever stay red and unfixed; for if it were fixed, everything would be lost, because it would have to be dissolved in water and coagulated again, and afterwards distilled over the helm.

I am telling you that I have never revealed to you greater secrets than this! I am telling you, by my God, that this SECRET has never been set down into writing by the *philosophi* except by my hand alone. Moreover, I am telling you that there is no greater secret in art than this. Therefore, I beseech you and all those who will understand it, that you will never bring it to light except where it is right to reveal it, by the damnation of your soul, for it is a Secret above all Secrets, since with this matter all metals can be turned into oil, when they are dissolved in Aqua Fort., when the calx has been beaten to the bottom and processed as required.

All *Olea Metallorum* turn red as blood, without ☉ and not †, for all metals are red in their innermost, but one is redder than the other. When they have been brought to redness, you must dissolve them, again coagulate them until they are free from all feces and they have their elements perfectly joined (together); for once they have arrived at this stage, nothing is left but feces. The earth, too, has become subtle and liquid and is dissolved in the other three.

When they have thus been made subtle, with dissolving and coagulating,

you can distil it over the helm to a red oil, as you will learn. As you are working with VITRIOL, you must also treat ☿ . After it has been dissolved in Aqua Fort., beaten down, decanted from its saltiness and dried, you put it in a glass the same as has been done with the Vitriol. Or you can put a Sublimated Mercury into such a glass, proceed in the same way and cleanse it of its feces, and distill it over into a red oil. In the same way ♀ can be processed. What do you think? Is this not a great Secret? Never before has anything like it been heard. Open your ears therefore, listen and understand!


Now we will return to our work. When you see that your matter remains in an Oily state, take it out of the ashes and put it into another, strong, glass. Pour a goodly amount of wine vinegar upon it, and set it into the balneum to boil for 4 days, often stirring it with a wooden spoon. After the fourth day, let it cool down and settle. Decant off the clear liquid and pour more vinegar upon the remaining feces. Add more distilled vinegar, and repeat three times. Now throw away the feces and put an alembic upon the glass containing the solution; draw off the vinegar, so that the matter becomes quite dry. Now you have the matter at the bottom of the glass and much more beautiful than before. Again, pour fresh vinegar upon it, and treat it as above. Reiterate this until no more feces remain in the Solution. Then coagulate it to a dry powder, put a helm on with a large head and distill. First you will obtain a yellow *spiritus*, then red oils and finally a white *spiritus*. Let the matter cool down, remove the receiver and its contents. It is the Blessed oil. Preserve it well until you need it for your metallic salt.


At the bottom of the alembic you will find a matter that is as white as snow and is clear as crystal. It is the rectified matter of the aforesaid *materia*. It can be pulverised and imbibed into the red oil as into its own *corpus*. Put it *in vitreum apullam* and hang it *in tripodem* for 40 days in moderate heat. Now it will coagulate into a LAPIS PHILOSOPHORUM which will dissolve all metals into ☉ . But we will not do this now, but will work toward our Salt and oil of metals in this manner, as with Vitriol. Thus the element of earth will go over with the oil, red as blood. This the earth of Vitriol does not do, as its oil separates from the earth. Consequently God has given it such Benediction that from it alone can one make the LAPIS PHILOSOPHORUM without any Addition. But first one has to fix its oil with its earth. That does not happen in metals, because their earth goes over the helm together with the fire, and the whole body reverses, which tinges the metals into perfect ☉ .


By the same process, you can make the oil of ♂ and ♀ , and the earth also goes over the helm in the oil and stays in the oil for all eternity. With this oil, you can perform such miracles as would be too lengthy to recount here. You well know what is said about the oil *Veneris*. Yet the oil from ♂ is much better in its effects than the oil *Veneris*.

NOTE: "Vitriolum Romanum" is probably copper sulphate - HWN

NOW WE WILL RETURN TO OUR WORK OF THE SALTS AND
 PREPARE THEM INTO OIL WITH THE HELP OF OIL OF
 VITRIOL AND THEIR  SUBLIMATED FROM THEM

Take the  and dissolve it in A.F., made of equal parts of vitriol and salt-peter. Then put it in a glass retort, add a big alembic, put it in sifted ashes, and make a small fire underneath it. Distill the A.F. off, and increase the fire to let the Mercury distill. Let it cool and take the Mercury out. Put it in a long-necked glass, just as you do with Vitriol. Set it in ashes, make a lamp-fire underneath, and let it stand thus till it is perfectly red. Dissolve and coagulate it, as has been taught regarding the vitriol. When it is clean, distill it to a red oil, not leaving any feces behind. All metals are processed in the same way as has been taught about Mercury.

When the oil of Mercury has been drawn over, put your salt and elixir of  in a big retort over gentle heat, to allow the salt to melt. This will happen easily as soon as the heat is such that wax would melt. When it is melted, pour the oil of Mercury into it by drops, and they will immediately conjoin as they are pure and clean.

Now you have conjoined Soul and Body in One. They will never again separate, because here the Body receives its own Spirit and fixes it in one moment. Let the glass stand thus on the furnace for 16 to 26 days, in gentle heat, just as if you were to keep wax in flux, without foam. Within this time the substance will be converted into oil which looks like thick honey or like dark red blood, and it will remain thus forever. Now rejoice, my children, you have the secret of all secrets. It does projection in  at the rate of 1 part to 1000.

If you intend to make a projection, you must know that you must do it on a body and not on Mercury, because the oil would not turn Mercury into a Body for reasons that are not explained here, as they are sufficiently indicated in the treatise on projection. You must take a red-hot ♀ or ☾, or ♂ sheet, dribble the oil upon it, and put it on hot coal. The oil will permeate it like water a sponge, and it will be changed into ☉, which can stand all tests.

It does not effect any projection on ♃ and ♄, because the medicine must first disembody the bodies, changing them into its own nature, before it can change them into a Corpus. We will not speak about this here, as it is sufficiently explained elsewhere. What do you think of this secret? Never has anything like it been found in the world.

You have heard how and why you must dissolve the metals and beat them down again into calx, and how you must edulcorate the calx of the A.F. and sublimate its Mercury, and dissolve the salt in vinegar, then rectify it of its feces, and how it must afterwards be calcined in a sealed glass to its perfect redness, then dissolved in vinegar, the feces discarded which it has in its inmost redness and which at first did not let go of it till its innermost had been brought to the outside.

For you must know that everything contains two kinds of feces. First, in its crudeness, when it was still raw- as when you first dissolved and coagulated vitriol- it was still green and without feces, but now that it turns red and is again dissolved, it leaves feces which had not been noticed before. Now someone might ask: How is it that the innermost does not let go of its feces, although the whole materia is clear water? Understand this as follows: When the materia is dissolved, it

is all outside, and it locks the heat within so that it cannot let go of it. But when the heat is brought out and then dissolved, it opens of its own and lets go of its feces- while they are not overcome by the cold. Therefore, you must rectify twice if you wish to prepare a proper Elixir or Quinta Essentia, no matter with what materia you are working, spirits, plants, roots, sugar, honey, etc. And I swear to you by God that such a Secret has never been revealed, nor has anything been written about it except by myself alone, by my hand.

Furthermore, you have also heard how vitriol has to be set to distill, and that oil, red as blood, will go over and the earth be left behind, which is thereafter to be imbibed into its oil and set in the tripod.

In addition, I instructed you to preserve the oil carefully. Moreover, I told you to dissolve Mercury in A.F., beat it down, edulcorate it, dry it, put it in vitriol, again imbibe its Corpus with it to turn it all into oil and cause it to achieve projection. I have told you that all metals can be worked in this way and turned into oil without separating the Elements. Dear Sons, consider all the words that I have written about this Work, because you stand greatly in need of understanding this well.

I have taught you how you should draw all metals per alembicum, so that they go over without any death's head. This is only achieved by the strong spirit of vinegar, completely rectified and separated from all its feces inside and outside. When the metals have thus been opened and made subtle, and their innermost is outside, their Elements cannot be separated, and even if you tried everything in the world, you could not part them because of their subtlety and purity. For when they have

with them the subtle spirit of vinegar, they go with it through the al-embic. If, however, you put them near the fire when there is no spirit of vinegar with them, they congeal together. But while the vinegar is in their pure and subtle Corpus, they turn into oil and congeal the spirit of vinegar with them. Know that the spirit of vinegar is the subtlest spirit in the world, 1000 times subtler than the spirit of brandy. It cannot be kept in any vessel, but if it is already half-fixed, it congeals easily together with the materia to which it is added, as is proven in the Vegetable Work, where wine and its nature are being discussed. There you are also taught what the spirit of the distilled vinegar is, and how it dissolves all things.

NOW WE SHALL TELL YOU, DEAR CHILDREN, HOW TO MULTIPLY THE PHILOSOPHICAL OIL

Take the Philosophical Oil, put it in a big retort. On 1 part pour 100 parts of oil of vitriol, lute and close it tightly above, set it in ashes, and light a fire underneath it, as hot as if you were to keep wax melting, without foaming. Keep it thus continually for 6 weeks, and it will congeal during this time. It will make as good and high a projection as the first did.

Read this over often and bear it in mind, as you will need it for other things, for in this lies hidden the foundation of all arts. But if you wish to draw a good oil out of the metals, as is taught in connection with vitriol, you must dissolve your metal in A.F., beat it down, dry and coagulate it; put it in a phial, set it in ashes, and

proceed with the regulation of the fire as is taught of vitriol, till it is quite red. Now dissolve it in distilled vinegar and coagulate it till no more feces are left. Then set it to distill, and the metal will completely turn into oil. It is a perfect Philosophical Oil, though its projection is not as high as that of the first oil prepared from salt. You must multiply all metal oils with oil of vitriol, as it is taught, and in this way you can make much oil, and its projection is quite high. Thank God and do not misuse His gifts, for the sake of your soul's salvation.

PURIFICATION AND SEPARATION OF THE METALS FROM THEIR FECES

Know that there are three ways of separating a thing from its feces. The first way is the way of Nature herself, for Nature discards everything that is imperfect, as may be seen every day, when everything buried in the earth is turned into earth - which is her means. Look at all the roofs that are standing in the air, be they made of iron, steel, lead, wood, or stone, or anything else, exposed to the air day and night - it deteriorates and turns into nothing with the passage of time, be it fortresses or castles. No matter how strong they are, they are all calcined into earth as their middle degree. But someone might ask: Why not also into air, water, or fire? Know that everything that is here below the circle of ☾ is composed of the four Elements, and all four Elements are impure and full of feces. Also, one Element is impurer than another, as is reported in the Vegetable Work. Among them, Earth is the impurest and dryest Element, containing the most feces.

That is why all things must first be converted into Earth before turning them into Air, Water, or Fire. It has to be so, because Nature does not act except from degree to degree. No one can move from the beginning to the end before suffering the middle which lies between them. You can therefore not reach the fourth degree before passing the second and the third. Whoever does not understand this, is advised not to work in our Art. Thus all things that are purified according to the course of Nature first change into Earth. When a thing is transformed into Earth, it is open, and each Element can be extracted, as is proven in the Vegetable Work. If a thing is to be transformed from the first degree into the second, it is necessary to transform it into another nature - unless it has first become Earth. This is so on account of the feces contained in it.

Take the example of lead. When you stir it on the fire, it must first turn into Earth or ashes before becoming glass. For lead cannot become glass, it must first be Earth. This is due to the feces contained in it. You can make ☽ of \bar{h} , but it must first become glass, as is taught in many places. Saturn can also be turned into ☽ in other ways if its feces are removed, as is sufficiently taught elsewhere, for \bar{h} is ☽ in its innermost, and nothing is required except that its feces be separated from it, also its sulphur, which is earthy. Then it is good ☽ like that which Nature transforms every day, as may be seen.

Look at the old chapels formerly covered with lead - which may have covered them for 600 years. It has been transformed into earth and lies white on the lead. One can see it every day on the old lead roofs. It jumps off in the form of small slates, and if it were to stay there still longer, Nature would finally cook and purify it. I myself have

seen that when such an old roof covered with lead - and about 2000 years old - was dismantled, it was as white as if it had been calcined, and when it was broken into pieces, it looked like filed silver. When it was put on the cupel with other lead, everything together was good ☺. Thus Nature had purified it by long digestion, and consumed and destroyed all its feces, like the dust of the sun.

As an example use a big jar measuring 10 or 12 quarts. Fill it with water, and when the sun is shining, put it in the air day and night. Close it tightly to prevent any air or rain from entering it. The water will become evil-smelling, impure, slimy, and of a bitter taste. In time the taste will consume and destroy itself. The feces or earthly materia in the water will be separated from the watery substance and sink to the bottom. The water will become beautiful and clear as if it were distilled, and it will again be sweet and fragrant. Then pour it off into a fine glass, let it stand thus for some time, and it will produce more feces. Pour it off again, and continue doing this till no more feces are found at the bottom. Now the water is rectified, and if it were to stand till Doomsday, it would no longer be corrupted.

The same applies to the oils. If they were left standing for several years, they would become clear of all feces, just as has been said of the water.

See also how old wine or old beer being well preserved and stoppered, discards its feces and yeast. Take some old wine purified of its mother - how vigorous and strong it is. And if it were left tightly closed for several years, it would purify itself, so that one would finally find neither feces nor yeast in it. In time it would become

like crystal and red as a ruby and without any feces. Further details in the Vegetable Work.

Secondly. There is still another way of purifying everything that contains feces. It is done by the Art. Consequently, the Art comes to the aid of Nature. It is done by dissolving and coagulating, as is partly explained in the Great Work. I will therefore not write more about the separation and purification of the feces. You will find further information in the Vegetable Work at the place where the rectification of metals is dealt with.

Thirdly. My Child must know that there exists still another rectification for separating the feces from all metals and minerals. It is done by fire. We will only say as much about this rectification as is necessary. You will also find clearer instructions in the Vegetable Work, in connection with the manufacture of precious stones and gems.

Therefore, know that all metals can be cleansed of their feces by fire, when the Elements stay completely together without being separated. Afterwards they can be fixed, and all this is done by fire. It can be done in many ways. \odot must be calcined differently from \odot ; and \odot must be worked differently from \bar{h} , and \odot differently from \odot^{\nearrow} . My Child must know that two kinds of calcination can be done with metals, one by cementing - which will be discussed later in its treatise - and one with salt and mineral spirits, without converting the metals into glass, and yet one is different from the other.

All metals are turned into glass without any additive, except only \odot , which does not turn into glass even if it were burnt to Doomsday. Something has to be added which the others do not require, because \odot ,

is pure by nature. Yet it contains a few feces, though not so many that they would cover the Corpus. No matter how strongly it is burnt, the feces will not turn into glass. It would rather burn up completely and turn into nothing before becoming glass. That, however, is not the case with the other metals which would of course become glass. Now someone might ask: If a thing has become glass, has it reached its extreme state? Because when a thing has turned into glass, it cannot be converted into any other materia, because glass is the extreme form of all things. At Doomsday, everything below the sky will be converted into glass, as God has ordained. Therefore it is clear that glass is the ultimate matter of all things and cannot be turned into anything else by the Art, except into a burnt-out materia or feces.

I have often seen that glass was turned into black slag, like iron slag, by long and strong burning; and by still longer burning it became white ash, light as dust, so that it flew away and the glass came to nothing. Thus it would appear that glass is the ultimate matter of all things, metallic things not excepted. It is the primary substance of all combustible things. Therefore the oil and natural moisture separate from the earth by strong burning, while from metals and minerals the oil does not separate from the earth in the fire but always stays together with it. If the oil would leave the earth and the metallic salts were fusible, how then could they give ingress and tinctures?

Know then that if salt is extracted from the metals and is prepared as it should, there may well result no tincture, but it does projection to the White. The reason is: The oil is locked in the salt like the yellow in the egg. If you wish to make a red tincture, the fire or

the oil must be brought outside, and its salt or earth brought inside. Then it will make projection to the Red, just as it had previously made to the White. Before, 1 part fell on 100, now it is 1 part to 1000. And yet is only one and the same materia, only its innermost has been brought outside.

But someone might ask: If the salt or oil is extracted from the metals by means of the fire, its ♀ or air is separated from the earth and the oil - how then can the salt of oil give ingress, when the Philosophers say that the air gives ingress, the fire the tincture, the oil melts, the earth congeals - yet here the air has flown away due to the long heat of the fire?

Know that enough air has remained with the oil in fire, that is, as much as is necessary, because the Elements are so well conjoined that you can never separate them. They stay mixed together - no fire is found without air, nor air without fire. In addition, earth and fire are two fixed Elements; that is why they retain as much air as they require to make ingress.

How then is it, someone might say, that all metals turn into glass, except ○ ? The reason is that all metals are impure and full of feces. That is why they are calcined, as all metallic parts are full of sulphureous feces which easily overcome them in the ores. When they are put in a mighty fire, they are easily calcined, and the moisture of the fat sulphureous feces burns up. The feces became so dry that the whole metal converts into earth and calx, and if they did not change into calx, they could never become glass, because they have to be calx first.

Nothing can be changed into another nature except by some means. While it had been metal before, now it is glass - indeed two natures.

If it is to be done, it must be done by a means, which is the earth or the calx of the metal. By strong and long calcination it is converted into glass, as is taught in the counterfeiting of stones. And when the stones are counterfeited, they look ten times more beautiful and clearer than oriental ones.

For look at the AMAUSEN which are mixed with them, how beautiful green, blue, yellow, red, and white they are, and one is more beautiful and precious than the other. They still consist of metal only. How then is it that one is more beautiful and precious than another, also more fusible? In this connection you must know: When the metal is calcined and is then put in the vaulted furnace or the reverberatory, it requires strong heat before it changes into beautifully clear and transparent glass and before the feces are cleared. The more it is cleared, the more beautiful and fusible it becomes. And you must know that the glass made in this way is like a glorious Corpus, while before it had been a black impure Corpus, and under this Corpus lies hidden the noble Quinta Essentia of the metal. The latter is incombustible, shining with its lovely color till Judgement Day. Its soul, therefore, is in a glorified Corpus, just like a light in a crystal lantern, and one soul shines much brighter than another.

Therefore you must know that the Quinta Essentia or the incombustible oil of the metal together with its clear salt shine out of the metallic glass like a candle out of a lantern, and the more beautiful it is, the more easily it flows. Furthermore, you must understand that when the metal is calcined and the master wishes to prepare a green AMAUSEN from it, it must be made with ♀. And if he wishes to have a beautiful green in color and clarity over everything green, he must rub the

calx on a marble slab with salt water till it is impalpable. Thereafter it is washed again till no earthly rot comes off. Now burn some glass from it, and it will be a beautiful precious AMAUSEN which will melt more easily than if you had rubbed and washed it. The same is to be done with the other kinds of calx, such as that of \bar{h} and ♀ . They result in a yellow glass, ♃ in white glass, ♄ blue, ♅ red, and if you wish to obtain other kinds of calx, mix them with another color.

Now someone might ask: When the metals have thus turned into glass, and while glass is the ultimate matter of things, can it again be changed into a Corpus? Know then that it can easily be turned back into a Corpus, because there had been little calcination. Every metal can easily be turned into glass or AMAUSEN within 12 hours in a reverberation furnace, because the metallic calx is not yet opened. When the earth has been extracted, the materia is dry. The more rotten and impure the metal is, such as ♀ , the dryer the calx is. When it makes contact with the heat of the flames, there is nothing or very little of a metallic nature that can escape. And while the Corpus is not yet opened, the strong fire forces it to turn into glass. Thus the ♀ of the metals cannot escape anywhere. Before it can rise out of the dry calx, the feces have already become glass.

That is why in many works where it has to be reverberated, it is calcined by not giving it stronger heat than to make it glow, because if the fire were stronger, it would turn into glass. Note further: Take the AMAUSEN and powder them finely. Take some good distilled vinegar in which ammoniac is dissolved - in 1 lb. of vinegar 1 Lot of ✱ . Rub the glass with it on a stone as you do with paint. Thereafter put it in a glass or stone jar, pour on it a good amount of distilled

vinegar, set it in the Balneum, and let it boil, stirring frequently. Let it stand thus day and night, then let it cool, pour the vinegar off the feces into a clean jar. Again pour fresh vinegar on these feces, and do this three times. Now the Corpus is completely dissolved out of the feces or glass. Draw the vinegar off by the alembic, and the Corpus of the metals is left at the bottom of the glass in the form of a powder. Mix it with borax, put it in a crucible, and melt it with a strong fire into a Corpus. If it is ♂ or ♀, it is beautiful and pure, does not leave any slag, nor does it rust, and it is rid of all feces. If it is ♄, its imperfection has been removed from it, and it is pure and strong like silver. If it is ☽, it is fixed; if ☉, it is a medicine; if ħ, it is ☽, & etc.

But in so doing, nothing useful has been produced, except that Nature is being researched. I have seen that 1 ⚓ of the red AMAUSEN has been given for 20 DUCATS; ⚓j of the blue for 20 DUCATS; of the green for 8 DUCATS, and of the others 1 ⚓ for 2 DUCATS.

It is therefore not necessary to turn it back into a Corpus. It is part of the subtle art of making AMAUSEN and it goes fast, requiring little time if they are made of the red calx of ♀, ħ, ♄, and ♂, and they can be sold for 1 DUCAT a lb. But if the calx is purified as taught in the Vegetable Work, precious stones can be made of it, which can be turned into drinking cups for Princes and vessels for Kings and Lords. Consequently, the metals are purified by calcining and reverberating, the calx is washed, then is turned back into a Corpus, again calcined and washed till no more feces come off.

C O M M E N T A R Y

Know further that there is still another way of calcining. It is called cementation, which is a calcination. But there is a difference, because in the common calcination you take prepared salt of gem and metal laminae, and stratify both till the crucible is full. Then the crucible is well luted and set in the fire in natural heat. If it is ♀, 2 days; if it is ☽, 24 hours; if it is ♃, 8 days; if it is ♁, 2 days, etc. This is the way to calcine.

The *modus caementationis*, the way to cement, however, is like the above, but the difference is that it is aided by mineral spirits which help the fire burn the metals and reduce them to calx. It is also done in order to give the Body a tincture to make it melt more easily. Mix the spirits with the prepared salt, then proceed in the previous manner. I have indicated this so that you may well understand the regimen of the metals in the fire. There are still many more ways for bringing the metals to perfection by the fire, which it is not necessary to know for our present Work. You may read about them in the Vegetable Book, Chap. 6., 100 & 8.

THE PHILOSOPHER'S STONE

Now I will teach you a work which I have done with my own hands, and it is an easy Work to carry out, without much effort and worry. It is one of my secrets, and whoever cannot prepare this Work, will never accomplish anything in the Art. For here I teach what the Philosophers call ☉, and how it is to be extracted from the Corpus, also other

secrets which will be disclosed in the Work, and how to separate and congeal the feces of ☉ and ☽ by fire, then amalgamate them with ♀, and change them in a short time into the Philosophers' Stone. First I will teach you how to prepare ☉ and ☽ to give ♀ a Body, then how to conjoin them in the Work.

THE FIXATION OF LUNA

First, you must take fine Luna from the cupel and fine Sol at your discretion. Beat them into thin laminae as thick as an Orint and half a hand wide. To ☽ add prepared salt of gems and auripigment for the White, sublimated with ✚ and an equal amount of Lapis Calaminaris. Through 3 lb. of that sublimate 1 lb. of auripigment is ready. Now take ʒ of the auripigment to 1 lb. of prepared salt and ʒij of white calcined tartar, which must be quite clear and transparent. Mix everything well together with this powder, put layer upon layer in a good crucible with silver laminae, as you know, the thickness of a finger. Lute it well and set it to calcine in moderate heat, so that the silver does not melt. Let it stand thus for 36 hours, then let it cool, and break the crucible open. The ☽ is black and brittle like glass. Now take clean water and wash the blackness and saltiness off from the silver, let it dry, and pound it in a mortar. Then rub it well with distilled water, take a glass bowl and put the pulverized ☽ into it. Wash it well with clean water and let it sit for some time or pour it off into another glass. Pour fresh water on the powder, stir it and wash it till the water runs off as clear as it was when you poured it on. Now the ☽ is washed and is as white as snow. If you believe that

some of it has gone into the water, dry and melt it again, and you will get the remaining silver back.

Now take the white-washed ☽, reduce it with borax, laminate it again and cement it pulverized, wash and melt it again as before, and continue doing this till the ☽ stays quite white in the cement and no rottenness or blackness comes off it when it is washed. In this way the silver gets rid of all its feces without being separated. Try this in the following way: Dissolve 3j of this ☽ in rectified wine or Quinta Essentia., coagulate and dissolve it again, and you will not find any feces, even if you repeated it a hundred times.

What do you think of this secret? It is a great secret in the Art. I am telling you truly, it is the greatest secret of all in the Art, more so than one can understand. The Elements are rectified without separation, and you can make an Elixir from one metal only, because it has its own proportion of weights. When the Elements are purified with solving and coagulating, it is very good, but my method is much surer, because in working with dissolving and coagulating, the Element is separated together with the feces and the three other Elements. It is a good thing if it is done correctly and carefully, and if care is taken to preserve everything, to lose nothing, and that the fire is well regulated during reverberation in order to rectify the earth, so that △, ▽, ▲, can be extracted therefrom. It requires careful attention to prevent anything from being lost. When it does happen, however, you no longer have the right weight of the Elements and you will never reach a happy end. Keep this well in your hearts so that you may never forget it, for there must not be any weakness, the Elements must have

their own weight and proportion. It is therefore necessary to proceed very carefully in this Work where the Elements have to be separated.

It is indeed good if it is done in this way, and it makes an infinite projection, much higher than when the Elements are not separated. Therefore, my Child, many of us have made mistakes and spent much time in vain before they discovered the rectification of the Elements while they are together. That is what I have revealed to you here. Therefore do not take any risks, because I worry that you might go wrong and lose something of the Elements. Then all cost and effort would be lost, as you would find in the end.

Therefore, dear Sons, keep to my method and you cannot go wrong. You may well lose some of your powder in the washing, but what is left is perfect, because Nature does not miss. The Elements remain united and are even more closely bound together by the Work than they were before. For when they are pure and rid of their feces and they are set to cement three times, they will be so well congealed together that Luna will be fixed.

Test it in Aqua Fort - it does not attack ☽. It retains its colors and also passes through ♀. Calcination and cementation can also be made with prepared common salt, without arsenic or tartar, but it takes longer. And if you do it only with salt without arsenic and ☐, ☽ will not readily cement and calcine. It has to be repeated several times - about 3 times - before Luna is calcined enough to be rubbed. That is why arsenic and ☐ are added, as they are sharp and work easily through the laminae so that, first, the latter can be pulverized; secondly, they consume the feces, so that the cementation must not be

repeated often. Thirdly, they result in a white tincture suitable for a White Work. But if a Red Work is intended, it would be better to take ♀ to the Red than arsenic, just as is done in the sublimation of Sol. This then is the reason why arsenic is added to the salt; though, if ever you wished, you could achieve it with salt alone. I myself have frequently tested and done it. There is no difference in the cementation of Luna and Sol, except that ♀ to the Red is used instead of auripitment. Also, Sol must not be pulverized and washed like Luna, and Sol does not contain any blackness because ☐ ♀ and the salt consume all its feces. And you must not cement any Longer than to the stage where it no longer loses any of its weight. Then your Sol is rid of all its feces, jsut like Luna. Thus you have all your cement perfect and together and well purified. Although the separation of the Elements causes a much higher and subtler projection, there is danger involved in it. This purification, however, is sure and without worry.

Now we will return to our Work, and I will first teach you how the Philosophical ♀ is to be extracted. At the beginning I showed you many a Work which other masters have performed, whom I saw working in the laboratory. Some of them are perfect, others imperfect. Be that as it may, it is necessary to have the Philosophical Mercury if a good result is to be obtained. For the ♀ which comes from the mines is a crude *sperma*, not yet sufficiently cooked, and it would have to lie in the earth for another 300 years before it would coagulate; then again, for many more years till it would turn into a powder. Then, by long cooking in natural heat, it would become a vapor. When it is finally a vapor, it passes into the opening of the minerals. When it finds the

Philosophical Sulphur with its spiritual nature, it turns into a Corpus. After the Sulphur has been separated from its fattiness, it results in a perfect metal, white or red. The Sulphur of the ignorant is foam and feces and the combustibile fattiness of vitriol. The latter is separated well by the power of Nature which desires to rid herself of her feces, to rid the red Sulphur of the foam of the red vitriol, and the white of the white vitriol, as is clearly indicated in the Vegetable Work.

When now the aforesaid mercurial vapor is conjoined with the Philosophical Sulphur, it must still digest and cook for a long time in the bowels of the earth before this ☿ and Sulphur congeal, and this may well take over a thousand years. From this you can now understand that the mineral sulphur is still but a crude thing, from which the seed of the metals is cooked with the help of Nature, before it changes into a spirit. That is why no metal is found in ☿ mines and no ☿ in metal mines. For ☿ is a raw materia, of no use in our Art. It is only an instrument and a hammer to work with in our Art, and a means for extracting the colours from the metals and metallic things. But as far as its use in the Art is concerned, it is considered raw materia and good for nothing for reasons indicated above. I have told you all this so that you should know that all those are wrong who work with such a Mercury.

EXTRACTION OF MERCURY FROM LUNA

If you wish to extract Mercury from a body, make first an A.F. with vitriol and Sulphur. In it dissolve Luna, as is customary beat it down

with common water, and wash the saltiness off from the calx with clean water, dry it, and put it in a wide-bottomed glass, set it in the Athanor or furnace wherein the spirits are calcined, give it moderate heat such as is used to keep \bar{h} melting, and let it stand in such heat for 6 weeks. Then Luna will open and Mercury will be able to separate from the earth.

You can likewise proceed with Sol, except that Sol must stand for 18 weeks or longer before its ♀ can be separated from its earth and oil, which are always together. For Sol is a solid compact Corpus. That is why it must stand longer till it opens. It would therefore be better to let it stand for 30 or 40 weeks. Then it will finally look like a sponge and become as light that it is unbelievable. And if you put calx of Sol in a glass bowl, the glass will be so full that it almost runs over. Then it can be opened and the ♀ can easily be sublimated. In this manner you can open all metals, so that you can extract their ♀ from them by sublimation, as you have heard about the metallic salts.

CLARIFICATION OF LUNA

Sublimate it 3 or 4 times through vitriol or arsenic, and it will become as clear as crystal, of which we will not say any more here. When now ○ and ☾ have thus been opened in the calcination furnace, or the athanor, or the tripod, pound them small with \ast . To 1 lb. of calx take 8 Lots of \ast , which must be clear and transparent, without any moisture. Then put it in a glass. Thereafter take distilled vinegar - 5 times distilled - containing no feces. Put it in another glass in

which is the calx of ☽, lute the tubes carefully, and let the lute dry. Then light a fire underneath and slowly distill the vinegar over the calx, always taking 1 lb. of ☽ to 4 lb. of distilled vinegar. When the vinegar has all gone over, let it stand cold for 3 days; if you open it sooner, the distilled vinegar and the ✱ will fly away together with Luna, and you will not keep anything. That is how strong the materia is, because cold and hot come together.

When you wish to proceed further, put first some cut glass on its mouth that closes tightly, lute it on immediately to prevent the powers from escaping. Then set it in the Balneum and do not give it more fire than will allow you to keep your hand in, and to drink the water without getting burnt. Let it stand thus for 6 weeks, then let it cool, break it open, lute it immediately with an alembic on top and well closed receptacles, and distill it over in the Balneum in moderate heat as long as something goes over.

Then take it out, set it in ashes, add the receptacle, give it first a small fire, then a stronger one, till ♀ is ready to sublimate together with the ✱ as white as snow. Let it stand thus for 24 hours to allow the ♀ to emerge from the earth. Then let it cool, remove the alembic, and weigh the mass. Thus you will know how much Mercury you have sublimated with the ✱ . Put the sublimate back into a glass and sublimate it again. If any feces remain, you must sublimate it till nothing is left behind. Preserve this ♀ well till you need it.

But in the vessel in which you have sublimated the ♀, the earth and the oil of the Corpus are left. Take them out and weigh them, and you will also know how much ♀ you have sublimated from them. Put this

earth in a glass and pour enough distilled vinegar over it to dissolve it clearly. If there are any feces, pour it off, and coagulate and dissolve till there are no more feces. Then you have a salt as clear as crystal.

Now take the Mercury sublimated with ✱, and the salt. Rub them together on the marble, thus dry. Then put the substance in a glass bowl and set it in the tripod or in the calcination furnace. Let it stand there for 6 weeks and give it as much heat as if you were to keep \bar{h} in flux. At the end of the sixth week, let it cool, put it in a humid cellar, cover it with a linen cloth to prevent any dust from falling into it, and within 6 or 8 days everything will dissolve into clear water. It is the Philosophical Vinegar. My Child must know that this is the right Philosophical Vinegar, and when they write "our acetum distillatum," they mean this water, and it is thus of which they write in such a strange way, about which we will not speak here.

Pour this water into a glass, and take 3 parts of ☽ prepared in the fire, and 1 part of ☉, prepared as taught. Dissolve each in A.F. and beat it down, wash and dry it, and dissolve enough of each. For you must know how much you will need. When you have prepared these two kinds of calx, set the glass with the water, or the distilled Philosophical Vinegar in ashes, and light a small fire underneath, such as is used to dissolve ☽ or ☉.

MIXING

Take 3 parts of calx of ☽ and 1 part of calx of Sol, mix them together, and put 1 $\frac{3}{4}$ or 2 of that in your water. Then if you have much water,

and if you wish to achieve a great Work, stopper the glass carefully and dissolve it. When it is almost dissolved, add some more of it till it is no longer dissolved and stays at the bottom. Then it is enough, and your water is saturated with its own food and has drunk its own milk.

You must know that this is the first solution in the world ever to have been discovered, because here no mistake can be made in the proportion of the weights, for as Mercury is dissolved, it at once dissolves all metals, as has been taught in many pther places. And it does not dissolve more than it can handle. This is the best amalgamation one can find.

When now the dissolution has been made, take another glass, such as is here illustrated. Into that pour the dissolved materia from the remaining powder that is not dissolved, and set it as deep in ashes as the matter is in the glass - not deeper. Give it heat like that of the sun at noon, and not warmer. Cover the glass with a double linen cloth, and the materia will coagulate into a grey powder or mass. When it is coagulated, take a round piece of glass, cut exactly to the mouth of the vessel, lute it with strong lute, and let it stand thus till you see that your materia is turning white. Then increase the fire like the sun in June, and keep it in this heat till it is as white as snow. Now increase the fire again like the sun in ♄ , and with this heat crystalline longish stones will grow out of your materia, like glass or needles. Keep the glass in this heat till you notice that no more crystals grow out of it. Now the materia is fixed. You must know that if the crystals do not appear, the materia has become fixed with the second heat. Be not concerned about it, for it is better for everything

to become fixed in low than in strong heat. For when you first heat like the sun shining in the midst of summer, crystals will shoot as long as a hand and as broad. But that is not good.

It is better to cook the stone in low heat, so that no crystal points or stones grow out of it. If there grow too many and you give it a little too much heat, the spirit rises in the form of a white vapor and attaches itself above to the glass. When that happens, you must open the glass and scrape the materia down awain. Take guard not to give it too much heat, so that your materia does not rise and turn yellow and red like a pebble. Then it would be spoiled and you would have to start all over. Therefore, see to it that you do not make your fire too strong, so as not to get the yellowness or redness before the whiteness. It is better for the fire to be too small than too big.

When it is now perfectly white and no crystal points shoot out of it, the materia is fixed. Divide it into 2 parts, one half to the White, the other to the Red. Take the half which you wish to bring to the Red, set it in ashes and bring it to the Red. Pour Paradise Water over the other half to the White, and heat it till the White Stone is perfect - before you give the Red its fire. But this you must understand, this Paradise Water must be extracted from ☾, and 9 parts of it must be drawn over 1 part of the White, and cooked therein till it is perfect.

EXTRACTION OF LIVE MERCURY FROM BODIES

Now I will teach you how to make Paradise Water from ☾, and you must know that it is extracted in two ways. The first form of the Work has

already been explained, but this one is made in a different way, because this ♀ must go over alive. It is almost done in exactly the same manner, except that instead of ✱ you take clear transparent calcined ✱, the same weight as ✱. When you have rubbed the calx ☽ with ✱, you must not put the materia for a long time in the calcination furnace to open it, but you must put it in a glass, pour the vinegar over it, then distill it off, as has been taught before. The Mercury will go over in the alembic in drops, because of the power of Nature contained in the ✱. Put this ♀ into a glass retort and distill its phlegma off, as has been taught before.

INCERATION

Thereafter, take it out and pour on 1 part of the White Stone 9 parts of Mercury, close it well, set it back in ashes to the other glass which contains the Red Stone, and give it a somewhat stronger fire than the heat of the sun in the summer - as if you wished to make rosewater. Do this till your Stone is well boiled and cooked in its own juice and sweat. Then it will no more thirst in all eternity, that is, if the Stone has absorbed the Paradise Water and has turned into a powder. Now increase your fire somewhat till the Stone begins to become white. For when the Stone has drunk its milk, its colour is between grey and black. Then the fire must be increased by degrees, till the Stone is again perfectly white. This whiteness surpasses the whiteness of snow and looks more like a heavenly color than an artificially produced one.

When you see this whiteness, rejoice and thank God for His gifts which He has put in Nature.

After this, remove one half from the glass. Put the other in a crucible, melt it. It flows as easily as wax. When it is melted, pour it into a wooden mold, coated with sheep's fat or oil, and you have a Stone as clear, hard, and transparent as crystal.


MULTIPLICATION OF THE WHITE

Regarding the half which you left in the glass, multiply it as follows: Take it out and weigh it. To 1 part take 100 parts of ☉ prepared in the fire and dissolved in Aqua Fort, well washed and dried, rubbed on a stone with the medicine. When dry, put it back in a glass, and on 1 part of this materia pour 9 parts of Paradise Water extracted from ☽. Again seal the glass, regulate the fire as before when you poured on the first Paradise Water, and continue with the fire till the Paradise Water has been absorbed. Then continue till the Stone is fixed and White, as said before. Now you can again take half of it out and use it to advantage, again multiplying the other half, one to the Red, the second to the White. But both cannot stand together on a furnace, as the Red requires stronger heat than the White. The manipulation, however, is the same, except that for the Red the Paradise Water must be extracted from ☉, and for the White from ☽. Thus you can at all times multiply to the White and the Red, and tinge with it - but use it to the honor of God and the help of the poor.

PURIFICATION OF THE STONE

You know that I told you above to keep half of the Stone for the Red, to pour Paradise Water over the other half, and to set it again in the furnace to the White Stone till the White is accomplished. During this time it turns yellow due to the small fire with which the White Stone is prepared, it cannot become red. Therefore, continue with the fire by degrees till the Stone takes on other colors and becomes somewhat darker due to the yellowness. Keep on increasing the fire till the materia is perfectly red, like a ruby, and shines in the glass like fish eyes. You cannot make the fire too hot, even if it were glowing red-hot. And when the signs appear, the Stone is made and fixed. I am telling you this so that you should use the right measure of fire, for if you use too strong a fire, causing the redness to appear before the yellowness, you must begin anew. And if you get the whiteness before the blackness, it is the same.

That is why a small fire is always better than too strong a fire. And proceed only by degrees. As the colors change and heighten, the fire is to be increased, and this not only applies to our Work but to all others as well. The right regulation of the fire is the second masterpiece in our Art, and unless the proportion is carefully observed, everything is lost.

When the materia is fixed and as red as a ruby, take it out and incerate it with fire Paradise Water extracted from , just as has been said about Luna. Pour 9 parts of Paradise Water over 1 part of the Red Stone, seal the glass above with strong lute, set it back in the furnace in the ashes, and give fire as if you were to keep \bar{h} melting,

till it has absorbed all the Paradise Water. Now it has turned into a grey powder - rather black than grey. Keep the fire at the same heat till the powder is quite white. Now increase your fire considerably till you see the matter turn yellow. Then increase the fire by degrees somewhat more, till the powder is dark yellow. When all your powder is brown like saffron, so that it cannot get yellower, increase your fire considerably till you see the red color appear. Continue with the fire till it is perfectly red like a ruby. Now rejoice, because the Stone to the Red is made. Let it cool.

Take one half out and leave the other half to multiply. Put what you have taken out in a crucible, let it melt, and pour it into a small glass coated with grease, pour the Stone into it, and it will be as hard as glass and as red as a ruby. Take 1 part of it, throw it on 2000 parts of \bar{h} , and it will turn into the best Sol, as highly coloured as has ever been seen, and it can stand all tests and examinations. Thank God.

MULTIPLICATION OF THE RED

Thereafter, set the other half to multiply. To 1 part of the Stone take 200 parts of your calcined or cemented Sol, dissolve, wash, and dry it, then melt it under the Stone, put it back into the glass, and pour on it some of the solar Paradise Water - 9 times as much as there is of the mixed materia. Lute your glass carefully and give it fire just as if you were to keep \bar{h} melting, as has been taught before. And

don't make a mistake till the Stone is perfectly red - otherwise all is lost. Now praise God, and you can continue multiplying without end, always keeping one half out.

FINIS.

MULTIPLICATION BY THE RED

... the other half is missing. To the part of the stone
... you retained by connected half, dissolve, wash, and
... then said it under the stone, but it had taken the glass, and
... I think as much as this
... have your glass carefully and give it life
... as has been proper before. And

HOLLANDUS
MEDICINAL
RECIPES

FROM HIS

SECRETS

concerning vegetall and animal work

EXTRACTED FROM

THREE EXACT PIECES

of

LEONARD PHIORAVANT

1652

HOLLANDUS' MEDICINAL RECIPES

QUINTESSENCE OF HONEY

Now I will open to you a great secret in the Vegetall work of honie. To wit, a marvelous nature: for it is drawn out of the most noble and pure part of the floures. The nature of Bees is such that they draw out the best of everything as is enlarged upon in the Animal Work. Therein is taught how to extract the nature of all beasts, especially as in the 84th Chapter.

Wherefore my son, know this: That all that God hath created good in the upper part of the world, are perfect and incorruptible as the heaven. Whatsoever is in these lower parts, whether it be in beasts, fishes and all manner of sensible creatures, herbs or plants, it is indeed with a double nature. That is to say, both perfect and imperfect. The perfect nature is known as the Quintessence and the imperfect is known as the Faeces or dregs, or the venomous or combustibile oil. Therefore, you shall separate the dregs and the combustibile oil and then, that which remains is perfect and is called the Quintessence, which will endure continually, even as the heavens endure and it can neither be dissolved with fire or any other thing. For when God had created all things and looked upon them, they were all perfect good and there was nothing lacking to any; and therefore, for loves sake I say unto thee, that God hath put a secret nature of influence in every creature, and that to every nature of one sort or kind, he hath given one common influence, and to every one one of several kinds, their several influences and virtues. This is whether it be on physics or

other secret works which are partly discovered through natural workmanship. And yet, more things are unknown than are apparant to our senses. What? Do you not think that an herb is appointed for one disease which it will cure and also contains in it many more virtues than are known unto us? Yes truly, many more. I will add this as well: that if the Faeces and combustible oil be taken away from this thing, or herb, which in all things is the poison that should be taken away, that brings death to us, and the Elements should be purified and so burned together by Art, that they shall pass together by in a Limbeck and be joined together, as it were coupled in marriage, that it may root out all manner of disease from everything. This, be it herb or living thing, or be drawn from his venom, as in the 14th Chapter of the Prologue of this Book is declared and also in the Prologue of the Animal Work. The manner of drawing the Quintessence out of all venemous beasts, birds, worms and flies is plainly declared, that it may help all the griefs of man, but that is specially drawn out of the blood of man, and there is likewise declared, that there is no need of things without man or beast to help such as are infected.

This is because every creature contains in himself the remedy of his disease. This remedy may be drawn out without hurting the man or beast, in order that the disease be miraculously cured as is most excellently taught in the Theorick and in the Practick. Therefore, I would write this, that thou might soon understand what marvelous force is in Honie, which is taken out of all floures and gathered into one Masse which is truly imbued with sundry virtues.

If God hath given unto other things the gift of healing, what then

is there not in Honie, which is gathered from many floures and many herbs, and are all endued with a particular virtue? Truly if it be brought to his height and excellency, it will work marvelously. Now consider what lies hidden in this Quintessence and esteem it not lightly, but keep it secret as the most excellent thing of all Animal work. If this is obtained, you will need no other medicines to put away all accidents of the body.

CHAPTER II

Now I will set in hand with the practice. Take twelve quarts of the best Virgin Honie and put it in a great earthern vessel with a Limbeck well luted. Set this in Balneo and lute a recipient to the neck of it and distill that which will distill of it, which is boiling in your Balneo. My son, know this, that there is no common water in Honie, but only Philosophical and Elemental. For the element of Aire, does pass first together with the element of Fire in which the Aire is contained. The air, when it rises, resembles the savor of Aqua Vitae distilled. Initially, it can not be distinguished from Aqua Vitae either by sight or by savor. Distill it then, until no more arises, the leave the vessel in Balneo five days with a Limbeck and receiver. Let it boil night and day that the matter may be dried. Cool it now, take it out an remove the receiver and Limbeck. That which is in the receiver pour back into the vessel over the dry matter. Set it back in Balneo and cover the mouth of the vessel with a clean, well luted dish, and let your Balneum be only lukewarm.

My son, understand that it may thus be done, for it is good that

the fire be drawn with his proper air, so as a man would stay so long, for it would be of greater force. The ancient Philosophers wrought in this sort, but the danger is, when the vessels shall be opened, the water may fly away it being as subtle as wine. For every time the air is to be drawn away, and again to be poured on, making putrefaction in a warm Balneo, but first it must be well luted and a Limbeck being set on with a receiver, you must reiterate the work, until the fire rises like red blood. There is yet another method or rule of working found out in these our days, which is in this sort.

CHAPTER III

They are thus drawn out and the matter is dried, as has been said. Then take common water which has been twice distilled in Balneo and pour on as much as is sufficient and set in Balneo. Cover the mouth of the vessel but don't let the Balneum boil. Let it stand thus for three days and three nights, moving it day and night with a wooden spatula or spoon that is clean. After this, let it cool, remove it, pour it out and strain it. Then, take a clean vessel and decant the clear liquid and then pour on the Faeces fresh distilled water (rain water best) as was done before and set the vessel in Balneo as before. Let it be cleared and put aside with the first water and pour once more fresh distilled (rain) water and once again set in Balneo. Do this as often as the water is tinted or coloured. When it no longer is tinged, you have separated the fire from the earth. Reserve the earth, or Faeces, until I tell you further what to do with it, for there is a combustible oil in it.

CHAPTER IV

Take the vessel containing the colored water and set it in Balneo with a Limbeck and receiver well luted. Distill all the water with a boiling Balneo and let the matter be well dried and cool. Then take away the Limbeck and let the vessel remain in Balneo and pour on again (from the receiver) the water over the matter and make a fire. Set a dish upon the mouth of the vessel and let it stand in Balneo three days. Stir this every day, three or four times with a clean wooden spatula. After this, let it cool, remove it and filter it. Then take a clean vessel and carefully decant the clear liquid into the vessel and right away pour on the Faeces fresh distilled (rain) water, stirring it with a wooden ladle and let it stand one day to clear (settle) and the Faeces that remain, put them in with the first Faeces which has been set aside. Then take a clean vessel and set it in a boiling Balneo until it is thoroughly dry and repeat this process until there remain no Faeces in the bottom of the vessel. In this way, you shall obtain the pure element of Fire: and the element of Aire must also be so often distilled until there remains nothing in the bottom. This is the manner in which the pure elements are obtained. Separate then the water from the fire, and let it dry. This will give you a clear shining matter similar to Camphor. Keep the Fire well in a glass contained and the Aire with the Water in another container of glass, well sealed, until you have your earth prepared.

CHAPTER V

Take all the earth with the faeces and draw out the combustible : oyle (oil) by a discensorie, that is, with two vessels joined to-

gether and luted (probably needs a vacuum) until the combustible oil passes. This oil is useful for all cold diseases and other passions. If you do not want the combustible oil, just let it fly away. Then take your earth and calcine it in a reverberatory furnace, gently, until it be all white as snow. Then take a great earthen or stone vessel and put into it this white calcined earth on which pour a goodly amount of common distilled water. Stir it with a wooden ladle and let it stand three days in a boiling bath and keep it covered with a dish. Daily, stir it a dozen times. Let it cool, remove the vessel and let it stand to clear, for one day. Now, take another clean vessel and softly pour out that which is clear. (decant) Upon the Faeces, again pour fresh distilled water and once again set it in Balneo. Cool, remove, let stand one day and decant into the first waters thus obtained. A third time pour fresh distilled water over the Faeces and repeat the entire process. The Faeces can now be thrown away as they no longer contain any value.

Take the vessel with these three waters and set it in Balneo with a Limbeck and receiver. With a boiling Balneo, draw out the water until the matter be dry. Let it cool. Take away the Limbeck and pour the water (from the receiver) on the earth again and set it in boiling Balneo for one day Let it dissolve and clear. Decant that which is clear and put in a little distilled water on the Faeces, and let it stand for two or three hours in a warm bath. Remove it from the bath and allow it to stand for two or three hours and pour out the upper part upon the first waters and the Faeces can be thrown away. Once again set the vessel in Balneo, with the earth, or salt, and distill away the water until all be dry as before. Repeat this work until no Faeces remain in the

bottom. Drain away the water from the earth and it will be like Crystal. Pure.

CHAPTER VI

Take a great glass that will bear the heat and put into it your Fire and your Earth and pour your Aire upon it and set it to distill in a furnace, in a pot with sand or ashes, with a Limbeck well luted, having a hole in the uppermost knottie part that a funnel may be put in when there shall be a need of Infusion. When as the humidity that it hath received be half consumed, then fortify your fire a little, gradually until you see the water start to boil. Keep the fire in this state until the liquid boils out so that only a pint remains. Remove the fire, let the glass cool and take away the receiver and open the hole in the Limbeck and put in a glass funnel. (Note Limbeck NOT removed from vessel) Pour in all the water that distilled over into the receiver. Plug the hole in the Limbeck and set the recipient to the neck again and lute it well. Distill again making the same observations and practices as before. Do this ten times. The tenth distillation being complete, let all pass together as the earth is made volatile. So the Aire, the Water, the Fire and the Earth will ascend together by the Limbeck and be brought into one substance which were in four. One together in nature and now simple as the incorruptible heaven, yet are they not fixed: but notwithstanding they are so coupled together and so intertwined, that by no means can they be separated. They will continue now together as one body, forever; even as the Christalline and uncorruptible heaven, which notwithstanding, is compounded of the four Elements. What do you think of this, my Son? Cannot this Quintessence help every disease that now infects man

through his most excellent temperature, whether it be in heat, cold, moist or dry. For all are in it that he may distribute unto every one that which is necessary; even as the heaven when need requireth, gives unto the earth all things as coldness, heat or moisture. And yet, it is neither hot, cold, moist or dry, but of one simple essence, and that imbued with such a nature that it giveth unto everything that which is necessary. In like manner, this is what this Quintessence does. Therefore my son, Rejoice! Give the Almighty God thanks which has opened these things unto the Philosophers.

CHAPTER VII

Now my son, if you would bring this Quintessence to even greater perfection, take a great circulatory or Pelican, that is a great glass that hath a great head similar to a Limbeck, and in the top of the head, a hole by which the matter may be poured in by means of a funnel. This hole is to be stoppered. Out of the head comes two arms bending around into the belly. This permits that which goes up to descend again, through the arms back into the belly of the Pelican. This is the form of the vessel or Pelican, that distills one into the other.

1. Take then your Quintessence and put it into a Pelican and set this into ashes. Better yet, put it into salt, prepared and dried. (like a sand bath) Regulate the fire so that it is like the heat in summer, the extreme heat. The Quintessence will rise like red oil and fall down again by the arms of the Pelican. By repeated ascensions, the Quintessence will become thick like wax or syrup. So much so that it will remain in the bottom eventually, and no longer ascend. At this point, fortify your fire so that the Quintessence will again ascend and descend. Maintain this heat until it again will not ascend but remains in the bottom. Make the fire even stronger that it will once again ascend and descend. Keep this same heat until it again rise no more.

2. Observe this manner of augmenting the fire until the water be fixed and the glass turns red hot. This will take about twenty four hours all-together. If at the end of this time, the Quintessence no longer arises, it is indeed fixed and is brought into his highest virtue. Remove it from the glass while still hot or it will become hard as wax when cooled and you will have to break the glass to remove it. For when hot, like wax it will become liquid. But when cool it congeals and pierces every hard thing, as oil does any leather. Its colour is like a Ruby, and through shining like a Christal, it gives light in the dark, sufficient to read by. What do you think of this, my son? Are there not many strange bodies created by God? Truly he has imbued the Philosophers with no less gifts, for they that can look into the secrets of nature, shall see it to be an incredible operation. For this is gathered by Bees of the subtlest parts of all plants, trees, floures and fruits, and at that time when floures break out and trees bud. It is worthily called the Philosopher's Stone, for it is fixed and liquifiable as Wax and as the mineral Stone transmutes the impure metals, so does this one alter diseases.

Hereby it appears that this bears the bell among all the Vegetals; whereas it being yet in his grossness and impure, it is but of small value for any use in Physick by whatever means it may be boiled or skimmed off, but always retains his nature because it consists of all the fruits of the earth, plants and trees. Whereof one herb is hot, another cold, another dry and yet another moist, one astringent, one laxative, some corrosive and others venomous. So, diverse herbs have diverse qualities.

3. It comes about that if it helps one disease, by and by it hinders another for everything works according to its properties when as is there made separation in the body. And of this separation is engendered bloud and other humours. They are just like gunpouder in that so long as they sit still, there comes no harm therefrom. But if it be brought to the fire, it will at once demonstrate its secret nature and is kindled with a destructive fire. A fire which cannot be quenched with water, for the cold and dry, hot and moist, strive among themselves, a wind is stirred up that breaks all things near it. The same thing happens with Honie, that when it comes to the area of the Liver, it separates there and shows its nature to pass up and swell with wind. It is no surprise then, that the veins of the Liver can be broken by contention. When this occurs, Imposthumes are created in different places and causes such inflammations that the veins break esaily. Although many highly recommend Honie, these are not Philosophers nor do they understand the nature of it. But when it is prepared as a Simple, fixed as Wine, then it is the most potent of Medicines among the Vegetals. There is nothing like it.

Give God thanks and be generous to the poor. The dosage of this is one grain and it must be taken morning and night on an empty stomach until the disease is gone. Now Praise God.

CHAPTER VIIIROSE SOLIS

Diseases of the Eyes, Rheums, Inflammation, Diseases of the Heart, Wolf, Inflammation of the Liver or Stomach; drives away dreams and fantasies, good for bites of venomous beasts, against poison that has been drunk, for pestilence, muscles, tendons, wounds and other ailments, and Canker.

Now my son, I will teach thee the greatest mystery or secret amongst all vegetable things, whose force and strength has been kept secret amongst all the ancient workmen, and they have bound themselves, one to another by Oath, that they should not utter, in their books or their writings, the strength of this herb which is called ROSE SOLIS, and in the German tongue: SINDAWE. Whosoever hath not the whole vegetable work, he cannot attain to the strength of this herb. For in that work is comprehended all the force of medicinal things: And this work of vegetables is not come to the hands but only of the ancient sworn Artificers, which were skillfull in the liberal Arts.

But now my son, I will open it unto thee with adjuration, that thou shall keep this hidden knowledge secret. First, my son, you must understand, that this herb is the herb of the Sun, upon which the Sun spreads his beams and influences as he does upon gold in the veins of the mines; and he pours out his influences more upon this herb than upon any other herb which is created of God. As it is evidently known to the ancient Philosophers, this herb far surmounts all other herbs which spring out of the earth just as the sun surmounts all other planets in the heaven, and hath greater force and power of influence than any other thing created of God in the firmament. So this herb excels all others in virtue and therefore this herb is arrayed with another color, other leaves and stranger shape than all other herbs. And his nature is such, that

the hotter and drier the country is in the time of the year and the heat of the Sun, and the more that the Sun doth heat and burn him, this herb is the more moist and filled with dew! So much so that upon one branch will hang a thousand drops of dew. As a test, strike this herb with a slender twig so that the drops which fall from it will fall into a large glass vessel and you will see it filled up with a marvelous dew. Now if the Sun is extremely hot, those branches will, in less than half an hour, be filled with more dew than ever before!! And if you strike the branch twenty times with the rod, each time it will be once again laden with dew. It is almost enough that we see no other miracle than this, where the dewey humor arise in so short a time even though the Sun scorches up all the other herbs. The hotter it is, the more moist will this herb be, as if sprinkled with water. Hereupon may we gather his marvelous qualities and judge that there is some secret operation hid in it. If you will keep this water, thusly gathered, in a glass vessel, you can with it cure all the diseases of the eyes whether they come of Rheums or of inflammations. It helps all the pains and diseases of the heart, it cools the liver and the stomach that is inflamed and mitigates all the pains of the head that comes from heat. It drives away all dreams and phantasies and is good to kill the Canker and the Wolf. It is useful against the biting of venomous beasts, against poison drunk, if it be taken by the mouth. It is also helpful in cases of pestilence and it is good for many other diseases and ailments as well.

CHAPTER IX

This herb has the color of the Sun, for his color is dark red, divided with yellow lines and his shape is like a star. His proportion is like a heavenly Planet and consists of seven branches.

Afterwards, take a large glass curcubite and put all three of your elements in it and set it into ashes with a Limbeck and Receiver fitted and luted. Make the fire in the furnace gentle at first then increase it gradually until the fire and aire be passed and the Limbeck turn red within. Then make the heat moderate until all the element of fire be passed and the head becomes blood-red and the water and aire shall swim upon it like oil. In this way, the three elements are brought to their highest essence and are perfectly rectified.

Take away the receiver and stop it well, until your earth be prepared. Realize that in the dust and Faeces there remains yet a combustible oil which can be extracted by a discensory, if so desired. It is good against the cold-Gout, for members that are numb and sinews that are too much mollified. If thou be weary of this labor, put this powder or Faeces into a reverberatory that they be mingled with a gentle fire until it becomes white as snow. When this is done, put it into a large stone curcubite and pour on it a large quantity of double-distilled water. It matters not how much you pour on. Stir it well with a wooden ladle or spoon five or six times, always re-covering it well. After four days, allow it to cool and let it stand four days and settle. Decant the clear liquid carefully from the Faeces and into another clean vessel. As before, pour on (fresh) double-distilled water and stir it with a wooden spoon. Set it in Balneo for two days then allow it to cool and settle. Then decant the clear liquid off and combine it with that first obtained thusly. Repeat this operation for the third time, then throw away the Faeces as they are no longer good for anything.

In the outpart it is broad but near the ground it is narrow. It appears to be as if it were a heavy, tender substance, outwardly hot and moist, inwardly cold and dry. The left side of it is cold and moist and the right side hot and dry, and it is most temperate as Gold. Wherefore his Elements cannot be separated one from another as in other herbs, but it may be purged from his Faeces, for his fixing letteth that the Elements cannot be separated, for the fire will ascend with the air by the Balneum as we will hereafter teach. The earth may be separated from his Faeces, and the Faeces likewise from the fire and air, although it does not have many dregs. Some Latin writers call it LINGUA AVIS or Bird's-tongue; some call it SOLARIA, of the Sun, of LUNARIA it is called the Moon; the Fleming calls it SINDOW. The old Philosophers have kept secret the qualities as yet for the marvelous effects that it works. And it is a marvel, says Arnold Villanueva, that a man should die that every day eats some of it in his gross substance. What will it then work when it is brought into his fine-ness and cleansed from his Faeces? It has this great virtue in it that if it is put into a glass where there is poison mixed with wine, or in any other cup where there is poison, the glass will instantly shatter!

If the container is made of stone, or alabaster or the like, the wine will proceed to boil vehemently as if there were a fire underneath the container. The wine will then run out of the container until nothing is left. Also if anyone carries this herb with them and comes across an enemy, not only will the enemy not have power over the individual, but must, in fact, serve the carrier of the herb. If anyone is bewitched in body or in his art, that is in his Cookery, Brewing or Baking, or by any other means, this

carried on the person will set them free from the witchcraft. If it is tied upon the belly of a woman who is pregnant, the woman will immediately be delivered even though the baby had died and was rotten within. The herb when carried on the person, or when a little is eaten daily, as it is being used, it will prevent the occurrence of the Falling Sickness.

Further, if a person suffers from apoplexy such that his mouth be drawn aside and he is incoherent, his senses will be restored if the juice of this herb, which has been strained is administered orally. If the herb is hung about the neck of one possessed, the person will be still as a lamb and the power of the possessing spirit will be taken away. Prove it for yourself and you will find it is indeed true!

Bleeding from the nose is stopped if the herb is held in the mouth. Those who are wearied from travel, if they will take some of the juice in wine, they will before long be refreshed as if they had never taken the trip or performed and labors. It comforts the sinews and muscles, the tendons and all of nature. Also, it will heal wounds if taken for ten days in wine or ale and if the wound is washed with the same mixture and bound with a cloth dampened in the same. Toothaches can be alleviated if the herb is placed next to the teeth.

All these things have been done many times and proven effective. Consider: if it will do such marvelous things while still encumbered and weakened with its own gross matter, what wonders will it not work when brought to perfection? My son, know this for the truth, that there is no herb that grows on the earth that can compare to this in strength and effectiveness. Therefore, make sure that you

don't neglect it but be mindfull ever to keep the secret from those that are not of the nature of children and from the ignorant. For if this herb were to become scarce and its properties were to be made known to all, it would become more highly prized than gold or precious stones, for the effects of the Quintessence are marvelous as you will see.

CHAPTER X

Now it remains that we teach how this herb may be brought into his highest degree and to his Quintessence. First, it is to be gathered, the same having his course in his own house. That is, in the Lion and the Moon behold him with a sinister quadrate aspect. Pick the herb whole along with roots, leaves and flowers and see that no dirt or earth cling thereto and that no other herb be mixed with it. It is also very important that the herb does not get wet or moist in any way. Therefore, pick it not when it rains but, rather, when the Sun is shining brightest.

Gather a large amount of the herb and pulverize it well in a mortar made of marble and put it in a Curcubite made of Stone with a head and receiver luted and set it in Balneo. Let all the water distill away until the herb is dry like powder. There will rise together with the water, the color of fine gold. This happens only with this herb and with no other. Now, when there is no more liquid leave the curcubite sitting in the Balneo for three to four days and boil it n ight and day, so that all the moisture is completely separated and drawn off. Then let the vessel cool and take away the receiver and stop it carefully and then take off the head. Take out the matter (faeces) and grind it well in a marble mortar that it is fine enough to pass through a coarse seive. Put

this powder in an earthen curcubite and pour on your water and aire and stir it with a wooden ladle. Cover the mouth of the curcubite tightly and set it in a warm bath for nine days so it may putrefy. Stir it daily with a clean wooden ladle, four or five times, then re-cover the curcubite, weighing it down with a weight such as a lump of lead. After nine days, take the vessel from the Balneo and strain that which is in it into a glazed earthen vessel. Strain it well so that the matter dries. Then, take this dry powder and put it into his curcubite and cover it and keep it in a warm place until you are given further instructions.

1. The moist liquor which will be drawn from it will be red in colour for the element of fire is there present with the air and the water. Put that liquid into a curcubite of stone and put on a head and lute it well. Set it in Balneo with a receiver well luted and distill away all the water, with the aire severally from the fire, in a boiling bath until no more comes over and the fire will pass away in the bottom. Then take the vessel out of the bath and stop it well. Further instructions what to do with this will follow.
2. Then take once again the stone curcubite wherein is your powder and pour on the fire and the aire and stir it well with a clean wooden ladle and set it in a warm bath for nine more days. As before, cover it well and stir it daily four or five times with the ladle. After nine days, strain out that which is in the vessel, and pour the liquid into a glazed vessel. Put the residue of the powder into another vessel as was done before, and just keep it there until you have the instructions on how to remove the combustible oil.
3. Take the vessel now wherein is your fire and mix your liquor with it which you keep in the glazed vessel where your fire and aire is, and set a head on the vessel where the matter is and lute it. Place it in Balneo and set a receiver to it, to the bill of the head, then distill out the water and air with a boiling bath until no more comes over and you will then have in the receiver, water and aire. Take them away and take the vessel out of the Balneo and you will find remaining in the bottom a thick Turpentine-like substance. This substance is the element of fire mingled with much Faeces. Now the fire is to be separated from the Faeces in the following way: pour on your water and aire upon that whence you drew it, and stir it with a spoon and cover it with a tile and allow it to settle for four dayes and the Faeces will fall into the bottom. Carefully decant the clear liquid into a clean vessel (curcubite) making sure no Faeces are poured over and stop the first vessel and set it by. That vessel which contains the water, fire and aire, set it in Balneo with a head and receiver fitted and

well luted and distill the water and aire in the same degree. When no more comes over, take away the receiver: Let the vessel cool and you shall find in the bottom, your fire; which keep in his vessel well stopped. Then pour on your water and aire on the Faeces again, from whence you did draw them, and stir with a spoon and let it settle for four days. Carefully decant from the Faeces into the vessel that contains your fire, insuring no Faeces passes over. Cover your vessel wherein are the Faeces and set it by. But your vessel, wherein is your water, aire and fire, set it again in Balneo as I showed you and distill away the water and aire for they do always pass over together, and the fire will remain in the bottom. Pour on the water and aire again, upon the Faeces, stir it with a spoon and let it settle once more four four days. This is now the third repetition whereby you have separated the water and the aire from the faeces. That which is clear, decant into the vessel that contains your fire. Then put your Faeces into the first vessel which I bade you keep, in which your combustible oil is.

CHAPTER XI

Now you have drawn your fire out of your Faeces; therefore distill your water with the aire and when it will distill no more, take away your vessel and you shall find in the bottom, the element of fire. It is not yet pure but foul and full of dregs. Therefore, pour on the water and aire again and stir it well with a spoon or ladle. Cover it and let it stand and settle four days. Then decant out the clear liquid into another vessel (clean) and set aside the vessel wherein are the Faeces. Now, the vessel with the fire, water, and oil, set into Balneo to distill so long as something comes over, then remove it and pour the liquor distilled into the vessel that has the Faeces and do as you were taught to work with the Faeces until you have your element of fire without any gross substances.

When you have distilled away the water and aire from the fire, and allowed it to settle four days, and that all is clear without any Faeces, then you shall have your pure fire. Therefore put all your faeces together with the first Faeces where the combustible oil is.

All the waters that you have drawn, distill by Balneo. To hasten the process, distill in ashes that all the water may rise and that there remain in the bottom a dusty matter. Pour on fresh distilled water again, stir it, keep it in Balneo for 24 hours, then let it cool and settle. Pour out (decant) the liquid that is clear, gently, from the Faeces. Pour some common water on them and stir it. Set it in Balneo for twelve hours, take it out, let it settle and pour the clear liquid into the first water and throw the Faeces away as they are worthless. Repeat this work often enough so that no more Faeces will settle out. Then you shall have your earth rectified from all his Faeces which you shall congeal or dry until it be like a powder or dust. Then join that with your other elements in the glass and it will at once resolve into his element for the element of water is there present. Set them all together in a furnace, upon ashes, put on a head with a receiver well luted. The Head must have a hole in the top so that liquid may be poured in but this hole must also be well stopped.

Make a gentle fire in the furnace, at first, but hotter afterwards, until that which is fermented does pass. However, do not draw out all that is in but about half a sextary of the liquor with the water, that the matter may remain moist. If you were to drive it all out, it would congeal into a hard mass and break the glass in the furnace! Then, open the hole in the Head, and with a funnel pour in that which is in the receiver. However, warm it first to avoid breaking the glass by pouring in cold liquid. Of course, you can always first cool the glass before pouring. Repeat this imbibition ten or twelve times. After this, distill out anything that will come over as long as it passes through the neck of the Limbeck. After this tenth distillation, the earth will no more be congealed,

but will rest in the bottom like a red golden oil. Imbibe it again, pouring on the liquor and distilling it until all the elements pass by the Limbeck and nothing remains in the bottom of the vessel.

CHAPTER XII

Give thanks now to God for His marvelous gifts which he has distributed amongst His Philosophers and hath given them so great a knowledge of things as they are uttered in this work, which is all together heavenly and more divine than human. For it is a great marvel in this life, that man's understanding can bring these inferior things to so great perfection that they have attained to the highest degree of virtue. Truly it is the work of the Holy Ghost, which hath put it into the minds of men. For I do affirm that whosoever hath this herb so prepared, that he may help all the infirmities of man's bodies whether they be curable or incurable, except natural death, which is ordained before unto every man of God. Yea, this I dare be bold to say, that if a man uses the weight of one scruple of this Quintessence, or the Quintessence of Sugar and Potable Gold, wherein pearls are dissolved, or the Quintessence of Selandine, that man by Gods help will not die before the day of the Great Judgement. For the humors in man's body can by no means predominate one over another, as is taught in the thirty six chapters of Vegetal. In here is treated the Quintessence of all Medicinal things and in here it is shpwed that by Gods help the life of man may be prolonged even until that day, void and free from all diseases and sicknesses. Further, man may be preserved in the state that he was in at thirty years of age and in the same strength and force of wit. On this all the Philosophers agree that a man may continue in the same state as long as in an earthly paradise. This

is so plainly shown in that chapter, that willy-nilly, you will be constrained in your mind to believe it and to admit that it is true.

Therefore, it is not necessary to reason much of the force and quality of this Quintessence, but whatsoever a disease man be infected with, give him as much of this Quintessence as a nutshell will hold, in wine. In a short time he will be cured as if by a miracle according as the disease is gentle or violent. But if you give this Quintessence to drink mixed with Quintessence of Sugar, with Potable Gold, wherein pearls are dissolved and with the Quintessence of Selandine, within one day you will cure all the diseases and sicknesses whatever they might be. It can be seen by this that the work is divine rather than human. Therefore, give God the praise and take heed that you do not reveal this secret. For by this means, tyrants would prolong their lives so as to accomplish their wicked deeds and purposes. (whereof both you and I would be the occasion). So then, keep it secret, for it is one of the greatest secrets amongst all the Vegetals. There is no treasure that can compare to this work. Perform this Work then, and distribute it liberally amongst the poor and God will give thee eternal felicity.

CHAPTER XIII

QUINTESSENCE OF SUGAR

Here will I show thee a great secret, how to draw the Quintessence from sugar. This truly excels all the vegetable works by means of his temperature like the incorruptible Heaven which is never hot, cold nor dry; but most temperate but nevertheless compounded from

the four Elements. But these do not strive with one another for they are so conjoined that they can never be separated. They remain ever simple and fixed in their unity. But this Heaven does distribute and give unto the earth whatsoever is necessary for it, although that itself be neither hot nor cold, moist nor dry. The Quintessence of sugar has the same Effects and contains the four elements such as does gold. As gold is pure, so sugar is impure; gold is outwardly hot and moist, inwardly cold and dry and white. Sugar is just the opposite, for it is outwardly cold and dry and inwardly hot and moist and red. Further, it is fixed both inward and outward. Nor is there anything wanting but that the inward quality may be brought, that his redness may appear outwardly and that his Faeces be separated. Then it is prepared and does not need to be fixed for it is fixed already and retains within itself all outward and inward spirits and all that is volatile.

Now what his kind is, I will tell you, even from where the original came, that is, even out of the red. However, for more information, read the thirty-three chapters of the generation of those things that grow in the Seas and other waters whose nature we write about in detail. Here it will be sufficient to show the order how to prepare it and in what order it should be used for Medicine, also to what other things it might be applied. His nature is to retain or hold all flying (volatile) spirits and to fix them into a stone as shall be shown hereafter.

CHAPTER XIV

First you must understand that you cannot separate the Faeces except that you bring the inward parts outward. That is to say,

that his inward dark, golden color must appear. When this is distilled, then the redness will be seen and this fire, passing the yellowness of his aire, (his incombustible oil), then you can first separate the Faeces from the Quintessence. Take then, hard and white Sugar, for it is not necessary to travell much in dissolving and coagulating it even though there be much impurity therein, that hinders not, but that the inward part may be brought forth, for it must be purged when as the redness shows outward.

Take therefore, ten to twenty pounds of Sugar, more or less as may be convenient, and pound it fine. Put this into a curcubite of hard stone and top this with eight fingers of Aqua Vitae. Then distill it in Balneo with a strong fire until nothing further comes over. Let it cool and pour on the said Aqua Vitae again. Repeat the process six or seven times. Upon completion, open up the head and take out the sugar and place it in a strong glass and set it in fine sifted ashes and pour thereon the Aqua Vitae and distill it until half the liquid (Aqua Vitae) comes over. Then pour this Aqua Vitae back on after warming it so the glass will not break. Note that the head should have a hole in it to permit the pouring on of the Aqua Vitae by means of a funnel.

Repeat this so often in a strong fire that the wine and the sugar may boil in and because the half part of the wine will come away quite rapidly, you must at once put on the other part. For if you should distill all the wine out, the Sugar will burn due to the heat as it must be continually boiling in the glass. (i.e, always keep half the liquid in the distilling vessel to prevent burning) Also, it would smell of the burning because of the incombustible

Sulphur in it. When you observe that half the wine is distilled forth, warm this half and put it in the vessel again with a funnel. Repeat this process often enough so that the Sugar remains red as blood as can be seen through the glass. This procedure will require eight to ten days of effort and is dependent on how you attend the fire. (The text is not clear if the work should be done in an uninterrupted way, ie, non-stop, no sleep, etc. and this will depend on how fast it distills over).

When the matter does turn red, let it cool and remove the vessel with ashes and set the vessel in Balneo and with a strong fire distill off the Aqua Vitae until the sugar remains dry and when it will distill no more. Allow it to stand very hot, in Balneo, for about four to five days. This will permit the sugar to perfectly congeal. Then let this matter cool and remove it (this 'stone') which will be pitch black. Then take this stone and put it into a great quantity of double distilled common water and set it in Balneo for five or six days, with a great heat, lightly covered. Stir it daily five or six times with a clean wooden spatula. Let it cool. Remove it and allow it to settle three or four days. Decant the clear liquid into another vessel and close it well. Then pour onto the Faeces the sublimed water as before, and set it into Balneo to digest for several days, stirring it as before with a clean ladle. Then cool it, settle it and decant the clear part to the other part already decanted. Then pour more water on the Faeces and digest it in Balneo as before, etc. Do this so long as the water contains color (tincture). Once it is no longer tinged, then stop and cast the Faeces away as they no longer have any virtue in them. Now the element of earth is with the element of fire and water, neither can they be separated anymore but are fixed together.

CHAPTER XV

Make a trial thereof by burning some of this substance. Nothing will remain but, perhaps, some light ashes. It will burn like oil or fat. Now, take the glass wherein is all the red solution and distill it in Balneo or let it simply evaporate, if you have any more of the distilled water, until it be dry. Then, let it cool and take off the head and pour thereon more sublimed water and set it in Balneo again. Stir it with a wooden ladle as before and let it settle as before and decant the clearest part and do this until there are no more Faeces. Then put it into a glass that can bear a great heat and boil it away or evaporate it until a certain scum appears on it. Then, take it forth and set it in a cold and dry or hot and dry place and it will grow into a great mass or lump, red in color and transparent like a Ruby or other Philosophers Stone which if you will reduce it to powder and set in in a dunghill, in a large wide glass, allow it to evaporate and it will come into a yellow powder like gold. This then is the fixed Quintessence of Sugar which retains all volatile spirits. Nor will this be sweet but have a heavenly taste which when put in the mouth will melt without any feeling. If it be winter or cold, you will notice a heat naturally pervading the body and a feeling of lightness that makes you seem to be able to get up and fly! If you become too warm, swallow a little and you will soon cool down as if in a cool bath. Thus it works, in heat, moisture, cold and dryness, by an incredible Miracle.

When you wish to use it, drink it with rectified Aqua Vitae, or Rose Water, Endive or Scabios, or by itself, and you will witness Marvels. If anyone be diseased outwardly with scabs or ulcers, let them drink of this and wash the sores with wine, wherein the Quint-

essence is dissolved, and, like a miracle, this person will soon be cured. If anyone is wounded or stabbed with a weapon, so that it is not lethal, let him drink a drachm (3 i) of this essence with warmed wine and wash the wound with wine wherein the Quintessence has been dissolved. This one shall be cured in an amazing fashion. It helps in the case of falling sickness and in pestilence and all such diseases as may happen to man. If you possess the Aurum Potabile, mix 2 pounds of this with a pound (lb i) of the Quintessence in a glass vessel and set it on a trivet or a dry Balneo thirty days in an Athanor and they will be mixed together. Then they will most assuredly work miracles in mans body. Further, when you have extracted the Quintessence of any herb, coagulate and mix it with some Aurum Potabile for further miracles. Now, if you will have it pass the helm, you must put on as much vinegar of Aqua Vitae and distil it. Again pour on fresh vinegar or Aqua Vitae and draw it away again until the Quintessence ascends in a red-golden color, as pointed out previously in several places on how to distill those matters that are fixed by vinegar or Aqua Vitae, for when it is distilled by Limbeck, his virtues are magnified a thousand fold and will work unusual cures. Keep this as a secret for it is a great mystery in nature.

EPILOGUE AND COMMENTS ON THE PREVIOUS TEACHING

The natural, earthly man is so much afflicted by nature with strong emotions that he feels them in all circumstances and is almost never found in an impartial frame of mind. That, however, is quite incongruous with true wisdom and also altogether contrary to the Christian teachings, as is expressly specified by the Apostle James when citing the characteristics of wisdom with the words: Wisdom from above is first of all chaste; after that, peacefully modest; let me tell you that it is full of mercy and good fruit, impartial and without hypocrisy. Such partial hearts come to the fore especially when something unusual happens to them, when they make too much or too little of things, so that even the most highly esteemed, when it comes to this, are easily overcome by a little female passion.

Of that we also have the example of an untold number of persons in regard to this author. One party, on hearing about such an excellent man, falls for him, almost making an idol of him. The other, on the contrary, cannot get it into its head but stands up against it, calling it vain lies, cheating nonsense, and bragging. Both, however, are going to unfair extremes, and the middle course would serve them better (that is) to examine everything thoroughly, without emotion, and by the good found, recognize the giver.

If great talents are found in someone, he has certainly not got them of himself; but if someone is full of stupidity or deficiencies (shortcomings), he can by the same reasoning not be better of himself. Each (of us) should always remember this. In adversity it will stand him in good stead. In addition, it should be highly necessary and unforgettable for any conscientious person, namely, (that) if he sees anything specially good in any person, he must never praise him in his presence, so that he does not become annoyed and thereby tempted to think a great deal of himself. On the other hand, if he becomes aware of someone's fault, he must not diminish him in his absence or bring contempt upon him, speaking in his heart: I thank God that I am not like other people, etc.

Now then, in regard to what I wanted to remember of our above-mentioned author Hollandus, it is concerning the excellent and exceedingly great *arcana*, on which he gives information in all his Vegetable preparations, that I intend this time to put my understanding down here, what one is to think of such high matters. (I am doing this) for the sake of some of my co-disciples who are beginners, and who have so much innate intelligence that they recognize that their love for this splendid study cannot be of use to them unless they have previously managed, through untiring industry, that they can, as far as these secrets are concerned, look into the hearts of all old philosophers. Because of this they have afterwards the advantage that they cannot harm either themselves or others in their *practice*.

Instead, others who despise such means of diligent reading, wishing to obtain great experience without it, are often punished by being obliged, after spending their own funds, to look from time to time for other sponsors, in order to test the processes they devised in the laboratory - until they finally completely despair of the art. Accordingly, I find in my understanding, which is likewise still at the first stage and eager to learn more, that everything that originates in Divine Creation is pure power and might of God the Most High, the visible as well as the invisible; and nothing created can be found or devised which is not either a substantial, tangible, hard and dry, or soft and liquid, or else an invisible, intangible, spiritual power. All such powers, no matter how innumerably-manifold they be, have their root and origin in the *Mysterium Magnum*, which is the might for all such powers, and proceed from there *de potentia in actum*. Thus it turns into an innumerable-manifoldness which yet arises only from and lives in one single root. Just as may be seen that the many kinds of plants, whether they be hot, cold, sweet, sour, poisonous, salubrious, or whatever their nature, have all of them their life and growth from the one sun. And when fall and winter take the sun from them, they must all die, although they have contradictory properties and are yet of one life.

Such it is also with all powers created *in rerum Natura*; in their mother and origin they are but one and are therefore infused into such opposing properties that one should reveal

the other all the more. For how could one judge a sweet taste if the sour or sharply salted were not known to him? How could one truly recognize what is delightful without the harsh and bitter, etc.? Since then such opposites come from one ground, and it is one and not two or more and therefore no discord can be in the one, for it is only one and not more and has no opposite, one may conclude that such opposition is or arises only in manifestation. Likewise, when it returns again to its beginning or extreme end (one may conclude that) it is no longer so.

In this world, however, such opposites exist in all things, because God, for the revelation of his infinite wisdom, has ordained that Nature shall not cease one moment bringing forth varied colors, powers, virtues and wonders. This manifoldness requires that it must make one thing hard, another soft, a third cold, a fourth hot, a fifth dry, a sixth humid, the seventh dark, the eighth bright, and the like, through its strong activity. Those properties are then also easily changed one into another, as also overcome one by another; just as when air turns into water, and water again turns into air. In the same way darkness is illuminated, brightness is darkened, heat is cooled, coldness is heated, dryness is moistened, moistness is dried, motion is stopped, and motionlessness is moved, and what else there is.

From those accidental and transformable properties one may recognize with all philosophers that the same applies to the human body. Through constant putting in motion and cir-

culating of its vital power, frequent changes arise in its *properties*. Sweetness sours, purity becomes obstructed by mucus, the temperate becomes hot or cold, and (there arise) countless more happenings that cause sickness and death. As there is one thing in all growing things, however, which makes that in it they are one in all their contradictory disunion; that all of them take the spark of their life and growth from sunshine of the right temperature, and are at peace in (better: are identical in) this, no matter how unlike they appear in color, power and virtue. Thus one may also recognize that the same thing is one with the sun and is the life of all things; but it must be ignited by the sun, because in all other things it is locked in too hard. But in the point of the sun life is manifest, and from there it must also be excited in all other things.

It must not be thought that the sun and planets are only in the sky. They are everywhere through the All as seven spirits or qualities, which have been noticed to follow one another every 24 hours in planetary operation at the edge of the created world. Thus then is the same one life the point in all things and has been called from old *Quinta Essentia*, *Mercurius Vitae*, *Tinctur Physica*, *Avis Hermetis*, *Lapis Animalis Vegetabilis & Mineralis*, and what other names it may have. In itself, in its root, it is no other than living sulphur and must with its like always be ignited by the sun. When we human beings lack the warming sunshine in winter, we must warm ourselves with an earthly sulphur-fire, which burns only in wood, peat, coal, etc. And whoever is deprived of

such warmth in great cold, his members and body first begin to twitch, finally turning quite numb. Nor could anyone live where such sulphur-warmth were greater (than the right temperature for human beings). But why (must) this evanescent *tincture* or life-ignition be so easily obstructed that it must stop tincturing its *Corpus* with life and motion, which is death for the creatures of this world? That has been caused by the envy of the abominable Satan, for God did not make death. Neither does he find pleasure in the destruction of the living, as will be proved in lib. Sup. cap. I.

Whoever knows how to draw the Quinta Essentia out of where it is and rid it of all *fecibus*, gets with it a real bodily sunshine which, on account of the *concentration*, will strongly prove the whole might of the sun in a small particle and is not, like the sun of heaven, again removed from the possessor's horizon. Therefore, such real sunshine is to be sought most, next to God.

The kindhearted philosophers did not neglect to most diligently leave to their successors inducement and teachings for reaching these gifts of God without fail. Of that it is not necessary to bear witness in regard of *Hollandus*. His own testimony is more important than that an intelligent person should not accept it. While we have understood from his words that he can cure with the Quinta Essentia all diseases and infirmities that came to his attention, including ridding possessed persons of evil spirits, I have already admitted before that I cannot say anything else about it but that it is

divine truth that in the true philosophical Quinta Essentia, prepared out of the pure fire of the sun and cooked in the dew-water of the moon, such heavenly, supernatural might was not only found by Hollandus but also by other illumined philosophers.

Just as the author of the great *Rosarium Philosophorum* states publicly that all illnesses that befall the human body, from the crown of his head to the sole of his foot, can be taken away completely by the philosophical tincture; even if an old man uses that tincture, it can make his senile hair fall out and other hair of his previous youth grow instead, and restore youthful vigor and strength. *Basilius Valentinus* exclaims with great affirmation and stating that he would answer for it on Judgment Day, that in the *Aster Solis* the power and effectiveness of all other *subjects* are concentrated and may be obtained gathered together in it, the whole *Medicinal operation*, and much more, as all other plants, stones and minerals can prove. He also gives more than one example of how he himself cured extremely painful bladder stones which, however, many consider incurable.

This is confirmed by the pious Count *Bernhardus* (Trevisanus) by writing in his preface to his *chemically true* booklet: "Let no one grudge the labor, or even regret it, while it is known for sure that by it he can escape intolerable poverty and all infirmities of mind and body: Since I myself have *experimented* and helped people troubled by leprosy, epilepsy, dropsy, consumption, strokes, and gout;

also those who were possessed by devils, who were raving and insane, and many others."

In the same manner the philosopher *Trismosin*, preceptor of *Paracelsus*, writes in his "Treasury of the Red Lion" as follows: "Man cannot speak of this secret, much less think of it. This is the reason why it is the greatest treasure in this world that may be given to man. And if GOD the Almighty LORD of heaven and earth would help, man might live and sustain his life for four hundred years with this *arcanum* when it turns into the *Medicina*. For the great fire of this secret renews man from scratch, so that the *humor radicalis* is totally renewed in the human body. And I, *Trismosin*, say by my highest truth, that I have given of this medicine, as I had prepared it from the red lion, to 60 and 70 year-old women who afterwards bore children again. I gave of this medicine to an old man of 89 years. He became transformed (younger). His skin and hair all changed, and he lived for thirty more years afterwards."

Enough such testimonials are found with many other credible authors, and I have only quoted these few so that the beginning seeker should feel assured, aside from me, that God has provided for superabundant help for all our infirmities, not only of the soul but also of this wearisome body, provided we seek understanding from him in long-lasting, earnest persistence, so as to partake of it ourselves. But whosoever craves or desires understanding and true wisdom must know that such is no other than the breath of Almighty God or the breath-

ing of the Divine Power and the effulgence and radiance of the Eternal Light, which the wise author of the splendid Book of Wisdom loved above all treasures as a most noble, chaste virgin, forever abiding with God. And he asked the Most High to give her to him as his bride, who was then also united to his soul in an eternal marriage bond. He testifies, however, that she does not enter evil souls at all, nor dwell in lives subject to sin, that is, of those who wallow in all kinds of sinful mud, such as gluttony, drunkenness, whoring, lying, cheating, arrogance, etc. That is why each must get rid of such monstrosities as well as of all tempting and bad company. He must be a complete transformation, become accustomed to a penitent and pious life for as long as he lives, praying to GOD day and night for the spirit and mentality of Christ. Then he will acquire the precious pearls which all other sages have also possessed. And when knowledge is granted thus by the Father of Lights, the longer it lasts, the more he will understand from where the opposites in nature come, and how one put opposite the other causes a struggle, and how one drives the other away; also that there is as much *potentia* in one as in the other, but that *in actu* one is at times superior to the other, just as a greater fire dries up a smaller moisture. On the other hand, if moisture or water is present in a larger quantity, it extinguishes the blaze of the fire. Aside from that, however, there is in nature as much *potentia* or ability in one as in the other. One whole element cannot be or become more than its opposite. The whole element water cannot dissolve the element earth or *predominate* it. Likewise, earth cannot congeal water or make it thicker, and like-

wise, *compariis potentialiter* with the others.

In actuality, however, it is as follows: *Generatio unius est corruptio alterius*, since now *vis coagulativa* now *vis solutiva* predominates; now *subtiliativa*, now *incrassativa*, etc., as the *Philosophia* proves in several ways, while also teaching how to overcome one of these contingencies with another.

When a *Tartarus*, or stone, *coagulates* in a person, it must be *reduced* by means of *vis solutiva* and again dissolved. Similarly, how to bring the opposite qualities into *temperature*, so that one is in balance by the other and none overpowers the other or can itself be overcome. That is the content of the teachings of all philosophers concerning the *Quinta Essentia* which, when it is brought to its highest degree of perfection, can no more be overcome at all. Instead, it can do as much *in patiando* as fire or some other things *in agendo*. For this reason *Tauler* says of a perfect human soul that it is all powerful in suffering, just as God is almighty in action.

Since the *Quinta Essentia* is an indestructible *substantial* life, in which all opposites are united and brought into one simple mode of existence, it also makes everything *temperate* and in balance when it reaches man's body. If then *vis coagulativa* wanted to predominate, *vis solutiva* would be reinforced by the *substantial* life of *Quinta Essentia*. It would be as powerful in dissolving as the other in coagulating, re-

resulting in a right equilibrium, just as Quinta Essentia produces normally. Such is *Hollandus's* opinion which he expounds from time to time in detail.

To this someone might object: Why then did all those who possessed veram Quintam Essentiam, including Hollandus himself, die? Why did they not always stay *in temperatum*? so that no death could touch them? The answer is that God has set a goal for man's life, and Quinta Essentia cannot be effective against God's Almighty will. Just as at the time of the Flood the element water could predominate over the others at the behest of God and afterwards, although it went around the earth over the highest mountains by 15 ells (yards), it nevertheless had to suffer to be dried out again. That is why nothing can stop the Will of the Omnipresent Creator. At his command water must forget its power to quench, and fire, to burn, as the most glorious instruction may be found on this in the Book of Wisdom. So that the omnipresent, omnipotent Creator, when his hour has arrived to look after things and visit the sin, withholds all blessings, so that the very best medicine must also be of no avail. That is the reason why that fits in here what the author of the little tractate called *Mysterium Naturae Occultae* writes in these words: "As often as I think of the very serious threats which GOD the LORD holds before all trespassers of his Law, which I often do, I must get afraid to the utmost with my whole body and soul." The words of the Law are the following (Deut. 28.v.59): "The LORD will deal with you in a wonderful way, tormenting your seed, and it shall be great

and special plagues and evil and special sicknesses." The same Prophet teaches that God's wrath will be so great on account of the sins that all salubrious medicines (which are the greatest gifts of God aside from the work of salvation) will be powerless.

How great now this curse is will all those see who experience in their bodies that all medicaments are cursed on account of their sins. That is why the *Medici* (doctors) did not wish to resort to the medicine but withdrew their support from diseases when they noticed something divine in them and were foiled as much by the variety as the multitude of the illnesses.

Aside from that, however, in order to speak more naturally about the much vaunted Quinta Essentia, the author just quoted duly says in the same little tractate: "One dose of this superb and very famous medicine rids man of all doubts, all "accidental" illnesses, renews the whole body, keeping it safe from all severe blows. For this spiritual medicine penetrates to the quick (literally: through mark and bones) to the root of the illness, and takes the lead in the weak nature by its manufactured, purifying power which improves it (the body) most beautifully in all ill health. It brings sleep for rest and appetite to eat. In truth, when a medicine cuts out the root of the sickness, also inducing sleep and appetite, I would not know what more it could do. And although the counter-chemists generally object to this that a saddle could not fit all horses nor a shoe do justice to all

feet - with which usual argument they believe that they can cast destruction and doubt upon the unbelievable power of the universal medicine - the intelligent and rightminded will nevertheless clearly recognize what a great difference there is between a saddle and a spiritual *Medicina*. Then they must also see that a saddle may fit many thousands of horses and a shoe may be put on many thousands of feet. When now such a thing is conceded to and said about this medicine, I am satisfied; for I do not say that all men can hope to be helped by this medicine, but only many thousands.

In addition, some might object that a (single) thing could not agree with many. Then I ask from experience whether this one sun, air, fire, etc., is not good for many, yea, probably all. Our medicine is sun, fire, air, and spirit, which, if Master Prig does not understand, I consider it due to his ignorance and not to the art, just as the author's words state when he subsequently also gives good guidance for the preparation of that medicine out of Mercurial fount of metals.

My whole extensive presentation is meant to achieve that you give credit to the good teachings, drawn from Divine Light, of the highly experienced, lovable *Hollandus* and other philosophers, among whom I would count especially Jakob Boehme's *Teutonici Philosophi* writings which, aside from the Holy Scripture, are unequalled and put before you the heart and innermost center of all things. Do not think that it is due to emotion that I give such great honorary titles to such

talented men, but rather (I am doing it) for your best, also to induce you to read without tiring, continually, with impartial attention, the books of the wise men. If you are sincere toward God and your neighbor, you will not regret it.

As an example you have Count *Bernhardus Trevisanus*, *Zacharius*, the French nobleman, and others who came to the most secret jewel of the philosophical stone without oral revelation, solely through the diligent reading of the books of other philosophers. It may well take somewhat long till some understanding is derived from reading; but one must not tire continuing until a right idea follows (suggest: one must not stop until a right understanding of the work follows), even if it were to happen only after several years. What are useful books for this purpose I have in part specified in my *Lucerna Salis Philosophorum*. Remember also to be on guard against Sophist books, which include those of the presently very famous Chemical Scribe G. As I understand it, they have caused my words to be misunderstood by many, as though I tried to diminish him in the minds of the fanciers, which is not my intention at all. Instead, I wish to set forth (my views) as I see them, without respect of persons.

Accordingly, all philosophers consider it Sophistry to look for something in a place where it is not, or to establish some processes against the orderly course of nature, which also he, through whom all things are made does not allow this highest philosophical teaching to do. Is it possible to gather grapes from thorns or figs from thistles? I therefore sought

in my above-mentioned (work) to call the attention of the fanciers of the blessed philosophical work to the fact that all those philosophical processes of the said author, whether they have in parts been customary, or in parts newly invented by him, are to be considered Sophistry in regard to their application to the work. Reason: The age-old philosophers did not know anything about such things, did not distill, calcinate, sublimate, imbibe, etc., in such a way; but if they wished to propagate a thing, they simply took its specific seed, each according to its kind and species, and put it into its own *matrix*, thus processing it according to nature, as the propagation of a human being, a kernel or a plant shows. And since the philosophical *opus regenerationis* is precisely based upon the simple course of nature, is quite easy and simple in itself, yet is the greatest gift of God in this world next to the soul's salvation, the philosophers have described it in veiled language, so that those who might have bad intentions would thereby be led astray, while the rightly-motivated, by praying for divine help, could snatch the truth from them (or "cull the truth"). That is how all present-day chemical disciples will speak, for their works are quite sophistic according to the letter and are needs written in such a way that those who intend to misuse them are misled thereby. But they are nevertheless truly philosophical and can lead to wisdom and its treasures.

Geber also used such a style in a masterly fashion. He himself says that he wrote in that way so that his opinion should not remain secret for the intelligent; that the mediocre

should find it hard enough to understand him, whereas the ignorant should be miserably excluded from the sense. That is also why Count *Bernhardus* complains bitterly about *Geber*, as do *Archelaus*, *Ratin*, *Rupescilla* and others, that they are mostly mixed with Sophistic processes which he, *Bernhardus*, fought very much in the beginning. Not that he wished to disgrace the famous philosophers of Sophistry by his work, for it is a masterful work in itself, as may be seen by that which the esteemed author of *Vere Veritatis* writes, as printed in the "Wasserstein der Weisen" by Dr. Adam von Bodenstein, page 259, (namely) that he was a Master of Sophistry and had written many books on Alchemy, full of Sophist rules. They had looked as if a powerful understanding was contained in them, while they were nevertheless without foundation. However, he did not wish to burden his person with that work and was now saying that he had been a *Medicus* and a good Sophist. But according to his own writings, he had not well understood the natural art of Alchemy or *Secreta Saturnae*. Therefore he wished to tell the simple people who base themselves upon such things, to guard against them, because their temptation is great but their truth bad.

Accordingly, I wanted to suggest with my book that every seeker should tread carefully, not lightly working according to the letter of some process. Rather, he should at first work with praying and reflecting about whether he could really start (the process) and whether he had actually understood the author's meaning, before losing labor, expense and time in vain in it. But I do not intend to diminish such authors or anyone

else with saying so. For as little as the literal content of all such processes with all their rules will be found by every reader without any mistakes, just as little should everything be destroyed on account of one or several mistakes. Rather, one should stop short of all speculations which might incite a man to more inventions and knowledge. And I cannot say anything else but that much good is contained in the work of the said author, especially in his P. O., one piece of which pays enough for the price it costs.

The very precious *Secretum Philosophorum*, however, should not be sought in that kind of processes, and should much less be clearly described each time. Unless someone wished willingly to draw upon his head the curses of the philosophers, as when *Ratis* says that if anyone were to divulge this supreme good to someone unworthy of it, he would become a violator (desecrator) and breaker of the divine secret.

Raimund Lullus says: "He shall be condemned at Judgment Day." The author of the great *Rosarium* says: "He shall be cursed and die of a stroke." *Basilius Valentinus* announces: "Such a one could not be reconciled to God, and would fall to the devil everywhere." *Hollandus* says from time to time: "He shall be purged temporarily and eternally." I, the disciple of those men who rest in God, say Amen to this, knowing that it shall be so. For if God deems a little faith of the size of a mustard seed, so worthy that it can move mountains, what will he do for the strong, magic faith of those men, as he sufficiently proved for Joshua by letting the sun stand

still. Whether my unemotional opinion is received badly or well by one or another, can give or take little or nothing from me. Although I should prefer to see, and would yet desire, that no one should find cause for adversity in my plain explanation. Such a one would only harm himself in his inner man.

Instead, everyone who as a Christian gets totally rid of grudge, anger and enmity, also in regard to those who had offended him in the extreme, and who now becomes reconciled with his counter-value as if he had never been injured, as if it were all past, so that not the smallest spark of annoyance or displeasure stays in his mind because of the offense; as long as a person does not act thus just as long as he does not find real Grace with God but says the prayer of the LORD for his own damnation; since the Heavenly Father, in Christ's words, will deal with us in the same way that we have dealt with our debtor. This all the more since he gave us an example in this and became reconciled with us through the slaughter of his own son, while it was not he who had offended us in the extreme, but we had offended him in the extreme. Enough of that for this time.

Now it remains for me to say - if someone did not know it yet - what *Isacus Hollandus* intended to do by writing such *opera* as *Animalia*, *Vegetabilia*, and *Mineralia*. The meaning of it is that all sublunary things, originating in the elements, are comprised in three different realms. Among animal (things) are included all animals, worms, birds, fish moved by life,

stirring, and endowed with sensitivity, and everything requiring breath, in addition to all substances coming from and out of them. The vegetable (things) comprise everything that grows and greens, out of the earth, leaves, grass, wood, stalks, blades and what there is about them in roots, fruit and other matters. Likewise some such greening vegetable (things) coming from the water, such as duckweed, etc. By mineral (things) we understand all the things that are coagulated within the earth, such as the ore of all metals and minerals, likewise various rocks, and whatever mountain juices, sulphur, alum, etc., are brought or boiled out of the earth.

The noblest subjects of these three realms are the human being, wine and gold, which are greatly interrelated, as the philosophers long ago discovered. They also taught how to prepare the animal stone from man, the vegetable stone from wine, and the mineral stone from gold-nature, or *altero Solis*, which three stones contain all the power of all nature within themselves, especially the last one on account of its powerful projection, and they are a truly divine mystery as they (the philosophers) proclaim unanimously (as I intend to describe in future in detail in my *Harmonia*, please it God).

With all this *Hollandus* deals in his writings in full detail, and he has compiled the *magnalia* and secret operations of each realm in a special opus.....going from one to another and explaining one through another. Which I greatly desire the reader to understand well; and closing with this, I am bringing

him under the wings of Grace of the (heavenly God) recommending him with all my heart for the very necessary understanding.

THE PHILOSOPHER'S STONE

A fragment taken from the writings of:

JOHANNES ISAAC HOLLANDUS

A FRAGMENT OF ISAAC HOLLANDUS' PHILOSOPHER'S STONE

When you have discovered how to project your Stone upon Venus to the Red, remember to fix and sublime the material of the Stone, always using a slow fire, for although it takes rather a long time, its moisture is conserved better by so doing.

SUBLIMATION OF THE STONE

To make your earth, or body, or ferment, or fixed material volatile again, three parts of volatile material must be mixed with one of the fixed, and sublimed on a gentle heat, as I showed you before. When the volatile parts overcome the fixed, they readily carry them with them into the height, for then they are more desirous of embracing each other.

Others place all the material in the fixing glass, as before, and all the colours in the world appear, then diminish little by little, and finally all end up as a plain white colour. Rejoice at this, for then your Stone is fixed.

And again there were others, a little clever than the former, who thought that the Stone thus produced was the Stone complete in all its parts, and projected it upon Jove and Mercury, and because it neither melted nor entered, they despaired and gave up the work. On the contrary, they should have had no doubts, if they had understood what the ancients wrote, for they say in many places that the lower world must be moistened with May dew until it bears white and red flowers.

So the King must be fed with his own milk until he has grown up,

by watering this earth with clear water of paradise, that often ascends into heaven and descends to earth again.

So that we may come to the completion of the work, take your fixed Stone, as said above, and mix it with a fourth part of Spirit, so that there are three parts of Stone, and one of spirit, and place it in a fixing glass, and the one part of spirit will soon be fixed with the Stone. For whereas three parts of spirit easily draw one part of body with them into the height, so on the contrary, three parts of fixed material cause one of volatile to assume their own nature and appearance without difficulty.

Now when that part has been fixed, add to it another in order to fix it, always keeping the same proportion of fixed to volatile, and repeat this until your Stone flows into a clean strip of Venus exactly as oil enters dry leather, then you have the Philosopher's Stone with all its powers.

From this it is clear how much material should be taken at first to complete the whole work, and what quantity of spirits the work requires. For in the beginning a great quantity of them must be fixed with earth, and the spirit fixed with three portions of earth is always to be carried on high with a fresh portion of spirit. And again, when the whole material has been fixed with its ferment, it must be sublimed with three times the amount of spirit, until all becomes volatile, and when it has been fixed for the third and final time, fresh spirit is again to be added to it, until it liquefies like butter. And so all these things are accomplished by the aid of the spirit.

And so the more the spirit is fixed with it, the more spiritual it

becomes, until at length it can be reduced to a sticky powder, which melts more readily than butter in the sun; it does not prove to be entirely good, but you must be careful of it, for it is more or less liquifiable according to the nature of the metal, so that if you project it upon Venus, it is less fusible than when projected upon Jove, and upon Jove less fusible than upon Saturn, and upon Saturn less than upon Mercury.

You should realize that all these metals must be purified and cleansed of their dregs; see what Isaac says of the White, when writing about the first part of the medicine.

MULTIPLICATION OF THE STONE

This therefore, is the way in which you shall multiply your Stone: - first make, according to the art, a strong water from equal parts of Saltpetre and vitriol, cleansed of their dregs. GRind the caput mortuum, dissolve, filter, and crystallize in ordinary water, grind until it is fine, pour on to it the strong water previously extracted from it, and distill as much as you are able.

Again grind the caput mortuum, dissolve, filter, crystallize, and distill as before and do this until the whole salt ascends with the strong water; you will have a precious red water, shining at night like the fires of Hell; rectify this by reflux distillation on the water-bath, then it will be ready to multiply your Stone by solution in this manner.

Dissolve your blessed Stone in your water, which is soon done, place it in a warm bath, with an alembic luted to it as a receptacle, extract

the water from it, and when it has been extracted, take some of the powder from the cucurbit, and try it on a clean strip to see if it is volatile, as I said elsewhere, then pour the water on it again, and extract it as before, and test it again, to see if it is a little more volatile than previously. If not, pour the strong water on it again, and distill as above until all the powder flies away from the shining strip, which is a sign that it is sufficiently dissolved, then sublime it three or four times, as above, without the addition of any dregs, in a fixing furnace, first with a gentle heat, increasing it gradually, until it is fixed. Then weigh it, and to three parts of fixed matter, add one of spirit, and again fix as before, and repeat the operation, until that which was sublimed is fixed, which soon occurs, for all parts of the Stone are fixed simultaneously, one fixed part fixing another. Know that our Stone is neither fixed nor volatile, but both, and it is also a strong spirit.

Furthermore, what we call fixation, is not really a fixation; it is only that the subtle parts thicken into one, so that (the Stone) may bear the fire again, and be made ready for projection.

You will be able to multiply your Stone two or three times, but not more, for its volatility becomes too great, and when you dissolve it in the water, it invisibly flies and flees away; but enough of this.

The ancient Philosophers who made the Stone were ignorant of strong waters, but strove by calcination, reverberation, solution in air and vinegar, and crystallation to open the Stone until its spirituality returned. However, when it was completed they were not unaware of the art of multiplication, but distilled it in vinegar to bring it back to

a clear oil. When they again wished to compress it into a hard mass, they mixed it with Sol, decorated and red as blood, in a single solution and crystallization, and heated it in the furnace over a gentle indirect heat till it became a red mass.

You should know that under all greenness blackness lies hidden, under all blackness, whiteness, and whatever has been created by God contains a perfect redness, either intrinsically, or extrinsically. For whatever is red on the outside is white on the inside, and vice versa, there being an infinite variety of colours between these two.

The Stone is the same inwardly and in the middle as it is outwardly, and it performs a perfect operation upon whatever it is projected upon, bringing its interior to the outside, and vice versa. Moreover it is Luna intrinsically, and good clear red Sol.

And when the Stone is projected upon Venus, which is inwardly white, it brings it to the surface, and makes it clear white Luna, and drives its redness inside. Thus every metal contains tincture in itself, whether of the White or of the Red, and even if the Stone gave no tincture of its own (although it does), metals would have no need of it.

The Stone brings forth the tinctures hidden in savage metals, as the Sun makes all things grow; nevertheless, if it strikes the seed for a thousand years with its rays, it will never put odour, nor colour, nor taste into it, for these lie shut up in the seed, and will never come to light and life, nor will any fruits emerge from the seed, unless they are warmed and penetrated by the rays of the Sun.

All the same, each receives its share of them from its own body; for God included what it needed in everything created, and everything has enough of its own tincture, nor does it need any addition from else-

where; it is its own medicine, neither has it need of some foreign excess to cure all its own diseases, whether it is vegetable, animal, or mineral.

Because if this were not so, the works of God would not be perfect. God forbid, for God created everything so that it could be perfect, so it lacks nothing.

Now the more anything approaches its own proper perfection, the simpler it becomes, and the nearer it is to its supreme end and goal, the fewer colors it has. When it comes to the final and extreme finish that God ordained for it, it has the same tincture within as without, and so it embraces in itself all the powers and abilities of all the colours that it had previously.

DISSOLVING THE STONE

The material of the Stone is to be dissolved like this, by carrying out all operations upon it in a bath, until it turns into the green Lion; after this it should be dissolved in water of May Dew, or it may liquefy by itself in the damp, then evaporate the solution and keep the water, and evaporate until its moisture is used up, and a thin skin begins to cover its surface. Then place the cooled vessel in a cold damp room and the material will crystallize into small stones, like saltpetre or alum.

Take these out and evaporate the remainder as before, and crystallize again, and do as you did before, until all your material has turned into small stones. Put all of them into a phial and place it on hot cinders, and it will soon turn into water; evaporate this and you

will have a white powder, which you should heat for the space of two or three Dominican prayers in a reverberatory furnace on a low heat till it reddens. Then take it out and dissolve it in distilled water, extract the clear part by filtering, and continue in this way until it is all spiritual, and keep it.

God be blessed down the ages, Amen.

PHILOSOPHICAL QUESTIONS AND ANSWERS FROM THE SANCTUARY OF ST. MARY OF AQUITAINE

Mercury is prepared philosophically in order that 1) its leaden opacity may be entirely removed, and to bring it back to a clear transparent state; 2) to remove its excess of earthy heaviness, for too much earthiness and wateriness hinder its powers; 3) so that its volatility on heating shall be removed.

These are the superfluous things in Mercury which prevent it from being perfect. So the philosophical salt is made by purification, using the Art; it is washed with salt and vinegar of the philosophers. Whatever is superfluous in its nature must be removed, and what is lacking must be supplied.