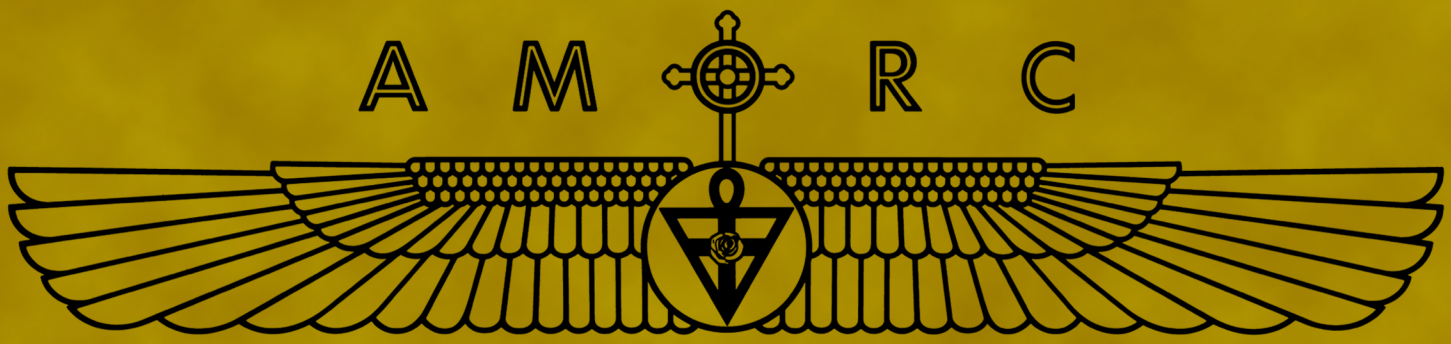

Alchemical Manuscript Series

Volume Three

Golden Chain of Homer

Part 2

by Anton Kirchweger

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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.

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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
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- Sir Kenelm Digby's *Sal Enixum* and Abbe Rousseau's *Primum Ens Salis*
- Neuman on Nitre: The Nature and Difference of Salt Petre
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Volume Nine: **Compendium**, S. Bacstrom, M.D. (Editor)**,** Part 2

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- The Short Processes Indicated
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- 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*
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- Extract from Joh. Becher Explaining the Process of Paracelsus Explaining The Mercury of Venus
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- A Process Upon Common Lead

Volume Ten: **Of Antimony Vulgar,** by Alexander Van Suchten

Alexander van Suchten was a chemist who lived in Dantzig 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

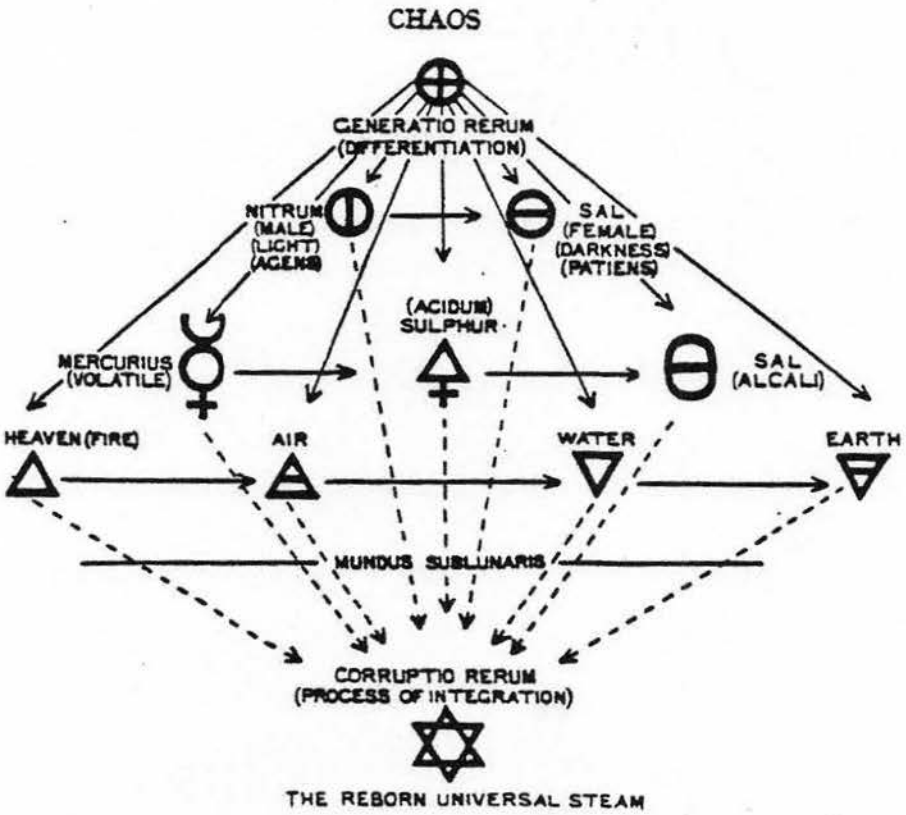
Secret Book (Liber Secretus) was written in the Twelfth Century by Artephius, translated into English in 1624 and printed in Amsterdam in 1578. The book provides an explanation of alchemical laboratory processes, including antimony and the process to make a great arcanum.

THE OTHER PART

De Generatione Rerum et Anatomia Rerum - On the Destruction and Dissection of Natural Things.

GOLDEN CHAIN OF HOMER

EDITED BY:
Anton Kirchweger



GOLDEN CHAIN OF HOMER
PART 2

INTRODUCTION

Just as the first part deals on the whole and in general with the generation of things, so in the following part the destruction of things is described on the whole and in general, from which each may draw his conclusions in particular. As I did with my own hands, so I transmit. If anyone is to gain from it, let him be grateful to the giver of all gifts and not to me. Let him at the same time eternally endeavor to practice, aside from the preceding, the highest commandment, love of his neighbor, without giving offense to friend or foe. Because I did not inherit this from myself and out of myself but received it from the Supreme and his ever-present holy guardians, I am transmitting it as my inherited talent to the sincerely-seriously hoping individual, to try his luck with it. But should he incur damage, or should he not attain his goal, let him excuse me because I cannot manipulate with him personally; however, let him not lose heart because no fruit ripens before its time and no child can represent a man: likewise, a beginning alchemist cannot be a perfect philosopher. Therefore it is said: *Errando discimus, & imperfecti per tempus perfecti efficimur,* by mistakes we learn and in time turn from imperfect pupils into perfect masters.

CHAPTER I

IN WHAT WAY NATURE RETURNS THE ALTERED CHAOTIC PRIME BEGINNINGS TO THEIR FIRST CONSTITUTION, WHICH IS ⊕ AND ⊖ THAT IS, HOW SHE TURNS THEM AGAIN INTO VAPOUR

Just as we have proven above, Nature generates everything out of the age-old and then reborn Chaos - rain or dew and snow-water - and everything comes into existence out of it, be it still volatile as it comes to us from the air to the earth, or already somewhat fixed and corporeal which can be seen in the form of saltpeter and salt; so, in reverse, everything be it volatile or fixed is again destroyed, dissolved and corrupted by just that chaotic water, and returned into its first nature from which it had originally sprung, namely, into saltpeter and salt, these into ▽ and ▽ , and into vapors. Nature achieves her births by ascending from the said prime beginnings to her specific perfection. Then, however, she reverses and again destroys everything in descending to the prime beginning.

But how Nature dissolves again those fixed seeds of saltpeter and salt into water and then transforms that water into steam, we heave sufficiently shown in the first part, in the chapter about the effluence of the earth, and in connection with other species, especially the birth of minerals, so that it is not necessary to repeat here how they break out of the center of the earth into the air in the form of steam, etc. Having completed our instruction on universal things, we therefore begin with the next animal sphere, how its various products return to their first nature and again into destruction.

CHAPTER II

IN WHAT WAY NATURE DESTROYS ANIMALS

Animals rot, turn into worms and maggots, these into flies, and these dissolve, in accordance with the goal set to them, into the first nature of the universal limbus (lower plate of transit), that is, into a salty-nitrous or chaotic nature, after that into water and steam, from which spring dew and rain, in which again a highly volatile Nitrum and salt are generated.

Animals are of a very moist and juicy nature and kind, full of volatile salt. Consequently, as soon as their balsamic vital spirit has volatilized, they go into putrefaction, swell up and begin to smell bad. For the volatile  breathes out and spoils the air with a foul stench. Everything becomes slippery, moist and wet. For the sake of brevity and so as not to instill disgust into an honest man, I will stop with this kingdom and instead explain better that of the vegetables, because it is almost one and the same. But whoever desires to learn more, let him just go whenever he wishes to a place where a dead animal lies and look everyday at the changes in it - and he will see more than he cares to. Maggots are creeping in the mass, which stinks horribly. These, after they are well fattened, are changed into gnats and flies. For if someone takes well-fattened maggots, locks them into a glass and feeds them some stinking meat, sets the glass in lukewarm air, in a weak sun - the glass must be closed with a piece of perforated paper - he will see in a few days and hours how a race of gnats or flies grows out of the maggots and how this race is changed.

This is partly due to the volatile part; the more fixed part,

however, which is not so volatile, turns into water and earth from which saltpeter and salt, can be extracted. These left-over parts, saltpeter, are in <u>every</u> subject. When it starts in its utmost reduction, the volatile smokes, breathes and disappears in the air as vapor and thus into its chaotic origin. (being coagulated there) The fixed-part, however, enters earth and water, to be there also changed into its first seed-nature again, *i.e.*  and  . Out of these reduced animal constituent parts, vegetables grow again, so that the animal kingdom becomes vegetable in descending, as was taught in the first part of this work.

But because the legs in animals are very hard and coagulated, Nature is occupied with them for a much longer period until she can turn them also into mold and earth, as will be noted in the section dealing with ligneous growths.

CHAPTER III

IN WHAT WAY NATURE DESTROYS VEGETABLES

Vegetables can be observed with somewhat more pleasure than animals, because they fall off after they are withered and are wetted by rain or dew, which arouses the inherent  , that is, makes it volatile. It becomes lukewarm, warm and hot, partly because of the inherent spirit, partly because of the supervening solar and central heat which exhales and radiates constantly from below upwards, like the sun does from above downwards, as one can well feel such terrestrial warmth in the cellars in winter. This roused  passes through the *poros* of the plants and stirs up or heats the volatile, so that it will evaporate into the air and be there transformed into its chaotic nature. The more fixed and hard part is softened by it, turned into slime and juice which creep into the earth and mix with it, in order to await there a rebirth and thereby be transformed into the more fixed chaotic seed-nature, saltpeter and salt.

If the heat does not dry it out too much, the volatile part of plants also turns into worms and maggots, and then into gnats and flies, which is an indication that the vegetable kingdom aims at becoming animal or volatile. This can also be seen in the still green trees and plants, when the excess exuding juice begins to putrefy, out of which now whole nests of worms arise, and from these beetles and various other flying insects. This typifies the destruction of the smaller vegetables.

With the bigger plants, such as trees, however, Nature has a harder struggle to return a withered tree into the primary matter

or a chaotic water. For a tree lasts long and many years before it decays into mold and dust. But how does Nature deal with them? In the following manner:

First, when the tree's growth-causing spirit has died, it withers. Its root no longer draws juice as food for the tree, but it loses its absorbing power, gives no more food to the tree and can no more separate the fine from the coarse. Therefore the leaves fall off, because, through his *poros* the tree is filled inside with foul vapors which begin to decompose and gradually soften its parts. As said before, they change its root moisture into its *contrarium*. For as soon as the balsamic spirit has left the tree, its primordial components act in an opposite way, that is, toward dissolution through their reverse destination. Because the tree has lost its nourishment and the power to drive out what is injurious and opposed to its nature, they attack the tree altogether, affect it with dry rot and mold, and make it inside quite spongy and soft from the core to the outermost bark. Outside, however, it is attacked by heat and cold, sun and rain. The sun heats the tree through and through, so that it often bursts open with the heat because its sustaining moisture has left it and has turned into a *contrarium*.

When the rain comes and wets it - and because the tree is heated and dried up by the sun - it absorbs the moisture avidly, and this is to its own doom, since the moisture enters through the *poros*, putrefies inside, as no resistance is offered by the now departed power of preservation. Afterwards the sun returns and again heats the tree thoroughly, thus opening the *poros* of the tree and making room for decomposition to penetrate it completely through the

opened *poros*, thereby causing it to rot totally. When it now rains again, the way had already been cleared for penetration the first time, so that the next time it can take a big leap inside and infect the whole tree with putrefaction. This is done by heat and humidity.

Cold pushes it still further into destruction, for it quickly attacks it through and through as its inherent warmth has gone. For when the sun shines and warms the tree, the cold melts into water in the penetrated *poros*, and this water sits in the tree's heart and core, begins to putrefy, makes the tree turgid, brittle, rotten and moldy; and this is continued by Nature until finally the tree decomposes altogether and at last collapses into mere mold and dust, and this is then the vegetable calcination. In the animal kingdom it may be observed in bones and legs, where the same thing happens. But this does not occur in one go, so that we might perceive it with our eyes in a short time. No! It takes place very slowly, so that such a calcination often lasts through the lives of three men and even longer when it is hard wood, because there is always a little and again a little that disappears of the tree.

We see a faster example, however, in water-willows and elms which frequently produce such mold on account of their excessive moisture; but when the tree is calcinated and has turned into mold, it decomposes all the faster and returns into its prime nature, namely  and  , and indeed often in a few months and weeks. Gardeners, therefore, like to use mold as they would use dung.

But if the tree is turned into sawdust by man's art and hands, or is otherwise chopped up and wetted with foul rainwater, it rots just as fast and what is more interesting, even faster than the soft parts of the vegetable plants. If one takes sawdust of a tree,

moistens it with foul rainwater and lets it stand in lukewarm air, it gets quickly putrid, bad smelling, slimy and finally turns into a thick water. Unless it is prevented, it will become full of worms and maggots, finally flies, and when these have flown away, a small earthy moisture remains, as I have experienced with some plants and woods. If that is prevented, however, the gardens can be manured with the decomposed growths or the component parts can be separated chymically. And such is the natural separation or calcination and transposition of vegetables into their prime nature.

But someone might ask why I use rotten rainwater for this and what it is in the rainwater that assists putrefaction, or what component part in rainwater causes this putrefaction. To him I will reply: First, just as I have proven that everything is born and generated out of and with chaotic water, so everything must also be destroyed again with and by it, because it is indeed the identical fermenting ferment of all things, although many chymists not unjustly mix it with leaven or brewer's or wine yeast.

Secondly: What the putrefying component is, however, the reader may know from the following: *Alcali* is balsamic, *ergo* what destroys is the volatile and the sour. Since rainwater apparently is a more volatile than fixed matter, there is consequently also more *Acidum* than *Alcali* in it. It follows that the volatile and sour is the putrefying component.

Just as the juicy parts of animals putrefy quickly and the hard and dry parts more slowly, the juicy vegetables also decay faster and the hard ones more slowly; likewise, minerals decay still more slowly and are more durable than all the preceding. For everything

that is of a juicy and moist nature, putrefies faster after the death of its balsamic vital spirit; but whatever is of a firm, thick, hard and dry nature, causes Nature to labor harder and longer, and that owing to the direct command of the Creator, because water and moisture are an instrument of the all-acting Spirit for putrefaction, and putrefaction is the principal key for opening and locking all and everything in Nature.

CHAPTER IV

IN WHAT WAY NATURE DESTROYS AND CORRUPTS AND TRANSFORMS MINERALS

Each and all in heaven and earth is made of water and spirit, and this water has two principles  and  , and it is these two that forge without hammer or tongs in their proper mother vessel - in the whole world, each and all, whatever there is natural, visible and invisible, all animals, vegetables, minerals and universals. For if these are spiritual in the air, they are attracted by man's breath and transformed into his nature and seed, and thus they become animal. If, however, they fall upon the surface of the earth as dew and rain, they turn into vegetables. If, however, they reach the depth by means of water, through the crevices, cracks and air-holes of the earth, they generate minerals, and the difference among all these is, as often said: The more volatile these two, saltpeter and salt, are, the more they produce animals; but if they are between fixed and volatile, they produce vegetables; the more fixed they become, however, the more they produce minerals.

The ores have a stony nature due to the effect of both seeds, of  and of  , through the intermediary of the water. How then will Nature break a stone *per se*, and crush it and turn it into dust, ashes and water without a hammer or iron? In the following way:

Nature has two main tools with which she makes and breaks everything. One is fire and air, the other water and earth; one is the  , the other the  . One is the inner central heat, the other the inner central water. Fiery, hot is the  for it is the

pure concentrated sunbeam and the essence of the sun, its child and offspring, or a coagulated sun, because it is totally fiery in its action, although it may look ice-cold. Cold and watery, on the contrary, is salt, the true mother of attraction, an offspring and child of the  which intensely desires the  as husband for begetting. Without him she dare not give birth to a perfect body because of her earthly fixed-watery property. Through these two, therefore, spiritual and corporeal generation and destruction, according to the difference in all things, is to be expected and hoped for.

This said, we will now see what kind of quarrymen Nature has. According to the above understanding, Nature has a  , the  or inner central heat. This fire warms and heats the rocks, stones and earth through and through, so that they often almost glow. One has only to touch a stone or iron upon which the sun can directly shine in the dog days, and I believe he will soon take his hand back. Water or cold follows such heat and wets the heated stones, where heat and cold now meet, causing a *contrarium*, because the heat has heated the stones through and through. When then cold water runs over the heated stones, the heat tries to escape immediately; but because the heat cannot escape so fast through the stone, it is driven toward the cold, and the cold toward the heat, because the cold resists and drives the heat inside the stone. Thus a force is generated by the struggle of these two, causing the stone to break into pieces. By that, water and fire become one, because the fiery stone falls into the water, and the water becomes warm through that fiery stone, so that fire and water are within each

other. Through the opening of the stone, the water becomes warm and the fire cold, in which action the *pori* of the stone are opened, so as to prepare and allow even better and more admittance to fire and water in the future.

For example: In the summer the sun shines upon a rock and heats it strongly. Then follows some rain that wets it. Thus the stone bursts and is cleft asunder, it peels off in scales and breaks into small pieces, although not all at once but by and by, as in the destruction of trees. Therefore understand, Nature moves very slowly. These small pieces are again heated, and again wetted by moisture and rain, so that the slates burst into still smaller pieces and are finally exploded, scaled, crushed and powdered into sand and dust by this continued occurrence. This dust or former stone is again heated, wetted with rain, and finally begins to decay because of its absorbing much rainwater. It becomes salty or nitrous and like salammoniac through its own innate  . For its own coagulated salty  is aroused by the rainwater and moisture to act against its own subject. And the stone goes to its own ruin as vegetables and minerals go to their death.

Later, the salt of the earth is added and then the *sperma volatile duplicatum* from the rain and dew. When it has come to pass that the stone has become dust and is salty, it has already begun to acquire another nature, namely, vegetable. For now plants and trees grow out of it; these plants and trees decay in turn, and then they change into worms and maggots, and these into flies, gnats and caterpillars. Or animals feed on such growths, and in this way the stone is transformed another time, that is, into a vegetable, and from there

into an animal. This animal putrefies and dissolves into a chaotic, salty-nitrous, watery, vaporous, hylealic nature. Now the stone is again the prime chaotic matter.

Now you see how Nature goes back step-by-step, albeit slowly. In the same way she goes forward without using much force, but gracefully, without much noise, not with hammers and axes, or beating and pushing, but she accomplishes everything through and with fire and water. If Nature could have the *salia* as frequently with her as we up here in our Art, she would act as fast as we. One can see this on the highest mountains, where Nature daily and continually breaks off small stones, also big pieces, sometimes also sand and dust. The farmer notices this sooner than a doctor behind his stove, since such an action and production must be ascribed to Nature and to no one else. For no human being and no four-footed animal, no matter how heavy, can get so high up, and the weak birds are sure not to continually break off stones weighing 10, 20, and 30 pounds and powder them with their weak feet. But if Nature could pour plenty of salt or salt water upon such heated stones, she would turn the biggest mountains into small hills.

For if we calcine a stone in our Art and quench (or: chill) it in saltwater, the stone crumbles into pieces, even if it were as big as a house and it were possible to calcine and chill such a one (or: one like that). If now we calcine and chill the crumbled stone several times, it will become ever smaller the more often we do it; yes, finally it will turn into slime and water, which is clearly shown in the infallible praxis.

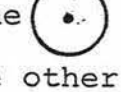
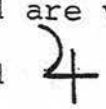
If then we distill these salts into spirits and dissolve stones

with them, they suddenly become all water. Thus the reader sees that the calcined stone can be changed into water by the Art in a few hours, while Nature has to work for long years before she achieves her end. In this way, the stone reaches its prime matter much sooner, namely, a salty nitrous watery nature, which water can again become steam by distillation, and this steam can again turn into water. From this we can see the difference between Nature and the Art, and from these different levels of Nature and the Art everyone can learn both the generation and the destruction of all things. If now such stones turned into salt are mixed with earth and are commended to heaven or the air, plants grow out of them, as said above.

Nature does likewise with the subterranean creatures or metals. She heats them and bursts them open with water in which, as in all waters, a salty seed-essence lies hidden, be it much or little. It attacks the mineral or metal as its offspring and turns it into slate or rust, so that it gradually becomes rust and crocus, which she dissolves in time into the nature of a salt, and finally into  .

But someone will say: That may be true for stones; but as to metals, which are such tough, compact and finely made bodies, Nature cannot do much, especially since  and  are hard to destroy by the Art, let alone by Nature. I say, speak and teach with discrimination. When I speak of natural things, I do not speak of artificial ones. In regard to minerals and metals that are locked in Nature's workshop, that is, in their mother, in mountains and rocks, and have never yet been in the fire nor been separated, where mountain, stones and metals are still together, Nature goes one way

with stones, for she now works backwards where previously she had worked forwards. She destroys those minerals much sooner than stones, whenever she can get around to doing it, because they have an open salt which Nature need only arouse with water and salt in order to work backwards.

But as far as the metals are concerned that are artificially prepared, separated in the fire and finely made, I myself say that Nature has to do more work with them. For their excessive moisture, as much as they may have had of it, has gone away and escaped due to the tremendous  , however more from one than from another. It is therefore necessary for her to work for a long time to return them into their prime matter, because the latter has been almost totally taken away - and partly locked within and concentrated - from the  and  , as well as sulphur, arsenic and marcasite. On the other hand, Nature can sooner destroy  and  , turn them into rust and crocus, because they still have excessive moisture in them, are open and are very easily changed into verdigris and rust. Likewise  and  which turn into white lead.

Isn't it by experience that we know that gold and silver buried under the earth are aroused when the salty moisture of the earth awakens the sour spirits of  and  into action; that is why one has found only their *electra* or even only some dust instead of  and  . When therefore gold and silver have been put in places where many arsenical or marcasitical vapors evaporate, they are sooner destroyed by Nature. We can see this in the Art, which must necessarily follow Nature in just these steps, when we melt sulphur, arsenic and marcasite together and let them flow, then put glowing 

into it, so that the gold turns into all powder which is then immediately dissolved by the salts or salty vapors or spirits and reduced to its first nature. Thus it is with all things: When they meet naturally or artificially that which is their own, they acquire it for their preservation or destruction; without it, however, they retain their nature for a long time until the like of it comes along - as it does not remain outside - be it sooner or later. For Nature never stands still but works without intermission. She makes one, breaks another, and that till the end set by God himself is reached.

If this field did not become too wide, I would impress upon everybody how Nature herself carries out the transformation of things, so that no doubt would remain as to how this transformation can change one into another, just as it has been inserted now and then in this and the first tractate, and as it can also be inferred from it in no vague way. For if the Elements can be transformed into each other, Heaven or Fire into Air, Air into Water, and Water into Earth, and vice versa, it is certain that their offspring can also be transformed into one another, because they spring from precisely those Elements, and their difference exists only in the way of fixation and volatilization.

Only, let no one believe that I am here teaching that one can also transform a devil into an angel, or an angel into a devil, or that we wish to make something out of nothing. No, but we only take the things produced by Nature, divide them into certain parts, and we put those parts together again as Nature herself serves as our model and shows us examples. I could well write here about such

transformations, but not about metallic ones, how to make gold from ♀ or ♄, only such as Nature does by changing minerals into vegetables, and these into animals. I am saying that, however, if the world is worth it, for future publication in another tractate, so that everybody can see it and grasp it with his hands.

Here a peripatetic would like to see me prove that a cow can turn into a donkey, or an ox into a man, a man into an ox, and a donkey into a cow. To help him and for the love and honor of the scholarly world and our Art, I must solve this knot. If then a donkey were to become a cow, it could easily be done if the cow were to take a donkey for food, or the donkey the cow. But since the cow's and donkey's nourishment comes from the vegetable kingdom, we must first transform the donkey or the cow into a *vegetabile* and then give one to the other for food. Let the donkey or the cow rot dead under fresh earth, so that the earth be manured by them. Out of it vegetables will grow. Have one or the other eat these. In that way the donkey, after being made into a vegetable will be changed by the cow's *archaeus* into a cow, and likewise the cow into a donkey, and likewise also even the peripatetic.

How an ox turns into a human being, however - we do not eat beef everyday and transform it into our human essence, so that the whole ox discards within us its specification of a head of cattle and is totally transformed into human nature, without retaining the slightest trace of an ox. For if the ox were to remain an ox and did not discard its form, we human beings would all have to become oxen, owing to our continual eating of beef. And such is also the case with other transformations. If man is also to become an ox,

he must rot in the earth and become a plant which the ox must eat. In that way man is transformed into an ox.

But the peripatetic will say: "Alchemists do not understand transformation thus by means of intermediates, but by means of their tincture they turn all unlike metals direct into gold and silver." This one does not understand the nature of ores, else he would judge otherwise. For the tincture is a medicine that does not cure the whole metal as it grows in the mines, but only its purest mercurial part which has been cleansed of its dross by much and strong fire. For all scholars know that the philosophers do not take the ore from the mountains and throw their tincture upon it, but that they first separate from the ore its excessive corrosive moisture by fire, then sulphur and arsenic, afterwards marcasite. Only then do they take the malleable metal which must be separated out of so many parts. For in the big blast furnace the excessive moisture,  , arsenic and the volatile marcasite vanish in smoke and into the air, up into the universal Chaos. The rest, however, turns partly into slag and partly into a regulus.

In turn, they purify the regulus from the more fixed  , which they also call slag, until they have extracted the pure metal grain. That is what the philosophers take and transform into something better with their overripe tincture, namely, into gold and silver. This transformation can rightly be called a healing of the metallic sickness:  has melancholia,  contraction,  gall and bitterness,  an irritable liver,  epilepsy,  dropsy. Their medicine cures such diseases into a moderate sun nature (a).

For metals seem to me to be no different from the marrow in legs. When a man has melancholia, his marrow is also infected with

it, and a doctor applies his medicine to the marrow and not to the legs or the flesh. For if he can heal marrow, he can certainly also heal other sicknesses, because marrow is the most remote of the whole body. It must be penetrating medicine that circulates through so many digestions and places of digestion to the marrow, since the majority, especially the vegetable medicines, mostly get stuck in the third or the fourth digestion and their power is changed and dissipated in the veins and again escapes through the *emunstoria*. Consequently, none of it can either penetrate or reach the marrow.

And just as all men are descended from a perfect pure man's own seed, who nevertheless assume different shapes, complexions, properties, diseases, etc. by chance, so, although all human beings have sprung from a single seed, one can nonetheless see that one man by no means resembles another perfectly in his constitution and mentality. In the same way metals are all born from a single seed, the universal ✠, but hatched into different complexions and shapes or forms by different mother vessels (wombs), and therefore do not acquire their differences because of their substance but by chance. They are all metals and born from a metallic seed, but that which is accidental distinguishes one from another, as human beings differ one from another in regard to what is accidental and not in consideration of their substance. For one is melancholic, another sanguinic, a third phlegmatic, a fourth choleric, and a fifth has too much of this or that. Thus ♄ is melancholic, ☽ phlegmatic, ♂ choleric, ♀ sanguinic. Therefore they need a tempering medicine, so that they may be brought by it into a solar substance, that is, elevated by the Art into a perfect condition of their nature.

This the philosophers do by their medicine, and they cure the purified metals and not the ores of ☉ and ☽.

Just as there are different kinds of marrow in the legs, the best marrow being in the very center of the medullary cavity. The other marrow, which is not quite as good, is at the outer layer of the cavity adjacent to the bones, or on the porous leg bone. That, however, is on its way to becoming the perfect marrow.Such a spongy, porous or sievelike leg bone is covered by hard cartilege. This cartilege covers the synovial capsule into which the synovial fluid is secreted. This fluid is, in a certain way, the prime matter of the cartilege and the marrow. Therefore, the physician does not try to cure water on the knee of the synovial capsule, or the hard cartilege, or the sievelike leg bone and its marrow, but the best marrow. For he knows that if his medicine penetrates the best marrow, it will also heal the weaker partsm as much as their nature requires it. Yet, it still does not turn them into marrow, but only changes the malign character into a benific one.

Likewise with metals or minerals: The medicine or tincture does not intend to heal the sulphur, arsenice or marcasite, but the metal,& even if it were thrown upon sulphur, arsenic or marcasite, it would not turn them into pure gold and silver, but into a pure solar or lunar nature, just as the base marrow is transformed from its deficiency into a better and healthier nature and finally into the best marrow by digestion and maturation. Therefore, such a solarized ♃, arsenic and marcasite can also be made into gold or silver by digestion and maturation, but not into pure gold and silver as metals are transmuted by casting and melting, etc.

We will now descend from the destruction or putrefaction to

the division, conjunction (or: fusion, union) and regeneration, first of the universal chaotic water and subsequently to that of all things in general.

AMEN!

FOOTNOTES

(a) This is also the reason why warmth changes these metals into the said nature and not only frees them from their inherent invalidities but also raises them to their superperfection which then heals all these diseases at the root.

CHAPTER V

THE DISMEMBERMENT, SEPARATION, REUNION AND REGENERATION OF THE CHAOTIC WATER INTO A FIFTH NATURE.

In the first part we have explained the beginning and origin of Nature, how everything was born of Water and Spirit, or of the universal Vapor or Chaotic Water, and was divided into the four universal prime beginnings or Elements, and also how these four regenerate this divided Chaos hourly, without intermission, by command of the Supreme, and fashion it into the universal seed of all mundane things for the birth of all animals, vegetables and minerals.

Now we will here consider dismemberment in general, and to be in order, we will begin with the regeneration of the universal Chaotic Water or rain, as a mirror and model of what follows. We will divine and separate it into its parts, examine it by the art of Vulcan and (because it is impossible to fathom it completely) analyse, dissolve, melt and separate it into its volatile, fixed and half-fixed parts, then join, coagulate and fix these separated parts again, so that everybody can see how the most volatile can be made stone-fixed. The fixed can be made volatile, Heaven turned into Earth, Earth into Heaven, the volatile into the sour and Alcali, and likewise in reverse order, whereby a *Harmonia concentrate, Quinta Essentia* or *Magisterium Universi* will result. According to this example all subsequent must follow as children follow their mother, namely, as animals, plants and minerals follow the universal. *(See appendix I following this chapter for a more modern lab technique of*

separation of the waters - HWN.)

DISMEMBERMENT (SEPARATION) OF THE REGENERATED CHAOS OR RAINWATER

Take, therefore, rainwater or snowwater, whichever you wish. This water is, then, the Universal Seed or *sperma* of all things; and it is nothing else but Water and Spirit. Collect it in a new wooden vessel and filter it into various containers so that no coarse dirt or matter gets into it. Set it in a place that is not too warm nor too cold, but, rather, lukewarm. Cover it with a cloth so no impurity can fall into it. Allow it to stand thus, for about a month and it will putrefy and become foul-smelling. At this point it is ready for the separation.(a)

FIRST SEPARATION (No.1)

Now stir this ▽ thoroughly with a stick, put it into a copper alembic, affix a head and a receiver. Slowly distill one subtle water (*element*) off after another until half of the liquid remains. Now you have separated Heaven (△) and Air (🜁) with their subtle waters from their casing (house) or shell. This then is the volatile. The *acidum* and *alcali* (or the Water and Earth) stay behind.

SECOND SEPARATION (No.2)

Now take that which remains in the copper alembic and distill it further into a different receiver until what is left is thick as honey. That which comes over is the element ▽, the plentiful,coarse

Phlegma which goes over before the *Acido* and the *Alcali*, and follows after the volatile. That is, after the volatile comes the element water. After the water comes the acid and alcali.

THIRD SEPARATION (No.3)

Further, remove the honey thick material from the alembic, put it into a retort, give gradually fire in the sand, and first will come a *Phlegma*, then a sharp spirit like vinegar. That is the *Acidum*. This is followed by a thick  which belongs to the *Acido*. The *Acidum* is an extended oil, but this one is a concentrated *Acidum*. These may partly be called the essential and partly the elemental waters, and partly also the volatile Earth. The reason for this is that Water and Earth are always together and neither is without the other. They are also only one matter and only differ in regard to their volatility and fixity, or their liquid and dry consistency. Consequently, these parts may also be called the more fixed Heaven and Air, as I have sufficiently differentiated above in the first part. Let the reader go back there and get good advice about this whole idea.

When now all the liquid parts have been drawn off *per gradus*, (in steps) there remains a black  in the retort, a real coal which can be lit like all other coal, and it is a virgin macrocosmic Earth or *Alcali*.

Now we have the Chaos divided into four parts; Heaven, Air, Water and Earth, or into the volatile, the *Acid* and the *Alcali*, or into a very volatile Water, a coarse water, a sour spirit or vine-

gar, a thick bad-smelling oil, and the coal in which the *alkaline* salt is hidden.

Collect these parts and keep each part separate, as a special Element. Thus everybody can see what the seed of the whole is, into what prime beginnings it can be divided, and what is the origin of all natural things.

Just as the one and simple Chaos is divided and separated into four parts, those four parts can again be divided into several parts or degrees, namely, each part can again be divided into three parts by the subtle, the subtler and the subtlest rectification, as will be explained next.

RECTIFICATION OF THE PARTS OF HEAVEN

FIRST RECTIFICATION

To do this, take the first distillate (from separation No. 1), put it into a long non-cut-off retort, add a head, set it in B.M., put a receiver on, distil through the first and second to the third degree △ , and a clear, bright, volatile Water will go over. That is Heaven mixed with the finest Air. What remains in the retort is the coarser Air. Keep these two separate again; then, the first rectification is done.

SECOND RECTIFICATION

Take that Heaven and rectify it a second time in B.M., as before, and distil half of it. Then the Water is still subtler than before, and you have now made Heaven still subtler and more volatile.

THIRD RECTIFICATION

Take again that subtilized Heaven and distil it anew to half. Now you have rendered Heaven most subtle and it has a great diamond-like sparkle.

Regarding the half that has remained in the distillation, distil it also once over, and keep each *Distillatum* separate with its label or name. Call the most rectified Heaven *Coelum seu Volatile subtilissimum*; the next one, which had remained as half of the first, call *Coelum seu Volatile subtilius*; the third, which remained after the latter, call *Coelum seu Volatile subtile*. Thus you have divided Heaven into three parts.

RECTIFICATION OF AIR

Now take the coarser Air which was left over from Heaven during the rectification and pour it into the distilled Element of Water which went over in the separation of the Chaos (i.e. separation No.2). Put these two into a retort, set them in B.M. and distil *per Gradus* four, and the Air will rise over. The coarse Water does not easily rise in B.M., especially in such a high retort, but it will do so in ashes and in a low retort.

Now you have distilled the Air out of the Water. That must also be separated into three parts like Heaven, that is, three times, each time distilled to half in B.M. Then mark these also with labels, like Heaven. Call the most rectified Air *Aërem seu Volatile subtilissimum*; the next *Aërem subtiliorem*; the third after the first *Aërem subtilem*, and put them in order in their proper place.

RECTIFICATION OF WATER

Now take the Water left from the Air, put it into a cut-off but not too low retort with a head and a receiver, set it is ashes, distil it by the first or the second degree of heat and the most subtle Water will rise. Collect this distillate as the first part. Then distil again the other part of the water from the second to the third degree of heat and put it also separate. Distil the third part of the coarsest Water from the third to the fourth degree of heat, and then you have also rectified the Water. Now name the subtlest first Water *Aquam subtilissimam*, the other *Aquam subtilorem*, the third *Aquam subtilem*, and put it in order next to the separated and rectified Air. Although I should ascribe the remaining liquid parts to the Element Water because they are moist and watery, nobody will blame me if I count them with the Earth, since they are easily made earthy or coagulated.

RECTIFICATION OF EARTH

Therefore, after you have separated and rectified the three Elements, Heaven, Air and Water, take now also the Earth and divide it also into three parts by rectification, thus: Take the products of No. 3 separation in the initial separation of the Chaos, namely ☩ or *Acidum* with its *Phlegma*, the oil, and the mass burnt into coal. Pulverize the coal and stir the oil into it. Put it into a retort, pour the Sour upon it, add a receiver, and distil the ☩ or *Acidum* in the sand by the first degree of heat, until you see oily drops. Now put the ☩ into a separate glass container. Af-

ter that, collect also the oil specially and put it into its own glass container. Finally, give the fourth degree of heat for two hours, then let the fire go out and the furnace cool down. Remove the retort from the furnace and take out the coal or ▽ , and you have also rectified the ▽ into its parts. Call the acid *Acidum Terram subtilissimam*, the oil *Terram subtiliorem*, and the coal *Terram subtilem* and put it in order next to the Water.

Now the Chaos is completely separated and rectified, and has passed through putrefaction, separation and rectification, i.e. dissolution. It must now pass through coagulation and fixation, and thus through rebirth into a fifth nature or *Magisterium* and *Arcanum*.

Here someone might perhaps ask me what I intend to do with the coal which is usually calcined and reverberated or burnt to ashes, and the soluble salt extracted - otherwise the coal would be of no use (in their way of thinking). To him I reply: Let him be patient until he reads the following pages, when I will tell him why I was moved to do it this way.

COAGULATION, FIXATION AND REGENERATION OF THE CHAOTIC WATER INTO A FIFTH NATURE, MAGESTERIUM OR ARCANUM.

Now you have first separated *promiscue* four parts out of the Chaotic Water by separation, and out of these four parts you have extracted twelve parts by rectification, namely, three parts of each in order. Take then the coal (the subtle ▽), mix it with its subtler ▽ (i.e. oil) in a retort, add its very subtlest ▽ (i.e. acid), and you have united the earthy parts. Put them in

B.M. through three degrees of heat for four days and nights giving stronger fire one day after another (N.B. the degrees of heat are explained below). Then from the third to the fourth grade of heat, add a still head and a receiver so that if something rises, it goes over into the receiver. Meanwhile the earthy body or *Massa* will intermingle and a conjunction will take place: the sign indicating it is that crystals will sprout when the glass is lifted from the B.M. and put in a cellar; or when there is no more smell of acidity, it is a sign that the mass coagulates and becomes fixed. When this has happened, set the retort in ashes (the retort should be cut off and not be too high) and draw the moisture off gently, so that it becomes quite dry, but that its sour vapors or the oil do not rise. Therefore, keep the degree of heat very gentle.

Many alchemists are mistaken in the grades of the fire and now do too much, now too little. But so that a lover of the Art may not risk any mishaps or have any doubts in this matter, I will also disclose this to him. Set all your furnaces up with four or six registers, and when you begin distilling, open first two or three valves, so that the matter to be distilled gets going. When it does, close two valves but leave one open as the first grade. Now let the matter go in this grade as long as it will go, and if it does not go any more, open the other valve so that it gets going again. Let it also go until it stops of its own. Do the same with the fourth, fifth and sixth, and when you open a valve and if the process does not resume within one or one and a half hours, open another, and when it is in motion, block the first one again until it becomes

once more necessary to open it. In this way one cannot go wrong.

Therefore, as I have said before, draw off the moisture from the Earth, and if any of the Sour or the oil were to rise, pour it back again. But take good care, because if you give a strong fire so that the oil rises, it will coat the whole retort and you will lose a noble liquid part of your Earth. Watch carefully, therefore, the degree of the fire. Now take note, the noblest part of the Chaotic Water will coagulate and congeal, and it will let go over in distilling what is too much for it or what is in excess, which artists should remember as a very necessary point. Nature does not take more in one go than she requires, as here during coagulation and fixation, and if the matter has once been coagulated, fixed and dried completely, she needs moisture again, and when that is given to her, she again takes of it as much as she requires and relinquishes the rest. Let everybody take careful note of this, and he saves himself a great deal of effort, time, work and expense.

When now the *Acidum* and oil coagulate on the coal and nothing rises but some tasteless water without acidity and strength, discard this water, because Nature herself has let go of it as an excess. When this has been done, give a somewhat stronger fire, so that the matter can well dry out in the glass and become quite dry. This is the philosophical calcination and reverberation which must be done frequently in this way, whereby the Earth coagulates, congeals and becomes thirsty. The dryer and thirstier it is, the more it desires its own moisture: for Heaven must moisten the dry Earth, or otherwise it cannot viably bear fruit.

Therefore, take the three rectified parts of Heaven, Air and Water, for they are to wet the Earth. Pour them together in the right weight, sprinkle the Earth into them, and thus the Earth will be dissolved. Coagulate the ▽ in the following way:
Rc. Coeli subtilissimi 3 partes, subtiliores 2 partes, subtilis 1 partem. Pour them all three together into a glass vessel, and one Heaven has descended into the other, just as it was said in the first part that the subtlest Heaven is always caught and congealed in the thicker. Likewise in the Air, Water and Earth in the course of its descent, we see that it finally becomes quite earthy, as will be explained here. When this is done, take Rc. Aëris subtilissimi 3 partes, Aëres subtilioris 2 partes, Aëris subtilis 1 partem. Pour these also together. Take now aqua subtilissimi 3 partes, Aqua subtiliores 2 partes, Aqua subtilis 1 part, and pour them together. When now each part is again united, take the Water and add to it the Air and then Heaven. When Heaven, Air, and Water are together, it is the Ambrosial Nectar, or the Drink of the Gods, which must rejuvenate and vivify or regenerate our aging process.

Therefore, pour enough of this water on your dry Earth, so that it first becomes thick like honey, stir it well with a wooden stick, then pour more water on it, so that it becomes like thinly melted honey, and it will have enough moisture for its growth for the time being. Set the retort in B.M. in the first degree of heat, let it digest in it for two days and two nights, so that the Earth becomes well softened and dissolved. Then distil the moisture again in B.M., and when nothing will go any longer by these degrees, set it in ashes

and do as before, so that the Earth may once more become quite arid, dry and thirsty by slowly increasing the degrees of heat, yes, that it might burst open or cleave with dryness. However, do not overdo it at first, because it is still quite volatile.

When it is dry again, give it once more fresh ▽ as before and proceed in everything as before with watering, digesting, distilling, drying and gentle reverberating in ashes. Continue with this imbibing and coagulating until the ▽ is well impregnated by Heaven, Air and Water, which may be seen by the following:

When you believe that the Earth has absorbed much of Heaven, Air and Water, pour one hand's width of the separated water upon it, set it in B.M. day and night, let it dissolve, and distil it to one-third; then let it cool down and put it in the cellar to crystallize. If it has grown many crystals, and has taken as much as it can coagulate of the volatile Heaven, Air and Water, and has also made the Earth quite subtle - if it shows this sign, as it will soon do, it is time to fix it.

After this, take the retort, distil all the moisture in B.M. and finally in ashes, dry the Earth well up, give a somewhat stronger fire, and it will reverberate at the bottom of the retort and will become brown or red with mixed colors. This drying up and reverberating will be finished in one day (12 hours). At night, remove the retort, carve the matter out with a piece of wood on a grindstone, (mortar) grind it well together, very gently, and put it back into the retort. Pour its separated water upon it, or fresh water, enough to make it thick like honey, set it in B.M., draw off the moisture,

then coagulate and exsiccate the ash, give a somewhat stronger fire so that they reverberate and acquire a color as before. Then let it cool down, take the Earth out, and grind it again together. Put it once more into the retort, wet it with its separated moisture as before into a thick honey, set it in B.M., then in ashes, coagulate, exsiccate and reverberate it, etc.

Continue this work until the Earth is altogether of one color during the gentle reverberation, because then it can already tolerate a stronger fire. When this happens, remove the Earth again from the retort, grind it fine, put it back into the retort, moisten it with its drawn off water and set it in ashes. First draw the moisture off gently, then coagulate gradually - always gently - and finally reverberate somewhat more strongly than before. Thus the Earth acquires a more fixed color at the bottom, as you may see when you take the retort out. When it is cold, remove the retort, grind the Earth fine again and continue in everything as before. It is work, and it is now important that the Earth be reverberated more strongly and once more acquire one single color, thereby becoming more resistant to fire. This imbibing, coagulating and reverberating must be repeated until the Earth gradually becomes fiery-red and fixed in the ash due to strong calcination, for then it can be even more strongly reverberated in the sand *per Gradus*, until it is finally so fixed that it can stand the open fire: Then the *Magisterium* is finished.

You must remember, however, not to rush immediately into the open fire from the sand-grade, but to set it before in hammer scale (dull red heat) in the fourth and fifth grades, and when it has stood

this, lock it into two crucibles and let it go in the reverberating fire *per Gradus* for four hours. Then take it out, and Heaven and the very subtlest Water have turned into a corporeal and fixed stone, and it can now be said after Hermes: *Vis ejus integra est, si versa fuerit in terram*, Its power is total when it has been transformed into Earth.

This is now the universal chief medicine of which 1, 2, 3 up to 6 grains (English pharmaceut. measure) will heal all diseases at the root, being the radical moisture, and the natural, animal and vital spirit, which produce the whole animal balm of life. (b).

By this general example the lover of the Art can see how the most volatile water vapor has turned into a most fixed stony body, and how the invisible, intangible has become visible and tangible.

Let now the reader take good note of this example, for all animals, vegetables and minerals follow it: They must first go through putrefaction, then must be separated, rectified and again coagulated, fixed and be reborn as a transparent glorified body, each by equivalent components in each of these kingdoms, as will be shown later.

Perhaps, however, many a man will say that this work appears to be very venturesome because; 1) It is very long and tiresome; 2) It goes directly against the basic rules of all philosophers. He may well speak of putrefaction, separation, distillation, rectification, conjunction, coagulation, fixation and regeneration; but after the separation, the philsophers united the first Beginnings in a certain measure, locked them in a phial and luted it thoroughly to prevent any air, let alone water, from escaping, and they boiled it to per-

fection in a stove, in a glass, and by a regimen of the fire, also in a vessel, without touching it further. This one (Homerus), however, commands us to join the parts and always to distil them, again to imbibe, to dry up, to coagulate, reverberate, to remove the mass from the glass, to powder it, again to imbibe, dry up, coagulate and reverberate, from B.M. in ashes, from this in sand, then in hammer scale, afterwards to put it in the open fire, which methods not a single one of the philosophers has taught. At that, he does not indicate anything about the separation of the feces but leaves fat and dirt and everything together, which the philosophers most emphatically and strictly order us to get rid of, or else the work would sooner turn into poison than into medicine. The philosophers also say that one should never let the heat go out, as otherwise the work would be spoiled - and this one (Homerus) interrupts the heating incessantly.

Answer: That this work is long and tedious, I admit myself, and I have not described it here to make the reader necessarily proceed in this way but so that he may see how the Chaotic Water can very conveniently be divided into its grades of fineness and volatility as well as into those of corporeality and fixity. Nor do I desire to direct anyone to follow this way, except if he wishes to undertake it *curiositatis gratia* - for the sake of curiosity. Aside from this, there exist shorter and more amusing ways, some of which will be shown later.

Now the reader will remember that I said in the first part, that the great primordial Chaos had been divided into four parts, into Heaven, Air, Water and Earth. These four parts were again subdivided

and separated within themselves into their grades of fineness and coarseness, as may be seen in Chapter 9 of *Liber* I about the "effluences of the earth". By the previous process, we wished the lover of the Art to understand how to refine and condense these grades, so as to make him see that the finer always rises and can be separated before the coarser, which is immediately followed by the coarse, and then by the coarsest. I have here described this way of proceeding solely to let everyone see how Nature works in lawful order by means of her levels and grades, namely, by incessant ascending and descending, and so that the lover of the Art might better cognize and grasp with his hands the work of Nature.

Just as young students have their levels of comparison, Nature also has Hers; that is, the most subtle and volatile, the subtler and more volatile, the subtle and volatile. Again, the thick and fixed, the thicker and more fixed, the thickest and most fixed. Nature ascends in volatilization, (in order to transform the most fixed into the more fixed and the fixed, from there to transform the fixed into the volatile, the volatile into the more volatile, and this into the most volatile) in order to fix something volatile, and she also descends in precisely the same order, changing the most volatile into the more volatile, this into a volatile, the volatile into a fixed, this into a most fixed. She does not desire to turn the most volatile into the most fixed direct but through the aforementioned middle stages.

If then someone wishes to work this process *curiositatis gratis*, it is up to him, and he can divide it into such parts; but he is not

forced to do so.

If the reader were to think that I act against the philsophical rules, I would tell him this, as above: I am not particularly aiming at the secret of the sages, but I am a natural philosopher or lover of the fire-art, who follows in the footsteps of Nature, and as Nature works, so will I also work. And I do not deviate one inch from Her, neither to the right nor to the left, no matter what the sages have written, and I know their ways full well. But because I do not heed theirs, nor despise them, but follow my own, and am also sure that they are in accordance with the laws of Nature, I do not want it said that I have led anyone away from the philosophers' way, but am only leading them to ponder somewhat over my own path. Whoever does not like it may withdraw again at the threshold, so that he does not go astray because of my way.

I do not enclose the moist and the dry in a phial according to the usual way of the philosophers, and coagulate and fix such in constant digestion and circulation until it dries up and all of it turns into earth in a steady fire. This has been taught me by Nature, whom no philosopher despises or holds in low estimation; but whoever reaches the natural way and purpose has won and has shortened his work.

Nature, in order to cause the Elements (Water and Earth) to bring forth their fruits, provides the seed in the form of water from above, of which the earth takes and retains as much as it requires for growth, driving the remaining excessive water back into the air as steam and vapor by means of the lower and the upper warmth, that is, the subterranean central and the overhead heat of the sun. There it turns

into water again, falling and dripping back upon the earth. Again, the earth absorbs as much as it requires for growth, the rest being again driven up into the air in the form of steam, vapor and fog; and it carries on this perpetual circular course until the Creator's Will coagulates and fixes everything together in a fixed stone. With this impregnation and distillation of the macrocosm, that is, the great world, all the fruits of the earth now grow, each according to its characteristics. For when the earth is dried up and reverberated by the sun, heaven provides moisture again and wets it with rain and dew. After that, the sun comes back and once more dries, coagulates and reverberates the earth, so that it becomes thirsty and again attracts moisture.

This action of Nature should serve as the best model for coagulating and fixing for every artist, just as he learned the best model for dissolving and volatilizing in the first part, Chapter 9. Every thing takes as much fire and water as it requires, and no more. It lets go of the rest because it was too much for it this time, and therefore not needed. (c).

Such laboratory work has emptied the purse of many a man who dared coagulate and fix all the moisture of his intended product, and he burnt many cartloads of coal in so doing; in addition, he often made the subject bubble by too much heat, so that the glass cracked and his treasure flowed into the ash. Thereafter he was overcome by fear and grief and gave up the ghost from melancholy.

O miserable life and time! If the poor human beings but observed and learned from Nature's course, who indeed works daily under their

noses and labors incessantly and presents herself to all natural philosophers as an exemplar and forerunner! To be sure, I cannot hold it against anyone, because at first I also believed I could achieve everything by relying on my brains; but the result taught me the contrary, until I hit upon this way and grasped the method of solely copying Nature. After that, my eyes were somewhat more illuminated, and as I have received it and as I have proceeded, so I also communicate it. Whoever then wishes to go the way of Nature, let him follow this tractate. He will yet get some satisfaction, that is, as much as he hopes to find in others. And if he were to find one or another point too difficult, let him run to Nature and reflect. There he has a wide field to reflect on.

Of course, many will call: Back to Nature! Back to Nature! Yes, show me someone who ever truly examines Nature! There are many, yes, a thousand Nature-writers, who want to describe all things. Yes, it is true, they have done their share; but very many, that is, most of them, have described only the skins and hulls and not the kernel, only the exterior and not the innermost, and through those writings they have - although innocently and unknowingly - ruined and let astray many thousand individuals who followed their tenets, because they explained the author's meaning now this way, now that way, and arranged and understood it according to their own way of thinking.

If someone wished to describe everything with all the intricate details, it would be impossible to summarise it in a brief concept, for it would turn into a folio volume. I admit that I am unable to do so. For who would presume to take upon himself such an indescri-

bable work of all things? But in this book I am showing lovers of wisdom as much as Nature permits, and I have arranged my exposition according to the works of Nature, so that a man on the wrong path may immediately return, not only to me alone but also to Nature and her works. When he has understood a point, he may then direct his reflection further and confirm it by practice. Then he will find the right path and reach the desired goal.

One can indeed see how long many have been busy getting their subject to the stage of solution - how much time, expense and power they consume and burn, let alone how long they have worked until they coagulate and fix their conjoined *Liquidum* into a powder, since some wait whole months and years for a single subject to oblige them (by coagulating etc.), and when the time comes, it is *lari fari* and nothing (stuff and nonsense).

If then such a man is to be helped and his subject is to be coagulated faster, he should himself carefully consider his subject, what constituents and parts it contains, that is, water and spirit. Whether the spirit is concealed in the water in the form of a salt or an oil or a delicate powder or of whatever form it may be, it does not take more water than it requires to form a body or become coagulated and fixed. It lets go of the rest through the power of the fire. This excessive water must also be taken from the spirit by distillation, as Nature shows us in giving water to the thirsty, parched and dried up earth. Of that, the earth absorbs as much as it requires. The rest, however, is drawn off again by the sun and the heat. This an artist should carefully note, but he should not draw the moisture

off with a strong fire, only with a gentle fire, in B.M., and he should cohobate this until the earth can stand greater heat. Now it no longer requires moisture, for it must increasingly accept dryness and proceed to coagulation and fixation. Then the excessive useless part rises up and out, and the seed or spirit thereafter coagulates ever faster. This process is always hindered by the *Aqua recolacae*, which can only very slowly be transformed into earth.

Some will say however: "How do I recognize that the spirit in the water attaches itself to the fixed body, coagulates and congeals, since as much water goes over as I have poured on?" I admit that I myself have found it hard to acquire that knowledge. But take note of the following:

Water being a vehicle and a visible tangible body in which the spirit or seed lies hidden invisibly, is the sole means of uniting all things by joining them with itself, because all moist, liquid things can more easily be conjoined in their innermost than the dry ones. This water has contained within itself, in a hidden and invisible way, the spirit and seed and its power, and water is a *Vehiculum* of the spirit. Those waters are either subtle or coarse, depending on whether they have been extended, refined or thickened, and the seed or spirit is volatile or fixed. According to those differences, water takes its character from the seed, and the seed acts differently in different waters.

For example: ☿ is a water, vinegar is also a water, oil is also a water, everything volatile is a water, but of like quality

as the coagulated or dissolved spirit. The way the spirit works in ♆ , it works differently in vinegar, differently in oil, differently in salt, and differently in the acid corrosives.

It is of course obvious in such waters that they are dissolved and in the state of liquidity and still have a rather great amount of moisture. If they were coagulated, they would be dry, and alchemists call the *coagulata*, "dry things". Therefore their useless and excessive moisture must be taken from them by distillation, that is, in such a way that the spirit or the sharpness contained in such a *humido recolaceo* does not go over with the rest but remains and coagulates. The *Humidum*, however, must go over quite empty, insipid or without any taste, like an empty tasteless *Phlegma*, without any sharpness. In that way the seed coagulates instantaneously and so fast that the artist is overjoyed by it a thousand times and also becomes a thousand times more eager to take up and practice the alchemical Art, because he perceives truth and is himself guided by it through further contemplation.

Therefore, learn here and ponder this point very carefully, and prefer it to those which would derive advantage from this Art in another way: Water, or the useless part, is by no means the main part in coagulation, but the spirit or the seed contained in the water is that which alone coagulates, concentrates and gets fixed through its own intermediaries. This means that the Volatile coagulates and gets fixed through its own acid or alkaline part. The essential components discard the useless excessive water off themselves and retain for their constitution nothing but what they re-

quire to form or preserve a body of an incorruptible constituent moisture.

They retain such an attracted *Humidum* so firmly within themselves and together that they flow with it steadily in all fires like wax, without smoke. It may be seen in silica and glass that, when the excessive moisture has been driven out by them to the utmost, they retain no more than they require, that they flow with it in the very highest and strongest degree of heat like oil, without any loss of stability or fixity, as long as they are not pushed back again by Nature or the Art.

Let a lover of the Art consider this - that it would be an insurmountable task for an artist, as well as for Nature herself to coagulate all water or all excessive moisture, as much as every *Individuum* contains, into earth, dry powder or a stone - although it can be done, but so slowly that it would be a waste of time for the lover of wisdom and that the greatest age would be short in doing so. Yes, let someone just try and shut some rain - or springwater in a phial and set it to coagulate. He may well find some earth, but in half a year or a whole year he will notice little or no decrease in the quantity of the water or its coagulation.

Therefore, we rightly follow Nature which in the animal kingdom does not turn all moisture into animals or animal parts; otherwise animals would not give off any *Excrementa urinosa, sudorosa, mucilaginosa* and *stercorosa*. Nor does all moisture stay with plants, or else they would not have any *Excrementa resinosa, picea, aquosa*, etc. This may be seen in the larger growths, such as trees, especially in

the spring, when their barks open because of the excess, and the excessive *Humidum* drips out in different forms. Likewise, not all moisture remains with minerals and stones during their growth, otherwise not so many rivers, fountains and springs of various compositions would flow out of the mountains. If they all remained with the growth of the subterranean creatures, all the water in the mountains would turn into rock and ore, and none would reach us. Similarly, not all rain, dew, snow etc., is for the growth of creatures, or else the central terrestrial heat and the sun, could not sublimate and attract any *Vapores*, vapors or steams, while they are everyday producing such abundant vapors, and form such abundant dews, rain and snow, and again precipitate them upon the earth. With that, however, Nature wants to show us by macrocosmic impregnation and cohobation that she does not give in one go so much moisture that creatures have enough of it until their perfection. No, but she is constantly cohobating a little, by constant impregnation and desiccation. Nature observes this rule, and we should also observe it and not undertake to coagulate our to-be-dried earth inundated with water. Instead, we should only gently distil the excess from it after impregnation as Nature herself does, and cohobate thus until the earth can take stronger heat. Then it no longer requires any more moisture, for it must increasingly assume a dry state and move toward coagulation and greatest fixation.

By this everybody sees clearly that water is only a cover or a casing of the universal seed or spirit (as has been sufficiently stated above in the first part), but that water itself is not the seed

or spirit. Water can therefore not be all coagulated, but the earth demands only that part of the water which is the spirit itself. Nature herself does not desire more than she requires, and if a hundred buckets of water were to be poured upon half an ounce of earth, all the volatile water and *Humidum* would indeed be removed by distillation and the earth would alone remain. Yet the earth would not coagulate in itself more than it needs to retain, and it would let go of the rest. But if the water had also contained earth or fixed parts, it would remain with the earth as its equal.

Thus it is with the seed or universal spirit, as well in *universalibus* as in *specifices* and *individuis*. If this spirit is made fixed, it takes a volatile spirit of its kind and draws it to itself, so as to make it its like and congeal it too. It will discard, however, almost the same amount of excessive water in which the volatile spirit had been hidden. Thus like joins like, and like attracts like, as the saying goes. *Natura naturam ambit and amplecitur, natura natura gaudet* - Nature embraces Nature and surrounds her, Nature rejoices in Nature. In the same way one disagreeable thing repels another if an enduring unity is to be made thereof.

As long as the tasteless ▽ is present, the seed or spirit cannot be rightly or permanently united in a body, and there will be no immortal union, permanence and fixity. This may be seen in the easily corruptible and dissoluble animals and plants, which have a great excess of *Aqua recolacea*, and even minerals are likewise not rid of it to the highest degree. As long as the *recolacea* or the excessive

tastless moisture is not separated from them, they are always subject to mortality or decay, dissolution and change. Animals and plants decay and easily putrefy due to their accumulating an excess (of water) which is a curse, especially if they get more of it from outside, such as rain, snow, water, etc. In the same way, minerals decay, because such moisture is everywhere more or less admixed already in the mineral and is also added in other ways.

Let the reader recognize that the ▽ *recolacea* is the hammer or anvil of the implanted spirit or seed, by means of which it is roused to act, because it can never rest in the water but causes various changes, one after another. But if the spirit coagulates and becomes fixed, and its excessive moisture is thereby taken from it and dried up, as may be seen in minerals, metals, stones and precious stones, glasses, etc., it is lulled, contracted and brought to its highest potency, in which it stays stable and incorruptible until it is again aroused by the same moisture. After this, it endeavors to resolve its coagulated body back into its first nature. Then it returns to its workshop and its tool, by which it changes the *generato* into a *corruptum*, until it once more generates something else out of it.

Someone might here reproach me that the excrements expelled from the bodies of animals, plants and minerals, which Nature herself expels and discharges by means of her appropriate secretory way, are not *Aqua recolacea* or a thing without power or substance, but that those waters are still full of the seed or the spirit. Such are the urine of human beings, the *Gummata* and resins of trees and the var-

ious mineral waters from the minerals.

So I reply: (1) Because Nature found them superfluous for maintaining the generated body, she wished to expel them. (2) Because Nature, in accordance with the will of the Creator, does not yet intend to undertake the transformation into the Fifth Essence, as man is able to do through the Art. And (3) Because Nature directs man to the outflowing discharges (urine etc.) without damage to his body, and to diligently seek therein the necessaries of like for his body, so that he does not need to attack the body itself but only its discharge, which is just as full of power and virtue as the body itself.

In the animal realm Nature has given the body the discharges which are especially urine and feces, also perspiration and mucus, stomach and lung, saliva the tears of the eyes, and earwax. In the plant realm, the trickling out *Gummata* and *Liquores*, the flowers, seeds, leaves and stalks. And it is not necessary to take an animal's entire body or to dig up a plant's root, since the above-mentioned discharges contain just the same powers as the roots.

In the same way, Nature has given man different metals for different purposes, and out of the less expensive metals, poor people can still derive great benefits. Instead of gold, the laboratory workers have goldlike marcasites, goldlike vitriols; further the goldlike iron pyrites, as well as fixed ♁ and an upripe volatile which are found in antimony. In addition, bloodstone (hematite) emery, lodestone (Magnetite) - all of which share in the heart, and courage strengthening solar essence.

Thus it is with all red *Astris*, (the word Astris means literally "star") ♂ and ♀ : instead of their metallic bodies, one should take their offsprings and hybrids; and likewise with ☽ and all white *Astris*. Just as ♃ contains ♣ *embryonatum volatile solis* (the volatile embryo of the sun), bismuth contains *embryonatum lunar volatile* (the volatile embryo of the moon). Galmey (calamine), and tutia also contain the fixed lunar ♣ . Is not ☉ a ☽ nar ☿ ?

Therefore, the lover of the Art sees that Nature has not provided us with only one subject for the preservation of human nature but with many different ones, and more than we require. Consequently, it is not necessary for us - unless we wish to - to take the subjects and their bodies together with their roots and everything, but their discharges offer us more than enough help, if only we know how to use them properly. Where Nature stops, however, the artist should begin and drive off the excessive *Humidum*, as Nature shows us in the mountains and presents us with examples of how we can attain the Quintessence and incorruptible permanence. There She herself forges the most durable bodies, which cannot be consumed, or if so then very slowly, either by water and air, or even by fire. This is what the artist should take to heart, and learn from his grandmother (Nature) Herself, whom most people have up to now have neglected, how to achieve a long and healthy life.

Now someone might ask, because the *Aquas recolaceas* are to be distilled off, whether there is no purpose in Nature's having them, or if they are so devoid of the spirit's power and virtue that they

cannot be used for anything. Further, whether the spirit or seed does not also turn into a *recolaceo*, or the *recolaceum* into seed. To answer these questions briefly - because it is not really necessary for the main point and is more a speculative amusement than a useful discourse - I say that the *Aqua recolacea* can never be totally separated from the spirit or seed and in such a way that it would no longer contain at least some hidden powers or rays of the spirit. On the other hand, it is impossible for the spirit or seed to be separated so totally and perfectly from the *Aqua recolacea* that no matter how stone-fixed and dry-coagulated it be, it (the spirit or seed) will at all times retain a trace of the water.

Water and spirit are one, as I said above, so that the minutest droplet of ▽ and the infinitesimal mote of dust are altogether filled with spirit, just as the spirit is altogether filled with water. Now someone will say: But that is a contradiction. If ▽ is altogether spirit, there is indeed no superfluous discharge, and if water is altogether spirit, or the spirit is totally water, water is indeed nothing but all seed. That is so, and that is as it must be.

Look now, as I have said enough above, you must understand the difference and the *Distinctionem termini*. Water and spirit are one single primary matter issued from God. In its essence spirit is not at all different from water. Consequently, water cannot be separated from spirit, but they are one and remain one always and ever; be they in a liquid or a dry form, they are altogether one.

This is then the difference and the confusion which man has made

for himself: that we have divided this subject or matter into two, according to name and not according to power, and these two into four, and these four into countless separate things, all of which are nevertheless nothing but one single thing and, as said above, the whole difference consisting only in regard to the degree of fixation or volatility. The more fixed and coagulated spirit or water becomes, the greater power to act it acquires (i.e. after it is again given an aqueous vehicle to act in). If it possessed such power in its extreme dissolution, in the form of dew and rain, as it has in its extreme coagulation in gold or in the philosophers stone, rainwater would be a universal medicine, that is, a raw one, and men would no longer toil to resolve the *individua* or coagulated seed and transform it into the Fifth Essence or *Magisterium*. But since it does not possess that power while in the form of dew or rain but only when Hermes' saying is fulfilled: *Vis ejus integra est, si versa fuerit in terram*; Its power is total when it is transformed into earth, therefore the diluted spirit and water must be concentrated, coagulated and fixed. Then it has *vim integram & fortitudinem fortissimam*, that is, its total power and the strongest strength of all strengths.

That I call this ▽ a *recolaceum* is not to be understood according to its inner, but according to its outer part, that is, according to the name given to it and not according to its indwelling power. When names have the value of words, many say: This thing is of no use to me. Should it therefore be altogether useless in everything? No, but if it is of no use to you, it is of

use to someone else. If it is not suitable for this, it is suitable for something else, just as the cornerstone that was rejected finally became the most useful stone and the foundation for the building. Likewise, the ▽ *recolacea* which, although it is called a useless *Phlegma*, yet contains within itself this power to act and is the concentrated spirit's own *Vehiculum*, by means of which, if it is injected into a sick body, the concentrated spirit or Quintessence is again awakened and joins with and strengthens the sick *Archeus* so that the latter can drive out its enemy. But the reader must understand my view and not immediately try to change me with contradictions,

This, however, is the true reason why we separate this Aquam recolaceam from the rest, because it is a spirit or seed still embedded deeply in the *hyle* of the original matter, which has not yet become specified enough or become salty by putrefaction and fermentation.

Saltiness is the beginning and cause of all coagulation and the first in the earth to be transformed into precious stones. Therefore, because this water is devoid of saltiness, it cannot be coagulated and made earthy, or only very slowly. Spirit, however, has a salty and spermatic-coagulating nature. No matter how volatile it be, it can much sooner be coagulated than the useless, powerless water. But when the latter also becomes salty by fermentation, it will behave just like the seed and spirit. Therefore, because it cannot be coagulated or only incredibly slowly, we separate it in order to hasten and shorten our work by distilling it

off - not that we reject it as useless but because it hinders, retards and delays our work.

The Creator has also created the smallest speck of dust and the smallest droplet of water to his honor and glory and the benefit of all his creatures. But that we call them useless is to be understood in the sense that they are superfluous and therefore unsuitable for our work. The reader must well grasp this discourse, because it does not contain a single useless word. What he does not understand immediately, he must reflect upon until he understands it.

Now someone might also ask whether the *Aqua recolacea* will turn into seed, or the seed into *Aqua recolacea*. The seed is dissolved in the aqua recolacea, for the seed and the *recolaceum* are one, but we human beings separate them *cum termini compositione multiplicata*.

But to allow a lover of the Art to see with his own eyes that this is so, and that only the sharp and salty seed can be quickly coagulated and not the ▽ recolaceum, let him take note of the following example which will make him grasp with his hands what he cannot see with his eyes in the hylealic or chaotic subject (i.e. water), as its separated volatile watery parts are nearly all totally alike in taste and smell. In wine however, there is a considerable difference, by which he can well notice how the powerless tasteless water differs from the palatable or sharply perceptible spirit.

Therefore, take ripe grapes, make a juice of them, and let it ferment - which is its putrefaction - and it will then turn into wine. Or take some wine that has already been made, the older the better. Put some of it, as much as you like, into an alembic and

draw the burning spirit of wine over. Rectify it, so that it can ignite gunpowder, and you have separated the Volatile.

After this, continue distilling to the thickness of honey. Mix this with brick powder, from which the fine dust must well be washed off, and which falls to the bottom in the water. This mixture must be dry, so that it can be formed into a ball between one's hands. Then put it into a retort in  , add a receiver and distil through the grades. You will first obtain a coarse *Phlegma*, than a sour  , like wine vinegar, and that is the *Acidum* or the vinegar.

This is followed by a thick, stinking oil in the open degree of fire. In the retort there remains a  burnt into coal, which is the alkaline part. Take it out and rub it to powder between your hands. Now put it into a deep dish in water and throw the powder into it. The brick powder sinks to the bottom, but the coal will swim above upon the water. Remove the coal with a feather and keep it; but filter and coagulate the water and you will find the alkaline salt of tartar.

Take that salt and coal powder, both well dried, and stir the bad-smelling oil into them. Then put it into a retort, pour the *Acidum* or vinegar upon it, set it in B.M. for one day and one night. After adding a head and a receiver, draw the moisture or the *Recolaceum* over in B.M. - gradually, everything that will go. Discard that, then open the head and pour the  upon it, or the Volatile, put the head and receiver on again and distil slowly in B.M. A pure *Phlegma* will go over, or an *Aqua recolacea*, and the sharpness of the

 remains with the seed or the *Acido & Alcali*; or, if some sharpness should still go over with the water, the  will nevertheless be so weak that it will never again ignite gunpowder as before, and the reason is that the earth has absorbed so much of the  as it needed, and it lets go of the rest.

By this work the artist can perceive how the seed or salty  is coagulated and congealed and how it relinquishes the superfluous useless matter. The universal water or rain and its volatile components are almost identical in smell, taste and color and have no noticeable specific quality or sharpness like the specified realms, i.e., the animal, vegetable and mineral kingdoms. The  , the and the  have a noticeable sharpness which, when it coagulates upon its *Alcali* by means of the Sour, leaves the rest empty, sweet, without taste or smell, like common well water. From this it follows that there must be something special about its sharpness, and that is the spirit or seed, which has taken a salty binding nature through putrefaction and fermentation.

When now the artist has coagulated the  and the  upon the coal and the salt, and has drawn off the *Recolaceum*, let him only think of how much *Recolacei* and how much sharpness or seed he has obtained from his distilled wine; and he will find that the *Recolaceum* by far exceeds the seed in quantity. Let him previously weigh the  which he rectifies so as to ignite gunpowder, and when he has poured it upon his fixed parts and has drawn off the *Recolaceum*, let him weigh the *Recolaceum* again and he will then

see how much sharpness or seed had been contained in this *Recolaceum*, although the artist believes that the ♆ is now rid of all *Phlegma* because it ignited gunpowder. Then he will nevertheless find that the ☿ has almost as heavy a *Phlegma* as it weighs, and that its sharpness is a very small part that allows itself to be coagulated and congealed.

But to give some praise to the *Recolaceum*, I say that it is an an excellently purified radical moisture which consumptives should take as their beverage; and those who suffer from compulsive thirst. It replaces the lost *Humidum*; but N.B. take only that *Recolaceum*, out of which the ♆ which ignites gunpowder, has been coagulated and congealed. This is a very pure *Mercurius vegetabilis hyleosus seu insipidus volatilis incoagulabilis etc.* This then is proof to the reader that only the seed, the spirit, the sharpness, or the salty seed-essence in all things can be coagulated and not the *Recolaceum*. When an artist separates the *Recolaceum* from the seed, coagulation is at hand in one instant, which is immediately followed by fixation.

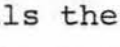
I have said that when the earth was saturated with ♆ , it still let some sharpness go over with the ▽ *recolacea*, and many like to coagulate and congeal this residual sharpness that goes over. That is easy to do, as I said before, if one dries the *Coagulum* or the earth in ash by gentle reverberation, and makes the earth thirsty; that is, if one dries it very gently, the *Alcali* or *Coagulum seu terra* desires eagerly to attract once more the seed that has gone over, in order to coagulate and congeal it, and it now lets go over

what is useless - without any taste. If even now a little sharpness were still to go over, make the earth dry and thirsty again by reverberation. Repeat this until it has attracted all the seed from the *Recolaceo*, and the *Aqua recolacea* is without taste and smell, like clear and tasteless spring water. Then you have the *Magisterium vini*, the *Quintessence* and the *Arcanum vegetabile*. It is the same with all plants and also all animals, as will be taught later. When coagulation has taken place, fixation follows, which means that it is to be reverberated in ashes ever more strongly until it can stand the fourth grade. Then one sets it in the sand until it has withstood that grade, and so forth, as was said before.

Now the lover of the Art sees that coagulating so much water is folly in the Art and against the order of Nature herself, who serves everywhere as a model for us. She takes to herself what is agreeable for every subject; fast, eagerly and impetuously not slowly, although she seems to reach perfection slowly. In the process of perfecting she rushes quite eagerly, as you will discover in your practice.

By this one may see *quod natura gaudeat natura propria, natura recipiat naturam, natura amplectatur naturam, & contrarium seu non necessarium ipsomet repellat* that is, "that Nature rejoices in her own Nature, that Nature accepts her own Nature, that Nature surrounds her own Nature and repels what is contrary or unnecessary to Her."

That I do not have a stove or a constant regimen of the fire and jump from the B.M. into ashes, from there into sand, hammer scale and the open fire, and in this way interrupt the heat - in that

I again imitate Nature, who teaches me that if I wish to congeal or coagulate something, I should not always boil it in water, since that procedure softens everything and does not congeal. Because I intend to make my medicine ever more fixed, I also give an ever stronger degree of fire, like Nature herself, since a moderate heat does not produce a durable fixed body. Because I see that ash is stronger and better than the B.M., sand hotter than ash, and the hammer scale and open fire still stronger, I also notice that the stronger the heat, the more it congeals the  , and the more the *Recolaceum* goes out of it, allowing the spirit and seed to advance to its extreme stone - and glass coagulation.

In the warmth of water Nature makes watery, easily corruptible fish and toads, etc.; in half-dry and moist heat she makes more durable animals; in the air, in dry heat she makes growths and plants; and in yet stronger heat, minerals. By this we may see that Nature uses the water-vessel for fish and their species; for the perfect animals that live on and above the earth she uses already a moderate, dry heat; for plants, however, a stronger and dryer heat, because they have dryer and harder bodies than animals. Then we can see that the sun constantly strongly irradiates them and the earth upon which they are growing, and because they cannot get out of the way, they are strongly heated and dried up, while the animals being mobile, avoid such heat partly or altogether, and seek a cool breeze or take shelter in the shade.

Minerals, however, require a yet greater heat, yes, the strongest inner central heat, whereby they are coagulated into rock in

various ways. The nearer the ores are to the center of the earth, the stronger the heat that they must endure. In an animal's stomach, a great natural heat is concentrated, especially in winter. The greatest natural heat is concentrated in the stomach of the great Demorgorgon (Demiurge - the fires of hell) or the center of the earth. Otherwise, Nature could not distil or drive the excessive vapors and steam up to the uppermost surface of the earth. The nearer then a subject lies to the center, the more strongly it is congealed, (provided it is not prevented from so doing by the frequently rising moistures) as one may indeed find the best and strongest metallic veins toward the center, and subsidiary veins, however, toward the circumference. This is so because the higher the central heat rises the more it is cooled off, so that it cannot congeal everything perfectly. This is the reason why in most places many ores are extracted that have not matured perfectly as metals, but as vitriol, alum, iron pyrites, marcastie, blende, and composite ores etc., etc.

But someone may object and say: If Nature works at minerals in such strong heat and dryness, why then is there so much water on earth? Reply: That there is much water beneath the earth and even more in its center, is true; but that water should rise into the crevices and clefts of the earth where Nature intends to form metals, as frequently as it breaks out above the earth - that cannot be. If water often reached such places where Nature wants to make metallic guhr and flowed together in great quantities, it would dissolve the guhr and its vitriolic salt, and would sweep it off the surface.

Then empty vaults and caverns or holes would remain, because the water would prevent all metallic growth. Because the water does not fill all places in large quantity, nor is very abundant where Nature works at metals, Nature fills such places with her corrosive vapors, which adhere to stones and rocks, attack, dissolve and turn them into guhr. The vapors keep on producing such guhr until the caverns of the earth are totally filled, like the waxen bee-cells. When then Nature completely fills these places, no humid vapor can again penetrate into them. Therefore, such guhr becomes ever more concentrated and coagulated, exsiccated and congealed, until it turns into a rock which is rich in ore, which now braves and resists all water and fire.

Regarding the vapors, however, in such a place where there is accumulated water, such as subterranean bogs, pools and lakes, the mineral seed does indeed get into them and is also accumulated there, but it drowns. When the water flows out above ground, it is precipitated and coagulated by the cold air, and it turns into a hydrometal (literally - "wash metal" - probably a silicious precipitate bearing some metal sulfides). What does not flow out above ground, however, but stays in these waters will nevertheless be precipitated in its time and will turn into various *Electra*, *Gummata*, mineral juices and mineral wax. But whatever returns to the center causes further sublimation to the surface and it is carried to the place destined for it by Nature, there to assume its ore type and form.

Therefore, if Nature were thus impeded by the subterranean water, why then does the miner dig up nothing but dry, stony, hard

and rocky ores and no soft, greasy things? Nor is any water found with the ores except the subterranean vapors which resolve and accumulate in various subterranean crevices and sometimes flow out between the metallic veins as tiny springs.

Because I interrupt the heat and thus cool the work, the artist should not think that I am here trying to produce animals. I am aiming at stone-fixed things which do not corrupt so easily, since I am shown the way by Nature who is boiling during the day, warming the creatures by the sun. By night, however, she moistens and cools them and interrupts the heat without any harm. But the reader should chiefly take note that the Art does not demand to produce exactly like Nature, for that would be useless, superfluous and meddlesome, because Nature herself relieves us of such pains. The artist aims at another production, which is a rebirth into a fifth, lasting, immortal and transfigured essence, into a spiritual body that penetrates through everything, and a spirit made corporeal. Because man is always in an active state and has a short life, the Quintessence separates the corrupting moisture from creatures or the useless excess. The artist turns it into a stony, salty, easily soluble medicine which dissolves conveniently in any moisture. When that is taken into the body, it penetrates it like smoke in the air. In the same way, the medicine is to penetrate the whole body, from the stomach to the most distant leg and marrow. That will then result in a complete healing of diseases. Then the *spiritus animales, vitales, naturales* and every part of the body is invigorated, so that Nature herself becomes strong enough thereby to drive her enemy

out through such strengthening. For sick Nature, or the invalid *Archeus*, does not need anything except some aid, some invigoration, when the diseases have overcome and vanquished him, and he must therefore succumb, until he gets some powerful enough help to resist the enemy. Then the *Archeus* deals with the illness together with all remaining natural forces and the additional help. They begin to fight with each other until the illness is overcome. He, however, being the victor, resumes his rule anew until he reaches its previous standing. A scholarly physician knows full well that Nature does not need more than a tonic to make Her powerful enough to help Herself. Such tonics, however, cannot be obtained in a better way than through such a rebirth into the Fifth Essence, since everything is pure and clean and a fixed, yet spiritual medicine.

Futhermore, the fact that I have not taught the separation of dregs will cause many a scholar to run me down, because the separation of the impurities has gained ground so much that everybody wants to do nothing but separate feces, although he neither examines them nor knows that they had contained the kernel while he has been left with the hulls. This, I say, will startle a scholar and even more so a beginner. I do admit that I do not separate the feces, nor do I wish to know anything about dregs in Nature. Although all philosophers for the last two or three thousand years, say that they have separated the feces, I nevertheless say today that Nature has no such impurities, but that everything she has made is pure, good and healthy, and must stay together and cannot be dispensed with. (d).

In order to define what I mean by impurities, I say the follow-

ing: Something adverse, originating in an outside source, is added to a subject. For instance, if I offer a man a rock, a mineral or a corrosive as food, everybody will immediately see that Nature has not meant those to be food for human beings. Accordingly, they are adverse and heterogeneous and harmful dregs for man. Nature has not destined the mineral subjects or poison to be man's food but plants, such as bread and wine, animals, such as beef, veal and also mutton, etc., Those then are homogeneous and propitious to man. That is why each accepts its like and rejects what is adverse to him in the form of a discharge, feces, *haeterogeneum*. Such an excrement, however, is not negative and altogether an impurity, or *res sive terra damnata* (a thing damned by the earth), so that it would not be useful to anything; but if it is fit for nothing here, Nature has destined it for something else.

Therefore, whatever does not directly belong together, such as minerals and animals, are against each other and consequently a mutual impurity, adverse and heterogeneous. Now, however, although minerals and animals are directly heterogeneous and resist each other *in sua specie & individuutate*, they are nevertheless *one* when viewed in the universal sense or in regard to their inner essence, and identical in their innermost, because they all originated in a single first matter or primary element and can easily be made identical by specific means, for instance, via the plant kingdom.

To prove both theoretically and practically, however, that no feces can be found in the nature of things but that everything is composed both of an *individuum* and *universale* which are absolutely

necessary for its existence, I say first that each and all things have sprung from the purest God and have been made by Him, out of Him and through Him, the *Puro purissimo* (the purest pure). If God then is pure, all creatures sprung from Him must necessarily also be clean and pure. For out of Himself God aroused his Holy Word "FIAT" which became a very pure and clear vapor, and this vapor condensed into a pure, clear, crystalline water in which no impurity could be perceived, and out of this pure clear water God made all pure and good creatures. Had they been unclean, he would not have said Himself: "And it was good." That it had been good after Creation and before the Fall of Adam, everybody must admit, as practice also clearly shows, that no *terra damnata* (damned earth) or *feces* were present, and yet the same creatures existed out of the primary matter before the Fall as exist today and existed after the Fall. And from where should the feces have come after the Fall? They were not in the world, for everything was good. From God, the pure God, they cannot have come either. From where then do the feces in Nature stem?

There are some who say that God, upon Adam's sin and after his Fall, cursed the world because of Adam, and that this curse brought the feces into the world. Those who understand it in this way do not understand it correctly. A curse is indeed the opposite of a blessing or good and prosperity. The more God blesses the world, the more the world prospers; but if He curses, blessings and God's power decrease, to punish man's sin, but not that it becomes impure

and that he throws feces into Nature. No! (e).

For example, a plant, animal or mineral possessed hundredfold virtue and potency before the Fall of Adam. Except for some of it, God has taken this power and virtue from plants, etc., and what he has taken, he has locked and hidden within the boundaries of his treasures in the greatest *Mysterium*, so that man should not again make a god of himself through the knowledge of good and evil and its wrong application (or wrong motive) by knowing how to apply it for "good," but even more so for evil, as Adam let himself foolishly be led astray in trespassing near the tree.

And you should know that God has not taken any power away from any creature, but N.B. from man, whom he had set into the world as the Lord and ruler, and before the Fall had bestowed upon him the knowledge to recognize everything good at the first sight of any object. From this man, I say, God has totally taken away and confused his understanding of these natural and supernatural things, so that he knows and recognizes of Nature as little as a dumb animal, but that he must first learn it by long experience, a good education and teachers, since by nature and from birth to cognizes and knows nothing at all. That feces were mixed with animals, plants or minerals - No! Man can now never again recognize it as before in his first and innocent nature. He can never again look into the core of creatures as before, because his mind and all his senses have become blunted as a consequence of the first Fall. Therefore, he also does not know with any certainty how to name creatures, but he forms nothing but

conjectures and has no certainty in anything, unless the Creator himself privileges him with a special Grace.

From this darkness of his mind he concludes that feces have been thrown into Nature. Supposing I admit that an artist should separate all imagined impurities from a thing. Does he then immediately believe that he has fathomed all its powers and virtues? By no means. Ask yourself what use you could make of such a creature and how you would apply it. What will you answer? "I have pondered over it," or "I have read it," or "I have heard that it would be good for this or for that. It is to be applied in such and such a way." By this you do indeed not recognize its true power, that is, not of yourself but because it has been told you by others, otherwise you would not have known it. Consequently, it is only your own and other persons' conjectures, and not your own long (direct) experience.

By this you see that you have hardly experienced a power after all. But tell me also the other. That you don't know. Why? The curse it is that darkens your understanding, that has tagged the dregs or ignorance to your understanding on account of Adam's sin, but not to any other creatures of themselves. The understanding has been taken from you and the wisdom to recognize it and use it for your best. If you had not heart it from your forefathers or read it, you would know less than nothing of it, like all other dumb animals. That is the curse; that is the dregs that we can nevermore separate without God's own Will, and it is because of this

that God said to Adam: "At the sweat of thy brow shalt thou eat thy bread." That is as much as saying to every descendant of Adam - See! You have been born quite unreasonable and irrational. Learn through hard work, sweat and toil, seek through long experience, try everything, and whatever you find of good and evil, size it up. Discriminate! In so doing, you will recognize and learn from long work if it is suitable for you or not. What is useful and suitable, use it for your own best and the benefit of all your Adam-brothers. But take also note of the evil, but not to the detriment of your neighbor, only so that others by recognizing it can also avoid it.

If you had previously, (before Adam fell - if it had been God's will) been able to recognize everything immediately at first sight without any trouble and with complete power, and had been able to use everything with innate wisdom and without any uncertain conjectures and errors, you must now experience and seek it at the sweat of your brow. This is the impurity that has driven a pile into the eyes of the understanding of all children of Adam. It is this that Adam forfeited by his bite into the apple. This was the freedom and *aurea libertas, privilegium humanae naturae* - "the golden liberty, the privilege of human nature."

I have proven theoretically that I cannot find any feces in Nature. Now, however, I will demonstrate it practically and prove it, for instance, by the creatures of the plant kingdom.

Gently, through the alembic, distil the ☽ and the excessive *Phlegma* from a previously decayed herb or plant to a still rather moist *Liquor* or mass. After this, drive the settled *Liquor* through

a retort and gradually distil everything you can, that is, the coarser *Phlegma*, the *Acidum* and the thick oil, and a  resembling coal will be found in the retort. The artists take this and burn it to ash. They leach the ash and throw away the rest of it as feces, and this ash is *Faex* to them. As it is in the plant kingdom, so it is in the animal realm. In the mineral realm they take the  out of the  after distillation, and throw the rest away as garbage.

O you alchemists! What are you doing? Indeed, you burn the hop and malt. What are you doing? You reject the coal which contains the best and embryonic  , the more fixed plant  , the best and most fixed tincture of the plant and animal kingdoms. Likewise with minerals. They are *not* feces but a very strong medicine, capable of clearing up *fixed* chronic diseases. And you throw those away! That is precisely the cause of, and main reason for all your mistakes, why you cannot cure the more fixed diseases. You say yourselves that fixed diseases much be removed by fixed medicines - and you throw away the best tincture the fireproof  .

But you will reply: Of what use could the coal and  be? Moreover, there exists no solvent that attacks and dissolves coal. What is one to do with it? Since you know no way to use them to advantage, I will show you one, which is in accordance with Nature.

When you distil all parts of a subject of the animal, plant or mineral kingdom, you will obtain, after the volatile  and the *Phlegma* which rises with it through the alembic, a sharp, sour *Liquor* from the *residuo*, like an *Acetum destillatum per retortam*. I

here call it also the ☩ , the ☥ or the plant *Azoth*; likewise, in animal things I call it the ☥ *animale*; in mineral things, the ☥ *minerale*. In the distillation of an animal or plant this *Azoth* or ☥ is followed by a thick, bad-smelling ⚬⚬ . Then the coal remains as a ⚳ . In minerals, however - because they are strongly fermented and coagulated bodies and do not have such a highly volatile spirit as the two preceding realms but a subtler *Phlegma* - there follows a strong, corrosive, sour spirit. This is followed by a yet stronger corrosive *Liquor* which the alchemists call a corrosive oil. the ⚳ remains at the bottom.

So that an artist may understand, however, what coal is, and not become mistaken, let him take note of the following. Then he will easily be able to understand all things and differentiate between them. It is the following: Coal is pure ⚶ or coagulated ⚬⚬ - ⚬⚬ on the other hand is coal dissolved into a liquid state, which can also immediately be turned back into coal. When its moisture is removed through a high retort in ash, with a gentle △ , there remains at the bottom, after a distillation done by degrees, a coal-black matter which had been oil before. The *Humidum* which had been removed from it, is a sour vinegar. Thus the lover of the Art sees that the sour is indeed also a dissolved oil made delicate and thin.

What else is the volatile spirit but a subtilized *Acidum*? Thus an artist sees that the component parts do not differ in regard to origin and matter but only in regard to solution or coagulation, fineness or coarseness. Therefore coal is a coagulated ⚬⚬ , ⚬⚬

a coagulated or concentrated or *Azoth*, *Azoth* a coagulated or concentrated volatile spirit. Reversely, a volatile spirit is a rarefied and subtilized vinegar, vinegar a thinned oil, this latter, however, is a dissolved coal. But when coal is burnt to salt and ash, it acquires the highest degree of fixity because of its resistance to fire, but salt and ash differ from coal by the degree of their fixity. When then the ash and coal are melted into glass, the subject is transformed into the highest degree of perpetual and indestructible fire resistance.

In order, then to deal with coal anatomically, the artist must take care to change every subject back into what it had been before, and this must be done by precisely the same out of that which it had originated. Thus, for example, coal had previously been oil, the oil vinegar or *Azoth*. Therefore, coal must again become oil through oil, and the oil must again become vinegar through vinegar, because it had been vinegar before. That this is so has previously been proven, since all thin parts are more and more thickened, coagulated and congealed by digestion and, *e contra*, all thickened things are likewise dilated by digestion with dilated components that harmonise with them, provided those are added to them in a preponderant measure.

Therefore, whoever wishes to transform coal back into oil according to the laws of Nature, must take 2, 3, 4, yes 6 parts of its own oil to one part of coal, etc. Rc. One part of coal, powdered fine, then mix it with 3 or 4 parts of its own bad-smelling oil. Pour upon this 6 parts of its own ☥, set it in B.M. to boil in a high retort with a head and recipient. Then the oil will open up

the coal, while the ☥ dissolves and thins the ☌, so that they thus turn all together into a *Liquor* and afterwards go over together through the retort. If now you wish to make this still more volatile, pour some of its own volatile ♒ upon it and digest it in B.M. Then put it back into the retort and it will rise more quickly. It will go over through the head more and more after you have added to it a great deal of the volatile. Thus you see how one component coagulates and dissolves, thickens, thins, refines, congeals and volatilizes another, as I have proven before, and in this way the right Quintessences are made and not the weak tinctures extracted by ♆.

This then is proof that coal is no feces but the more fixed tincture of everything. And if some coal is dissolved, it will keep on dissolving more and more, until the coal-body is completely turned into a *Liquor*. Preceding volatile parts must again dissolve and volatilize the remaining more fixed ones.

Another proof that coal is no feces: Let *Sal tartari* flow and add coal dust, no matter which, as much as the *Sal tartari* accepts. Then the salt of tartar will become very dark blue and green with the tincture. Now pour it out, powder it quickly and pour highly rectified ♆ upon it. It will be colored in a few hours and attract the tincture. By this one can see what alchemists generally reject.

After this, take the blue *Sal tartari*, boil it thoroughly with springwater, filter it and ♒ with a ♈ or ☥, or ♒ ♎ or other sour things, that precipitate the ♤ down, and you will find a ♤ at the bottom, the color of which is in no way inferior to that of ☉, ♂, ♀, ♁, ♤ and which shows itself in ♈ more and more

as bright yellow as gold. By this one can see what is contained in coal.

Now I must here note an error into which in general all alchemists fall superstitiously and stubbornly, namely, that the Tinctura ♁ is derived from the salt of tartar itself (in which they believe as persistently and assuredly as in Doomsday). That this is a big mistake, however, is easy to prove, as will follow. But before I will note that they ascribe a great effect to that tincture ♁ lis ♁ ri, by which they should learn that a penetrating power is contained in coal and its ♁, when the latter is dissolved. The proof is as follows:

When the *Sal tartari* is flowing with and through the coal-fire, every laboratory worker sees that coal produces various colors, red, green, blue, etc. These flames are nothing but the coal sulphur which, being an *Acidum*, likes to adhere to an *Alcali*. The *Alcali*, on the other hand, eagerly absorbs the ☩ into itself, and one attracts the other like a magnet. Now, however, if burning coal is an *Acidum* and *Sal tartari* an *Alcali*, it is clear and evident that the alkaline ♁ absorbs the ☩ of the coal sulphur and thereby produces a color (gestalt) or form for itself. But because those flames are dissipated into very fine small parts, one has to melt the salt of tartar for a long time before the salt of tartar will get colored.

But when one uses coal that jumps, crackles and throws about fragments, and due to the laboratory worker's inadvertence a small part of them falls into the *Sal tartari* in the crucible, it turns

blue as soon as it meets but a little of the coal powder or dust, and the same happens to those who wish to catch "air-gold" or solar sulphur from the air in broad daylight. Here they see what they catch. If the *Sal tartari* flows too long, it loses its blue color again and becomes white as before. The cause of it is: Like produces like. The salt of tartar consumes the coal and turns it, together with itself, into salt by the most violent incineration, and thus the treasure takes on the form (gestalt) of salt.

Here I wish to show a trick to the inclined reader, how he can not only make tincture of salt of tartar in large quantity and more economically, but also how to prepare potent tinctures from every fixed salt of every animal, plant or mineral body, with their own and not an alien ⊖ , that is, from the extracted *Alcali* of every individual. For example, from wine:

R. Tartar or grapes, 6 lbs. Put 4 lbs thereof into an unglazed pot, not closed and not covered. Into another pot put the other 2 lbs and close and lute this one. Now send both to a potter, let them well calcine and anneal together. Then the open vessel will look white, the covered one black. Boil the white mass to a lye, filter it, coagulate it, then let it melt in a crucible. Afterwards, take the black mass, powder it and gradually add some of it to the *Sal tartari*, until it flows quite thick and very dark blue. Now quickly pour it out into a brass mortar, quickly powder it, put it into an alembic, pour on it some highly rectified ♍ , thereupon let it stand day and night in gentle warmth and it will draw out the tincture. Pour that slowly off the remaining substance, and you will

have true tincture of salt of tartar. Also:

Rc. An animal or plant, as much as you wish. Divide it as before and burn it together in the stove, one covered, the other uncovered. In that way, they will both be burnt at the same time. Then leach one out, let it melt and add the coal-black mass until it is completely colored by it. After that, extract the tincture with ☿ or its own volatile ☁ , then you have the true tincture of every individual.

In regard to mineral bodies, however, change the mineral or metal back into ♁ , calcine it by leaving one open as in a potter's stove, but so that it does not melt back into a metallic body but remains porous and spongey like ☉ ♁li and take ⊖ *Alcali* from ☉ . Add as much of the ☉ from the ♁ or metal as the salt will absorb. Then extract the alkaline ⊖ , let it flow and add as much mineral or metal as it will absorb, but only so much that the salt continues to melt. Then the salt will take color. Pour it off, powder it, pour ☿ upon it, and you will obtain an extract or tincture like the above.

Now you have made from all things a tincture of tartar which is certainly a hundred times more potent than all apothecary's waters. But if you wish to know how much tincture your colored ☿ contains, or how much ♁ , extract it (the ☿) in B.M. You will be left with a very small quantity of powder, which is the so potently effective ♁ and coal.

Now you see, you alchemists, what you are throwing away - a tincture which has such a great effect in so small a portion that

a certain writer sold it as ☉ *potabile astrale* and ascribed immense potency to it. He believed that he had caught the solar sulphur from the air in hot days - which nonetheless was nothing but some coal or coal dust which had jumped into the melting ♁ .

If then sulphur does this in such a small amount and while it has not yet been made volatile in a *Liquor* but has only been subtilized and extracted by ☿ in its more fixed form, what will it do when it is turned into a *Liquor* by its own components, as I have taught before? The above-mentioned author called his extract "potable gold". What name shall I give to this one, when the thing to be dissolved stays together with the dissolvent and the fixed and the volatile are inseparably joined? Now the great potency of the rejected coal has been proven.

If they burn the coal to ash, however, and leach the salt from the latter, they believe that they have done the right thing and that they have separated the fixed. That salt is fixed, they know themselves, but the ash causes them doubts. But just visit a glass factory! There you will at once see what ash is and for what purpose it is used there, and what becomes of ash, namely, an incorruptible, eternal, permanent body - glass. If then it becomes glass, it cannot be dregs. Indeed, everybody can see that it is a solid body, fireproof to the highest degree, yes, a reborn glorious body like a precious stone. From this everybody can conclude, and intelligent men can judge, what they have thrown away, namely, the most fixed part, the more fixed subject, and the most durable fixing body.

O you alchemists! It is indeed your goal to make your tincture

take on a glassy, precious-stone-like nature or redness, otherwise you do not think anything of it. But if you throw away the glass-making substance, how are you going to make such a fixed and fire-proof tincture? You do not see that salts may well flow in the fire but that they always also evaporate and become less. Oil has no stability at all,  is volatile of itself. So now you see what you always overlook and do not heed. Therefore many say that you take the hulls and throw away the kernel. If you wish to fix, look first for the fixed body as the basis of fire resistance, like an architect who first puts the most stable stones on the ground. Afterwards, he builds all kinds of things on the ground. In the same way, you must also take the fixed substance and afterwards congeal its own volatile upon it, according to the natural order and law. Then you will obtain a wholesome medicine from all things.

Now, however, each and all alchemists say that animals and plants have nothing fixed within them. Yet no one has paid attention to the ash, which is such a fire resistant substance. The *Faex* and feces, or *Terra damnata*, has turned their minds, so that they throw the best and purest, the most transparent and most fixed parts of all plants, animals, also very often of minerals, upon the dungheap. That is why they have been unable to make anything fireproof, unless they borrowed it from the mineral kingdom. But if they had considered the animal and mineral hermaphroditic coal sulphur, which is both fixed and not fixed, and how it can quickly be made fixed and also volatile, they would have judged differently. What else is ash but the fixed, congealed plant and animal sulphur? But mixed with dust

and other impurities from hearths and stoves, it cannot prove its ivory whiteness.

If one were to take coal, however, and let it glow in the test to the highest degree in an unglazed pot, in an open flame-fire, and let it turn into ash, one would see its lunar whiteness and greatest stability. Nevertheless, such ash or sulphur made of coal is not as good as when it appears in its cinnamon color, as shown above, which it gets through its own or another *Alcali*. Nor is this (ash or sulphur) by far as potent as that which changes into a ruby-red *Liquor* with its own oil.

From the above anyone can see how ☩ is transformed into oil, oil into coal, coal however into salt and ash, and the longer a salt or *Alcali* is melted, the more earthy it becomes, the more it leaves a very pure, virgin sulphuric earth in its calcination, dissolution, and filtration. It is very easy to congeal the different components of that earth and to transform them together with itself into a glassy and yet soluble stone, which is the perfect Quintessence and *Magisterium*. Any salty ash can quickly be turned into a very subtle and snowwhite ▽, which happens when ash is added to a flowing *Alcali*. The latter very subtly and quickly causes the ash to flow snowwhite, and thus the artist does not need to evaporate the salts by lengthy melting. He can thus make a large amount in one go, and has enough matter for congealing. But if he does not like to do it, such work is not necessary either, and the coal is adequate for gradually congealing its volatile parts.

Since this is found *universaliter* and *particulariter* in each

and all things in the whole world, let now someone prove to me that some feces are present in the total nature of things, and let him show me those, and I will give him a conqueror's crown. If someone speaks to me about earth, I will point out vitrification to him. Glasses show him that they of all things retain the glory of permanence. Do take note, however, that no earth, no matter which, can be made into glass without salt. Either some salt must already be innate in it or some must be added from outside. And when it has some salt, it becomes more volatile and more easily fusible. The longer it flows in the fire, the more the excessive moisture evaporates. This combination does not retain more moisture than it requires to become glass. The glass, in turn, immediately retains the salt, so that almost no element can rob it of anything.

From this anyone can gain the brightest insight. If he does not know how to change a salty tincture into a *Vitrum* (glass), let him add such a pure white prepared  (i.e. the pure ash), in its specific weight, melt them together for several days and nights in the glass-oven, in a closed crucible, and they will merge and turn into a liquid, glassy *Corpus*. To have no doubts at all, let him add some prepared animal earth to his animal tincture, and a plant or mineral  to the plant or mineral tinctures respectively, such as metallic bodies offer after the sulphur has been separated. When the  is mostly or altogether out, the *Corpus* becomes an *Electrum* or metallic glass.

From this now anyone can see that ash is precisely that which remains after its  , vinegar, oil, salt and coal are drawn off.

It is a fixed vinegar, a fixed oil, a fixed coal and salt, and the ash differs only in the added fixity and not in the substance itself. Consequently, a most fixed tincture can be made from animals as well as from plants and all minerals. Animals and plants must therefore not be accused of corruptibility. Although they are not as fireproof as minerals, they can nevertheless achieve fireproofness through the artist's intelligence and thereby prove that they, like minerals carry incorruptibility in their center. (f).

But so that the reader may finally clearly see that every dispute about these or those things is only *de lana caprina*, let him just consider, as I have often said in this tractate, that animals, plants and minerals by no means differ in their essence and primary matter but only accidentally, that is in regard to their greater or lesser volatility or fixity, their more or less density or coarseness, their higher or lower moisture content or degree of dissolution, and their dryness or degree of coagulation, in which they find themselves. In regard to their origin and the primordial water, however, they are one and precisely the same thing, and animals are volatile plants, plants are volatile minerals. Likewise, minerals are fixed plants, whereas plants are fixed animals.

Now I have proven that there are no feces in Nature. Whoever can produce better proof against this proof, let him refute it. He is at liberty to do so. Meanwhile, I stick to my opinion and experience. What I see with my eyes and manipulate with my hands, nobody will take from me.

Furthermore, the fact that I interrupt coagulation, remove the

Corpus from the retrot, grind it, water it, draw it off, incinerate it, let the fire go out again, and again grind it, etc. - Herein I again follow Nature and thereby shorten all my works. What Nature dries up, withers and macrocosmically reverberates by day through the sun, she moistens and waters at night through the cold of the moon or also with a cool, moist rain by day. Then She dries, coagulates and reverberates it again through the sun from above and the central heat from below, continually and so to speak, *ad infinitum*.

Mark well, O artists! Nature does not keep in vain to her definite alternations of things; therefore, do likewise! There is indeed no advantage in taking a long way when I can reach my goal sooner by a shorter. I leave others free to follow other philosophers. Whoever does not wish to follow me, I let pass on without hindrance. Only, let him go one way according to the prescription of others, and the other way according to mine, and watch then what progress there is on both sides. Furthermore, that the work of the philosophers is done in one vessel, is right. I myself have no more than one alembic, and for the sake of speed, at times a retort to lift the more fixed parts properly, as they do not easily rise so high.

On the whole: This tractate is not intended to invalidate the authors, but to present an elucidation given by Nature Herself. Whoever gets some advantage from it, let him give thanks to eternal God. And because these chapters about the destruction and generation of things require elaborate instructions and interpretations, the reader will approve of my adding - mostly briefly - the physical causes of

every dubious point. This will be somewhat extensive in regard to the main parts of this second tractate, although there will not be as many as in the first.

True, I have mentioned that my practice with the Chaotic Water is tedious and tiresome, and have promised to teach some shorter and more amusing ways. They will now follow: The first being according to the Art, the second according to Nature herself, the third according to the method of those who are used to separating the feces. Let the artist choose any of these he wishes, it is up to him. As it happens here, so it also happens in all creatures of the animal, plant and mineral kingdoms.

First Way

SINE SEPARATIONE FAECUM CRUDI

Rc. Putrefied rainwater, stir it well, put it into an alembic, distil the more subtle ~ , and you have the Volatile. Keep that separate. Then continue distilling, and you will get a coarse *Phlegma*. Continue distilling it to a still rather moist *Liquor*; keep the drawn off *Phlegma*. Put the remaining *Liquor* from the alembic into a retort and distill a sour *Phlegma* and oil in ashes or sand. The coal or  stays at the bottom of the retort. Take that out, pulverize it and stir all the into it. Put it into a retort, having poured its oil and *Acidum* upon it, set it in B.M., distil in a high retort with a head whatever will go over.

Digest it for four or five days and nights, then pour its above-preserved volatile ~ upon it, let it digest in B.M. through the first grade for two days and two nights. After this, gently distil

per gradus whatever will go over. When nothing will go any more, set it in ash, coagulate and reverberate it in ash through the second and third grades until it gets a color at the bottom. Now take it out, powder it, pour its *Liquor* which was drawn off in B.M. and in ashes back upon it, and set it in B.M. for two days and two nights.

Then distil everything off that goes, and keep that as before for future imbibing. When then everything is distilled *ex B.M.*, set it in ash and distil the moisture well off until it is dry, but very slowly, *per gradus*, so that you do not awaken the more fixed spirits. Afterwards, when it is dry, reverberate it as before, then take it out again, pulverize, imbibe, digest, distil, coagulate, reverberates, and do this till it is altogether of one single color. Subsequently, congeal it through all grades in ash, then in sand, as I explained in detail in the first work. Now you have the *Quintessence* and *Magisterium macrocosmi*, and it is as good as the following ways.

Second Way

VIA NATURAE IPSISSIMA

Rc. Putrefied rainwater, distil all *Humidum* out of the copper alembic to the consistency of a thick *Liquor*. Put that into another retort with a head and a receiver, and distil in B.M. everything that will go, and the ♃ remains at the bottom. Put it into a retort in ash with a head and a receiver, and dry it up very gently *per gradus*, so that you do not burn it or awaken its vinegar or oil but only draw off the excessive moisture. When you notice a sour

vapor through the spout of the head, let everything immediately cool down, because its vinegar is rising, which should not be, and the vinegar would be immediately followed by the oil. This would be a violent operation and not according to Nature which does everything nicely and slowly, until she has made a stone of ▽ . In a natural way She does not easily, and very rarely, turn things into coal because she does not burn any - and if she does, unlike that made by the Art, except for lightning, when she burns trees, and that is neither generatio, *nec corruptio, nec generatio naturalis, sed violenta destructio Vulcani superioris.*

When now the *Humidum* has been gently drawn off in ash, reverberate the earth gently through the second degree. Then take it out, pour its drawn-off *Humidum* upon it, as much as to turn everything together into a thinly melted honey, set it in B.M. to dissolve, distil from the B.M., then afterwards from ashes, and repeat this reverberating, exsiccating, imbibing, digesting, distilling, coagulation etc. until your earth is altogether of one single color. When it is all one color, reverberate, strengthen and imbibe it again, digest, distil, coagulate, exsiccate, and repeat this until it is again of one single color, for it will always change from brown to red. When it has several times gone through the colors, reverberate it strongly and congeal it in ashes, then in sand, as above, and you have the Fifth Essence.

Third Way

VIA FACEUM SEPARATORIA BREVISSIMA

1. SEPARATION

Rc. Putrefied rainwater, distil the volatile spiritual part out of the alembic, keep it separate and mark it with "A". Then distil the phlegmatic part off to the thickness of thinly melted honey. Keep this *Phlegma* also separate and mark it with "B". Remove the honey-thickness from the alembic, put it in a retort, set it in sand and draw off first a coarser *Phlegma* then an ☩ , and after that the oil *per gradus*. The ♇ stays at the bottom.

Separate the (latter) coarser *Phlegma* and vinegar from the oil by decanting it through a glass funnel, and mark it with "C". Put the oil separate and mark it with "D". Put the Phlegma with the ☩ in the B.M. in a low retort with a head and a receiver, draw the *Phlegma* off from the ☩ , and the *Acidum* remains at the bottom. Add the drawn off phlegm to the above *B*, and you have now separated all the parts. These you must now rectify.

Rectify the volatile ☋ (A) in the B.M. out of a high retort, so subtly as you like it yourself, and you have rectified the volatile spirit *A*. Now take the ☩ (C) and drive it gently over in ash through the retort, and it is also rectified.

Rectify the oil *D* as follows: Take the ♇ from the retort; of it take two parts; of oil *D* take three parts. Stir these together, put it into a retort and distil in ash or ∴ , and the oil *D* is also rectified.

Now take the ☉ and calcine it in an open flame-fire, turning

it into ashes. Extract this ash with the Phlegma *B*, filter and coagulate it, and you have a brown salt. Set this salt to glow, dissolve it again in its *Phlegma*, filter and coagulate it. Repeat this flowing, dissolving, filtering and coagulating until the salt is snowwhite, and then all parts are rectified.

2. CONJUNCTION

Rc. Of the salt two parts, of vinegar three parts, of the volatile spirit *A* six parts. Pour the volatile spirit upon its salt in a retort, then add the vinegar. Put a head and a receiver on, and distil in B.M. to an ☌. Set this oil in a cellar, let it crystallize, and it will precipitate refined crystals. Take these crystals out and dry them. The Volatile (residuum of the crystals), however, draw off again to half the amount or to the consistency of oil by B.M., and let it sprout again. Repeat this until there are no more crystals. Now take all the crystals together, dry them gently in the sun or at a warm stove, and you have the Fifth Essence of the macrocosm and of the great *Ilech*. Enjoy it now as you please.

If you wish to make a stone with it, however, take the crystals, dry them to powder and seal them pulverized in a retort. Set it in sand, give fire *per gradus* for three hours, and they will flow into a salty stone like butter and wax, without smoke.

3. AND CONGEAL

If now you wish to coagulate the oil *D* of this stone, pulverize the stone and take three parts of it and two parts of the oil. Stir

them well together in a glass dish, put that into a retort, set the retort in gentle ashes *per gradus* for four days and four nights, and the oil will also become fixed. Then stir once more two parts of oil into it, and congeal it again and so long until at last it flows together into a stone, and you have finished your work.

Now we will clarify some points in these three works. In the first work, the reason why I did not make any dephlegmation and rectification is that I like to go through the work quickly, because I know that the more fixed ▽ , that is the coal, does not retain anything of the *Phlegma* but only the essential parts, and because they are all identical things, I do not suspect that any other vexatious things might be there. Again, the reason why I pour very little water on, or all of it at once, is because I know that the earth does not absorb more than it requires, and itself willingly lets go of the rest.

That I do not burn coal to ash, however, is because I know that the essential embryonic sulphur is contained in it, and I desire to lose that as little as I do the other parts.

THE OTHER WORK

Many people will have much hesitation and wonder where Nature might work as this one here (the author) believes. Then I say, everywhere. True, everybody readily admits that Nature passes through putrefaction in the dissolution of things, as may be clearly seen with our eyes in plants. Such a growth withers and, wetted by rain, finally turns into slime, mold and mud, as farmers and gardners continually

learn from their compost heaps piled together from firtrees and other trees and grass that these wetted by rain in the woods at last become quite black and turn into a fat mud and earth. Such is the natural calcination. In that mud or earth there is an essential nitrous salt, a fattiness or  which is burnt to coal by closed calcination. In a glowing △ , however, the essential ⊖ becomes an *Alcali*, and that is done by our strong fire.

At first, however, Nature never undertakes such a tremendous incineration on the surface of the earth, only a gentle reverberation by the suns rays, as if she did not burn the  and essential salt but were only reverberating it to make it wish to attract some moisture, namely, rain and dew, from which plants take their nourishment and grow up in the air. But if the air is taken from such an essential salt and it is yet always watered, as laboratory workers do, imbibing and abstracting in glasses, the plant growth is impeded and receded into a mineral nature, namely, on account of the continual imbibing, abstracting and reverberating, and it becomes ever more fixed, earthy and stony, which is what we want.

That stoniness, however, is not like a stone from which the salty radical-moisture has been thus removed to the utmost, but we demand of our medicine a salty purity - a balsamic saltiness, which alone refreshes our bodies, keeps them from putrefaction, Salts, embalms and preserves them. Therefore, whoever would now wish to go this way of Nature, let him follow Nature, and he will not fail. But if he knows still better ways, let him follow those. The third way need not be elaborated on, because those who separate impurities will themselves consider this one more pleasant than the previous.

FOOTNOTES

(a) Some let it stand until the putrefaction is over. One knows this when the water no longer smells bad.

(b) Those who do not admit any universal medicine will here laugh and scoff at it as being an impossible thing and an absurdity. But true hermetic physicians do not pay the least attention to these jeerings, because they know from our well-founded philosophy, that all diseases spring from one single primary cause, that is, the weakened or interrupted efficacy of the *Archaeus* or Vital Spirit. Consequently, they can also be cured by remedies that are in harmony with the said Vital Spirit which are able to restore this efficacy.

(c) From this we can see what models are given in the alchemical works by way of cohobation, of which the most superb examples can be found in our sacred schools.

(d) Whoever will read what has been said in *Compass der Weisen*, Part 2, Par. 3 (d), P. 236 ff., about this reproach, will not regret reading this exposition of Homerus.

(e) It would be superfluous to make the reader remember and comprehend by an elaborate elucidation that the author wishes his discourses against feces to be understood only as concerning the inside of all visible creatures but not that which adheres separably to their exterior. Within, they are totally identical in their smallest parts, or after their greatest dissolution, in their highest volatility. They are an identical

water (2 Petr. Ch. 3, V. 5), from which they have all taken or received the substance of their bodies; to form the variety of their so innumerable manifold degrees of coagulation, in so countless different shapes and properties. In this regard, our Homerus is therefore totally right in stating that there are no feces at all in the whole of Nature and creatures, that is, that there does not exist an excrement that would be of no use to anything but would in all respects be a *terra damnata* with no other determination than the curse. Also, this rebuke only applies to those sophists who, while intending to separate the feces, throw away an essential part of their work by mistake and thereby must necessarily miss their ultimate goal. True masters of the Art do indeed speak of feces and accordingly teach their separation from the pure. But since they aim at shortening their work in that way, they therefore mean us to understand by the term feces, only that excess which would hinder the shortening of the work, if the essence stayed with the feces. Homerus, on the contrary, with the same intention, teaches us to separate the same excess under the name of his *Recolacei*. So everybody must recognize and understand of his own that Homerus deviates from the other philosophers only in regard to terminology, but that he in no way deviates, let alone contradicts them in regard to substance.

(f) In the freemasonic *Versammlungsreden der Gold - und Rosenkreuzer*, No. XI, P. 281 (f), a passage pertaining to the above by P. J. Faber is quoted, which is imcomparable and deserves to be read.

CHAPTER VI

WHAT IS FINALLY TO BE CONCLUDED FROM THE PRECEDING LONG CHAPTER

The preceding chapter deals only in general with the destruction and dissection - also the regeneration, of all natural things, in particular, however, of the regenerated Chaotic Water, according to which rule, all creatures of the plant, animal and mineral kingdoms must sustain themselves and necessarily follow this path (i.e. modus of regeneration), because all of them have sprung from this natural origin and primordial mother. Just as the artist proceeded in the preceding separation of the universal water, by separating one volatile part after another from the more fixed parts, he must deal with his *specifices* and *individuis*, animals, plants and minerals. He must separate them in the same order and join them again as they had been separated from each other, turning them into a fifth essence.

But, as Nature Herself proceeds, without putrefaction no-one can achieve separation and regeneration. Putrefaction can be natural or artificial, that is, a natural slow way or through artificial fast manipulation of the work - as an artist wishes or is able to do - for the faster he pushes putrefaction the faster the work is done, for which sufficient directives have been given in Part I. Also no separation of the volatile parts from the fixed ones can be undertaken and made perfectly without distillation, although there exist many kinds of separation. Those, however, are not required here, except the one which Nature Herself shows and does all the time: First, pre-

paration, then putrefaction or dissolution, after that, distillation or rectification; then conjunction, coagulation and fixation; further, imbibing, liquifying to a was, multiplication, fermentation and application. Nature proceeds by steps, as these are taught in many ways in this and the preceding tractates.

Therefore, when the artist undertakes a separation, he must at all times consider the volatile parts as the uppermost, heaven and air, but the fixed ones as water and earth or, to speak in the parlance of the Alchemical Art, he must separate the parts into a Volatile, an Acid and an Alcali, into ☿ , 🜍 and ⊖ , into soul, spirit and body, or into the four Elements, according to the teachings of the Aristotelians: into Fire, Air, Water and Earth, as the artist wishes to do the separation, with the difference that he must not mix up his constituent parts and change and confuse them during coagulation, thereby producing a heterogeneous factor. It is a question of terminology, and matters not what name is given to the child. When he has turned his separated things into four or three, he can again undertake a more subtle separation of each of these four or three by rectification. That is he can subdivide them into their parts, as I taught about rainwater in the preceding chapter: into the subtlest, the subtler and the subtle; likewise, into the thickest, the thicker and the thick; furthermore, into the most volatile, the more volatile and the volatile; into the most fixed, the more fixed and the fixed. In this way, he can give each its name. When he has done the separation, he can immediately proceed with the conjunction, coagulation and fixation, which does not take as long as putrefaction and disso-

lution or separation. If an artist but recognizes its advantage, he can himself, with some reflection, more quickly shorten the work than I could describe it to him.

As far as the volatile parts are concerned, he should consider them a volatile seed, but as to the *Acetum* or the *Acidum*, he should consider it the intermediary or half-fixed and half-volatile seed: the salt or *nitrosum in universalibus, in specificatis*, the *Sal resolutum essentiale nitrosum*, or the fixed, is the fixed seed. Likewise the ☌ : because oil is a coagulated or thickened and concentrated *Acidum*, and *Acidum* a dissolved ☌ . He should consider coal the more fixed part, an earthy or coagulated oil. But when it is changed into ash or an alkaline salt, he should consider it the most fixed part, an ⏚ ted, alkalized, fixed salt, because coal can be made as fixed and fireproof as ash in a violent, fast calcination fire.

If oil and coal are triturated and their moisture is removed from them by means of a high necked vial in ashes, it also turns into coal. But if they are fiercely distilled, the oil is distilled into a sourish *Liquor* or vinegar. If the coal is put into an open fire, however, it will finally turn into ash and salt. An artist must know such first principles as these before everything else, especially when dealing with this tractate. If an alchemist does not know what is a volatile, an *Acidum*, or coal, or ash and *Alcali*, how does he know what to do when mistakes occur and what reasonable decisions to take?

Consequently, from the preceding chapter the general purpose of all separation, coagulation and fixation is to be noted, which must and should be followed by everything else according to a specific na-

tural law. Just as people follow their king, everything else must follow the universal seed or *Chaos pluviali aquoso*. And as has been logically explained in the preceding chapter, the reader should proceed thus - he should reason, reflect and do practical work, if he wishes to do something useful and reach his goal. Books are published so that the reader should first grasp the subject matter in his mind, and understand the author's intention regarding this or that point. He must ponder it well a hundred times before beginning manual work, so that he does not need to have regrets later when mistakes are made and does not revile the author who had the best intentions. Since the author does not know everybody and cannot show the manipulations involved, he publishes his writings, so that his practical experience can benefit his fellow Christians and they can profit by it.

That is why I wrote first about rainwater, being the universal chaotic water, and its separation and coagulation, because everything grows and originates out of it, so that the lover of the Art should have an example and a rule from this on the general purpose with which all other *specifica* and *individua* must comply, and he should judge them and deal with them in the same way.

One thing is certain: the whole of Nature had been water in the beginning. Everything was born of water, and precisely through water and through this chaotic regenerated water everything must again be destroyed. Where there is no water, there is no separation in our Art, enabling us to separate the subtle from the gross.

Therefore, just as Nature gives birth, sustains and destroys

everything through the regenerated chaotic water, and again begets and destroys everything with Herself and through Herself alone out of the destroyed matter, we must also follow in her footsteps and example. Like water which is of the same nature as, and has affinity with all and every thing in the world, we must destroy again all coagulated regenerated things, and give birth to them again in a more noble nature, that is, in an everlasting Quintessence.

As this water has been divided into its parts - into a volatile and a fixed nature, we must resolve, prepare, putrefy and corrupt the volatile things, animals and plants, with the volatile chaotic water or its like, as they are not as closed, compact, and hardened as minerals.

With the more fixed parts of the water, however, nitrous and the *salalcali* ⊖ , we must dissolve and destroy the minerals and other harder, coagulated bodies, because they are composed of and generated from these more fixed parts. It must necessarily be a penetrating sharpness that is to release the stone-hard bodies from their bonds. But just as every single thing carries its *solvens & coagulans* with and in itself, though it is not powerful enough to destroy its body, we help it with its first mother, the universal chaotic water, rainwater, snowwater or dewwater, to its destruction, decomposition or putrefaction, and thereby arouse the coagulated sleeping spirit, that which is its own homo-genious inciting agent of its destruction so that then after suffering the pain of the fire of purification, putrefaction and separation, it can be glorified and acquire the immortal glorification of a fifth essence through its coagulation and

fixation. Although there exist some subjects which contain an excess of their own destructive moisture by nature, and carry their own adequate destroyer or death on their own backs, thus not requiring the help of the chaotic or rainwater, there are nevertheless many which are in great need of its help.

Animals and plants are of a very juicy, moist, liquid nature. After they have been cut up small or bruised, they immediately go into putrefaction, corrupting and fermenting through their own juice. Should they be lacking some moisture, some volatile from putrefied rainwater can be added to help them. The more moisture they get, the sooner putrefaction sets in.

Instead, stones, metals and minerals, the *Humidum* of which is too much dried up and too strongly coagulated, will not only obey this volatile water, but when the fixed and half-fixed chaotic water, that is, ☉ and ♁ , are turned into the same nature as that from which the minerals themselves were born, the doers of hell are broken and the indwellers released.

Above, in the first tractate about the generation of minerals, I said that minerals are generated of a resolved, salty, spiritual ☥ , which is a ☉ and ♁ . In the great belly of the earth, it is acidified by strong fermentation, rises and congeals on the inner surfaces of mountains by the central heat in the form of a spiritual vapor, and there it brings forth various kinds of minerals. These vapors are universal seed and a dissolved ☉ and ♁ and salty-nitrous spirits which have the same general nature as all minerals. With or by such a spiritually-made ♁ or ☉ & ♁ the coagulated

and exsiccated minerals must return, in order to arouse to action their own mineral coagulated and exsiccated *Acidum* and to destroy their own body. Thereby they become that which they had been in the beginning of their coagulation, namely, a salty, mineral, metallic spirit, a  , and this, by turning back, a spirit, and this spirit, through regeneration, a regenerated, penetrating medicinal-balsamic body, each after its kind. When they have been transformed in this way, only then can they be changed and raised into a further spirituality or pleasantness, volatile and fixed, by means of the volatile universal water or seed and chaotic  , or through plants and animals, as one wishes - plant or animal or even universal. Every creature is changeable into any other, because everything is born of one primordial substance.

Animals are extended plants, plants contracted animals. Again, plants are extended minerals; minerals, instead, concentrated plants; plants, concentrated animals; and all these are a concentrated universal seed or chaos. Because animalness is volatile, and the more the volatile is contracted, however, the more it becomes a plant  ; the more the plant acidity is contracted, however, the more it becomes mineral; and likewise *e contra*: the more the mineral is extended, the more volatile it becomes, so that it is by degrees transformed into a plant and animal state.

Having mentioned this beforehand, we will now undertake the destruction of the animal kingdom and search for its fifth essence.

CHAPTER VII

DISSECTION OF ANIMALS

Just as no strong water can be obtained by separation and distillation without putrefaction, both in the animal and the plant kingdoms, except for the plant or animal smell. On the contrary, all powers are unlocked by a preceding putrefaction, in order to obtain a urinous volatile salt from the animal kingdom and a volatile burning ⊖ from the plant kingdom.

As we intend to describe a true dissection of things, we rightly begin to proceed according to the laws of Nature and finish according to her grades of preparation, putrefaction or dissolution, distillation and rectification, of the union or conjunction, coagulation and fixation. As all *Subjects* and *Individua* of the whole wide world differ one from another, it is here in the animal kingdom, where there are whole bodies with blood, flesh, vains, marrow, bones and skin, urine and excrements. All together they are taken to produce the medicine. Again, one can take the different parts of a body by themselves for the medicine, especially blood, urine, excrements, the legs, skin, hair, horn, etc. and make a special medicine from each part.

How to dissect these pieces each and all, also how to turn them into a fifth essence, we will now describe, first in regard to all liquid things, then in regard to the dry ones.

More than the others, this realm has the most horrible, atrocious *Praxis* on account of its stench during putrefaction. On the

other hand, because of its highly penetrating *Salis volatilis*, it has a much mightier and swifter power to act than the other kingdoms.

I advise alchemists, however, not to work with blood obtained directly from an animal, that is, with warm blood, because the following happened to me: When I tried to distil the more fixed parts through the alembic, the *Evstrum* both of human beings and of animals appeared in the recipient in a very hideous way. That of human beings started a rumbling noise in the alembic as if a poltergeist were in it, which was very horrible to see and hear - although it does not happen each time. (a).

If, on the other hand, blood and flesh are allowed to putrefy, they cause a horrible stench. Therefore one should take, provided one can get them, the excrements of every animal, such as urine, feces, which are best and contain the full power of the animal; after that, horns, bones, nails, hair, scales, etc. But we will describe the work on all of these, so that nothing is lacking.

Now Rc. The blood, juice or urine of an animal and what is liquid, either one of these or all together, it does not matter. As they are all made of one substance, although one is more volatile or fixed than another, they have nevertheless one substance, coming from one subject. Put it into a covered vessel and set it in a lukewarm place to putrefy. But whoever wishes to avoid the stench, must put it into an alembic, well closed with a head and a recipient, set it into B.M. of the first degree, let it stand for 14 days and nights, and he need not fear the stench. When then it has thus stood for as long or longer, depending on circumstances, distil everything off in

B.M. according to grades, and preserve that. If you wish to rectify it and separate the *Phlegma* from it. Thus you will obtain a very penetrating urinous ⚋ and volatile salt. The *Acidum* does not rise from the B.M. through the head. When this is done, remove the alembic, put the residual matter into a retort in the sand and drive it once more through gentle grades. A *Phlegma* will come first, followed by a penetrating ⚋ that attacks the tongue, which is the ☩ *animale*. This is followed by a stinking thick ♁ . After this, a matter burnt to coal stays behind, which is the alkaline part.

Now you have separated the volatile, the acid, the oil and the alkaline coal. This then is the substance and inner essence of the animal, and these are the parts it consists of. In order to put these back into one, you must here once again heed the philosophical saying: *Non transiri posse ab uno extremo ad alterum absque medio*: one cannot go from one extreme to another without an intermediate thing.

NB. The volatile ⚋ and coal are the two extremes, they will never unite without their intermediate nature. Their intermediate nature, however, is their water or *Phlegma*, their penetrating spirit or *Acidum*, and ♁ . In turn, these will not unite if they are not taken in reverse order, or else so slowly that your efforts and work will annoy you: If you wished to unite the volatile ⚋ and the oil, or vinegar and coal, and overwhelmed the vinegar in the first instance and the oil in the second, you could not do it. Instead, they will readily and instantaneously combine when cohobated in their pro-

per order.

Therefore, this order must be followed. As one went before the other during the separation, so they must combine in the same order during their conjunction. Then they will immediately coagulate through moderate and appropriate degrees of heat.

Whoever should wish to rectify such parts, may well do it in a more subtle way but not faster or better. Therefore, whoever wishes to work faster, let him take the volatile with the *Phlegma* (or separate the *Phlegma* from it) and pour the  to the Azoth, then both are joined. Thereafter take the oil, mix it with the coal or  , put it into an alembic, pour the vinegar and the volatile part over it, set it in B.M. for two days and two nights to digest moderately. Then distil through gentle fire grades, and the volatile spirit will rise quite weakly, together with the *Phlegma*, while the most volatile and acid stays at the bottom. Take that out of the B.M. and set it in ash to dry out, to coagulate and reverberate, as was taught in the fifth chapter. When it has been reverberated, imbibe it again with its distilled volatile, set it in B.M. to digest, distil, then to coagulate, dry out and afterwards congeal, as has been taught in detail with rainwater, as it must also happen here in the correct order. Then the Quintessence of the animal kingdom is ready.

After this, someone might ask and say: My! Why does he say to leave the *Phlegma* with the work or to separate them? Is it of no use? To answer this: To begin with, I leave the Phlegma with the rest, because, although it remains and is not driven away from

the volatile through rectification, the essential congealing part does not absorb it but lets go of it each time during distillation.

Let someone take note but of this, as I said above, that *Phlegma* is still an unripe and not salty seed and therefore a guide and tool of the active and passive universal spirit, by means of which the natural indwelling, coagulated and slumbering spirit in a body forges everything, or has forged everything, changes everything or has changed everything. For as long as the *Phlegma* is still there, it arouses the spirit again, so that it begins once more to act and work and to produce a constant change via this *Phlegma*.

To confirm this, take a Quintessence, made in such a way, NB. when everything volatile has been coagulated and concentrated, put it in an alembic which the Phlegma may fill completely to the brim, pour its own *Phlegma* upon it, set it in a warm spot, and watch: You will see a wonderful sight, because the spirit or *Evestrum* will represent the shape of the animal as it had been previously during life. Of it, the *Subjectum animale* had been taken. But if it is then put in the cold, it will disappear again. From this an artist may now infer to what purpose the *Phlegma* is taken, because it arouses the implanted spirit to action.

Besides, this *Phlegma* should not be rejected, because it is altogether filled and impregnated with the spirit and the spiritual power of its *Subject*, like all distilled apothecary waters. Instead of taking the Quintessence in another *vehiculum*, I am taking it in its own separated *Phlegma*. (b).

In addition, this Phlegma serves to produce putrefaction in a

fresh subject, instead of using other *Species*, such as spring-water, rainwater or leaven etc., although spring-water or rainwater are actually of the same nature. This has been said about the liquid parts of animals. Now we will proceed with the dry or dryer parts.

For this purpose take the flesh, bones, horn, hair, claws, skin and whatever is hard in animals. Pound, crush, cut up, grate, file and chop one up, whichever you wish and as well as you can. Then put it into an alembic and pour on it some blood, putrefied urine or juice of the same animal from which your subject has been taken, or, for want of all these, putrefied rainwater or ⊡ *microcosmi*. NB. that is, of a human being, because he is the concentrated center of the entire animal kingdom, in which all the powers and virtues of the other animals have converged, just as in wine all powers and virtues of the other plant growths, and in ⊙ and its vitriolic Guhr all powers and virtues of the minerals have converged. Pour, I say, some of those on your crushed or powdered subject, set it in B.M. or B. *vaporis*, or digestion apparatus, etc., let it putrefy, then separate all parts from it through B.M. and ash with the alembic and retort, as was said before. Then, if you wish, rectify each part according to the above-mentioned instruction and unite them, also coagulate and congeal them just as the aforementioned.

But because the hair of an animal are first of all an almost pure, fat, coagulated substance, a fat oily things, and oily things are largely balsamic and do not easily go into putrefaction, and if so, very slowly, just like the bones and horns, enough to scare a lover of the Art to undertake such tedious labours - I must show him

two shorter knacks by which he can quickly get on.

When, therefore, you have ground, grated and filed hair, bones, horns and claws, etc., boil them in the urine of the same species of animal or in human urine, or putrefied rainwater, or in saltwater, until you have a gelatine or a jelly. You must thoroughly boil them for 24 hours, or two or three days without interruption, until the bones and horns also turn into a jelly, although some take less time, according to whether the compound is hard or soft. When they have turned into jelly, they will start putrefying in a few days and nights with the addition of more rainwater or urine which must be foul and bad-smelling. Thereafter, the separation and conjunction is in everything as above: First, you must drive the volatile parts out of the B.M. through the head, then the more fixed parts out of the sand or ash in a retort; after the rectification, you must conjoin, coagulate and congeal.

The other knack is the following, but it does not give as much substance as putrefaction. Nevertheless, it will be interesting. Take the horns, claws, legs, hair, excrements and skin, grind them like hazelnuts, the hair cut small, put them in a retort with its receiver, and distil with a gentle fire everything that will go over. When the separation has been done, unite the parts again in the same order as they parted from each other. But here the artist requires no volatile but only a gross *Phlegma, Acidum,* ♁ and coal, because the volatile in those hard parts has partly evaporated through coagulation and exsiccation, and been partly transformed into *Acidum* or ☥ *animale.*

This then is the artificial separation and conjunction without separation of the superfluities, in which all parts have been concentrated and congealed except the excessive waters and the *Phlegma*.

I must here remind the reader and anticipate. Because I often refer to something and repeat it, he must not think that it is superfluous, but I do it so that he should infer further and have an opportunity with every word to see ever deeper into Nature. Therefore, many a man will say that I try always to follow Nature, and that I yet have many violent ways that are counter to Nature. To those I have added the way of Nature which does not destroy a thing completely and burn it to coal, or it happens but very seldom. An artist, however, must consider the final purpose of Nature and the Art. Nature does not desire to destroy a plant or animal body to the utmost, because it is enough for her to dissolve those bodies into a salty, essential, spermatic, salty watery or guhric juice, as food and seed, to generate another thing of the same nature. But she does not have the power to make a quintessential and eternally glorified body, as the Art does - a body which is never corruptible in itself. Likewise, all glassy bodies are the most durable - more even than ☉ and ☽ . One never hears, or very rarely, that glass and precious stones have decayed, unless the artist destroys them into the first matter with a great deal of work. In a natural way, however, it does not happen easily. Instead, one can see in mines that ☉ and ☽ are awakened again by the arsenical vapors and destroyed to such an extent that they leave nothing behind but an empty shell, given its

structure by pre-existing crystals etc.

Here I will make known two more ways. One a quite natural way as Nature herself uses, the other an artificial one. With these, an artist may kindle a great light in his mind and select one or the other, as he wishes. In the first way Nature operates as follows: Nature softens the dead animals and the tender plants with dew and rain or other kinds of water and moisture. She causes them to putrefy, then she distils one subtle and volatile part after another into the air through the solar or central heat, but the weak heat cannot lift the ☥ and the oil etc. In today's common laboratories this left-over *Residium* is the animal or plant, essential ⊖ , which I call a ♁ *animalem & vegetabilem*, precisely because it candies in such a way and is afflicted with a precipitable earth. This ⊖ or ♁, gives off an acid spirit during distillation, whose acidity has a mineral taste, namely, the vitriolic acidity, which is followed by a thick ☌ and later on the coal. Nature does not separate these three in the plant and animal kingdoms. In the mineral kingdom, however, she congeals them even more, and concentrates them, so that they become ever sharper and more corrosive, as may be seen with ⏜ and ☌ ♁ li.

When now Nature has thus turned animals and plants into an essential ⊖ or ♁ , she waters them all the time with the volatile parts, rain and dew, etc. Consequently, the artist can do a similar work by turning animals into an essential ⊖ substance or gelatine, thereafter distilling it with a volatile ⏜ of the parts of the same animals, imbibing therewith, coagulating it and congealing it into a

fifth essence by frequent repetition. However, should he not have any volatile part from that animal, he should take the volatile spirit from human urine or from rainwater, dew, etc. If Nature imbibes frequently, the essential grows up into the air and turns and is transformed into a plant or a tree, since she does not raise anything to a fifth essence. The artist, however, changes it into a quintessence, which Nature does not yet achieve.

But to throw more light on this subject, I will describe the process clearly. An animal (the same applies to a plant). Turn it into jelly or gelatine by its own putrefied or human urine or by putrefied rainwater. Let it putrefy and ferment, then pour off the clear part, filter it, and distil ex B.M. everything volatile from the filtered part, to one-third or the oil. Preserve the volatile. Remove the ☌ or the settled (clarified) *Liquor* and set it in the cellar to crystallize, or to turn into a jelly. This is the essential ☉ of the animal or the ♁ *animale*. Now take these crystals or jelly, set them in ash to coagulate gently, so that they become dry but do not burn to coal. Now Nature stops but the Art begins. Let this cool down, pour upon it as much of its *Volatile* that it stands but two or three to four fingers above it, and digest it again in B.M. Let rise and go over whatever will go, because in the B.M. nothing burns to coal or ash. Afterwards, when nothing rises any longer in the B.M., set it again in ash and coagulate it till dry, reverberate it somewhat more strongly, then remove it, powder it and imbibe it once more with its volatile. Set it again in the B.M., distil it again, coagulate it in ash, and repeat the procedure with

imbibing, coagulating, reverberating, congealing until it has gone through all colors, as said above, and the quintessence will appear.

In this manner the volatile will be congealed, as it must be, and finally an insipid *Phlegma* will rise which has left behind in concentrated form all its essential parts. This is nothing else but a mineral fixed nature, resisting all fire. This then is the simplest way, such as Nature uses herself in her work. The other way is all pure as it does not suffer any *feces* (as the scrupulating alchemists imagine), but a quintessence purified to the highest degree. Therefore:

After you have separated the volatile acid or oily parts of an animal or plant, rectify the volatile and acid of all *Phlegma* in the best possible way and as is in general described by almost all authors. Then, as follows: R_c the oil. Mix it with two parts of coal and distil it likewise over through the alembic in ash or sand. Or if you do not wish to have the oiliness, mix the oil with its coal, put it on a cupel and set it in a baking or pastry oven. When the oven is hot, the flame will reverberate the coal from above and the oil will turn into ash and salt. But you must put the cupel in a spot where no wood or coal can fall into it and only the flame can go over it. Then, when it has turned into ash, lixiviate it with its own *Phlegma*, filter it, coagulate it, and you have the *Sal alcali*. Put that again in a cupel and let it reverberate once more in such an oven, and calcine. After this, dissolve it again in its *Phlegma* or distilled rainwater, filter and coagulate it. Continue this reverberating, annealing, dissolving, filtering and coagulating until the

salt is beautiful, clear and white. Then the three parts, the volatile, the acid and the *Alcali* are cleansed in the best possible way. Now the conjunction takes place.

Before, however, I must recommend the *reverberationem per flammam*, because laboratory workers in general reverberate with coal under the muffel, which is by far not done as subtly as by the flames of the wood: They penetrate much faster and more sharply than coal, because the flame has a pure and very penetrating *volatile*, while coal is a very strong *Acidum* and corrosive. Yet anyone is free to choose any of these two. I consider the method with the flames a better one, as experience has taught me.

CONJUNCTIO

Take two parts of the rectified *Alcali*, put it in an alembic, pour four parts of its volatile upon it and then three parts of its acidum, and they will become united and congealed before your eyes, so that they flow constantly together in the fire as an incombustible  . In the air, however, they stand like ice, and nothing is now required except that you put it into B.M. with a head and a receiver and draw its *Phlegma* off to the point of oiliness. Set that in a cold spot to crystallize, and the quintessence will crystallize. Remove that, again draw off the moisture to the  , or let it evaporate to a skin, and crystallize once more. Do this until it crystallizes no more, and you have the quintessence. Dry that gently, put it into an alembic, set it in sand, heat through the four degrees of fire, and it will flow together into a stone. It is so clear that

a light can be seen through it when molten and stands like oil, and when the fire goes down and is out, it is a stone. Now smash the alembic and take the fifth essence out, put it into a boxwood can and carry it thus dry with you through the world. If you wish to use it, take a few grains of it and some appropriate water or wine from the nearest pharmacy, throw them into it and they will melt like sugar and ice. Then administer it and note its powers.

However, you will find (although you have separated all your parts as much as possible from all *Phlegma* or excess during coagution) much and more *Phlegma* than quintessence. But aside from this, you will also see how quickly the homogeneous parts unite, coagulate, grasp each other and stick together so firmly that they sooner penetrate the crucible or glass below before they will part again. That is how fast they congeal. Even if they are driven fast through the alembic in a volatile state, they yet participate in each other and none can be recognized from another.

Now the artist knows several kinds of work and manipulation, so that he can concentrate and turn the whole substance of every single thing, except the excessive water or *Phlegma*, into a dry, fixed fusible form and carry it with him through all lands without danger. A graim of it is more potent than a great amount of common distilled water.

But someone will ask: Why does he burn the oil, which is such an essential part? I wished to do it so as to work faster and so that the artist should notice that the Art transforms the oil into salt, and that the ⊖ or *Alcali* is a congealed and reversed ♁ ,

which one can see by its tincture when the *Acidum* and *Volatile* are poured over it, when it shows either a deepest ruby-red or a golden-yellow or other colored tincture. But whoever wishes to keep the oil and take the fixed ☉ from the calcined coal alone, may do so. When the quintessence has taken the form of a stone, he can add the oil, mix it with the stone, add his distilled *Phlegma*, boil them in B.M. and distil them to the point of dryness gradually through the degrees of heat, afterwards coagulate them in ash and sand, congeal them and melt them to the stone, as I have clearly described the method in connection with rainwater.

Here someone might complain and say: Yes, this way might well be good if one could produce the stone in quantity, and still better if the apothecaries could give it for little money, so that all, poor and rich, could enjoy it.

This is indeed easy, and if someone were to reflect just a little, his intelligence would inform him itself, thus: Let an apothecary take three basketfuls of some herb, such as balm-mint, or let him take the blood, urine or flesh of an animal, and set it to putrefy in a big alembic. Then he should take the bones, horns, claws, hair, etc. Meanwhile, while the volatile parts are putrefying, he should put the crushed dry parts into a retort filling half of it with them. The *Acidum* and the ♁ must be distilled therefrom to leave the coal. Thus he will get the ☥ and ♁ , also a large quantity of coal. He should give the other half of the dry parts to a potter, to be calcined in an open pot. From this ash he must leach the *Sal fixum*, no matter how much there is of it. Of the above

volatile part which had been standing in putrefaction he must distil a large quantity of the *Volatile*. He can also calcine the rest and leach the salt, and he has the constituent parts in quantity. After this, he must do nothing but the conjunction and coagulation, and he will have the quintessence in superabundance and to sell for reasonable price.

I must here note that animals do not yield much fixed salt but give much saltless earth. But how will someone proceed to obtain much fixed salt in order to congeal the volatile parts? That man must run back to Nature, where Nature Herself often forges a universal *Alcali*. This Universal-Alcali is homogeneous with all creatures. There exist indeed entire salt mountains, and common table salt is indeed the best balsam for all animals, especially for men. To specify it, however, for each *Subjectum quint-essentificandum* is quite easy if he takes the dry parts of the animal, which he sends to the potter to be calcined. He crushes them small and mixes a third or fourth part of table salt with them. Then the salt burns and specifies along with them and turns into a specified animal *Alcali*. Thus the artist should not complain that he cannot separate the quintessence out of all things in a large quantity, and an apothecary could stock up his whole drugstore with nothing but quintessences which, if he but had a supply of them, would never corrupt and become moldy like his waters, oils, ointments etc. If he manufactured the quintessence but once every three years, he could make of every subject several pounds which would not spoil, and which he could sell cheaply to his neighbor. He does not sell the quintessence by

pounds, ounces or half ounce lots, but by grains and scruples (1/20 grain) which acts powerfully and more quickly in a *Dosis*.

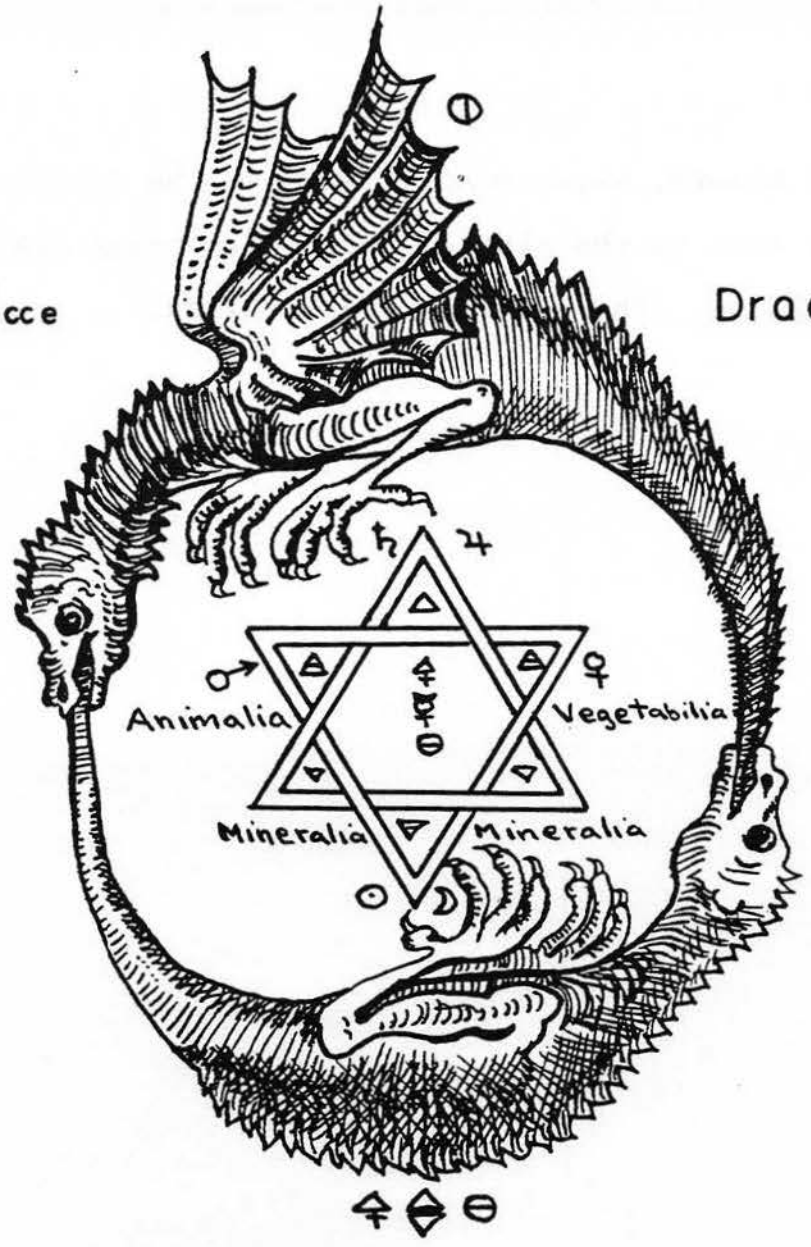
Consequently, the time he has spent in making oil and water can pay double and fill his purse as well and even better than before. Plants, however, can be made even more easily, as will be taught in the following chapter. He must take a large quantity of plants - three basketfuls. He sets one to ferment and putrefy, and gently dries the other two in the shade, so that they dry thoroughly. Of these he burns one to ash in an oven or in a potter's kiln. From the other he distil the vinegar and the oil. From the putrefied matter he distils the volatile; from the ash the salt, and when he has rectified everything, he unites them, and has thus the fifth essence in quantity.

From what has been said an artist can see that Nature can very well be united and also separated through middle natures, provided one studies diligently. She Herself reveals all means, and sets the ☩ betweeen the volatile and the *Alcali*, which is to be found in all subjects and without which there can be no lasting union. It is neither fixed nor volatile but an intermediate, a true hermaphrodite and Janus which sees in front and behind. If it meets the volatile, it is pleasant; if it meets the *Alcali*, it is its equal; with the volatile it becomes volatile, with the fixed, fixed. No author has described this point. Therefore, consider it a very precious secret and thank the one who disclosed it to you.

After having dealt with this (the dissection of the products of the animal kingdom), we follow the order and go to the hermaphro-

ditic realm of plants, whose head is next to the animal kingdom, and whose root next to the mineral realm - in order also to extract their inner essence. Therefore, it now follows.

Pervigil Ecce



Draco! Squamis crepetantibus horrens!

Whenever the Dragon meets and Enemy, they fight. The Volatil must become fixt, Vapour and ▽ must become ▼, △ must become corporeal, or no life can enter into the ▼. The Superius must become Inferius, and Vice Versa. The fixt becomes volatil, The ▼ becomes ▽ vapour ▲ and △, whilst △ returns to the Centre of the Earth. Heaven, i. e △ must be converted into a fixt ▼. The Dragon with Wings kills the Dragon without Wings, and the Latter destroys the former. Thus is manifested the Quintessence and its power.

CHAPTER VIII

ANATOMIA VEGETABILIUM

Concerning separation and coagulation, this kingdom resembles the animal realm, except that it differs somewhat in the quantity of its components. The animal kingdom volatile keeps its bad-smelling urinary salt, while the plant kingdom has its bad-smelling burning spirit, although it is more pleasant than musk and amber to many an alcoholic. This realm is also different in its subjects, like the animal kingdom, for it has partly juicy herbs, stems, fruits, juice, gum, resin, oil, seed, wood and roots, and partly hard dry parts, stems, roots, wood and seed. Therefore, we must describe slightly different approaches for the benefit of the lover of the Arts, namely:

Grind, cut up, squash everything green as well as you can, and if it has not enough juice by its own nature, pour as much putrefied rainwater, or wine, or salt water upon it that it turns into a thin paste. Or, if you wish, press the juice out of it and let it ferment, like wine, or the way farmers make cider from pears or apples. Every soft and juicy plant can be treated this way, as can also the hard ones when they have been ground fine and a sufficient quantity of moisture has been added to them. Or, keep all the plants turned thus in a paste together. Put the paste in a lukewarm spot and let it thus soak until it gives off a sourish or foul smell - about fourteen days and nights, or three weeks. Then put it into an alembic and slowly distil the subtle volatile with its soft

Phlegma. Remove what is left over, dry it completely and put it into a retort in sand and distil by degrees. In this way, you will first obtain a grosser *Phlegma*, then a ☩ , then the thick ♁ ; and then a lump, burnt to coal will stay at the bottom.

Now the plant has been separated. You should note however, that as plants are not one like another, they are also unequal in regard to their component parts, for one has a great deal of *volatile*, the other more ✠ or oil, according to whether it has specified, coagulated and congealed much universal seed in itself. In accordance with these constituent parts, their virtues and powers are also likewise distributed and are to be assessed and then applied. For a fragrant plant, if it has much *Volatile*, that is, burning ⏜ , has the power to strengthen and heal not only the natural vital or animal spirit but also the *mentalem*. If it has no pleasant fregrance, it invigorates the natural animal and vital spirit, although it does not always depend upon the outer noble fragrance but rather on the inner, through which, distilled by the *Archeus*, often quickly comforts and heals the wounded organ. If the plant contains a great deal of *Acidum*, it is specified to heal the tighter limbs, such as muscles, sinews, bones, cartilages, thicker and viscid vessels, etc. Likewise the oil: the thicker the essential parts are, the thicker and more coagulated parts of the body they strengthen or destroy depending on how they are applied.

Any physician knows that a highly volatile thing cannot serve as food for the fixed bones. When such a volatile essence reaches the body, it is immediately driven out by the warmth to the outer

surfaces of the limbs, and finally completely out through the pores of the skin in the form of perspiration. On the contrary, an *acidum* is not expelled this way, but it excites either the urine or the evacuation of the bowels, or mostly a grosser perspiration. We can see, when we hold something fragrant under the nose of a highly melancholic person, that he feels relief and comfort for his saddened heart, the moment he smells it, although such quickly passing fragrance does not achieve lasting relief, especially when he has committed a mortal sin or the like, or if the excesses of his debts or his wicked wife are making him sick. Nevertheless, one can see that he admits that it is a pleasant and comforting fragrance and spirit for his mind and heart. Instead, if one makes a stench under his nose out of wickedness, he will get yet sadder, sicker and angrier that very moment. Likewise, the warm spirit of a plant or an animal warms a cold *melancholicus*, whereas a cold soporific or painkilling spirit cools a *cholericus*. This *en passant*. A physician knows anyhow how to cure the specific qualities.

When now the plant has been thus separated, the conjunction is done in just the same order and manner as in the case of rainwater and animals, and may be treated in everything like them, in accordance with all above-disclosed different ways and manners or processes, as has been taught concerning the rain - ▽ and the animal kingdom. It is not necessary to repeat it, in order to avoid vervosity.

I must make a present to the lover of the Art of yet another method, namely: Many alchemists have tried to obtain the volatile

salt of a plant, but have not met with success, which is nevertheless such an easy thing to do. When you have set the plant to macerate and putrefy, let it stand until maggots and worms grow in it, which happens soon. When you have this sign, distil with a high alembic in the B.M., and an animal-urinous —♒— will rise over and the volatile ⊖ attaches itself to the head. This is the reason and visible cause that the plant has turned into an animal, which animal kingdom is full of volatile salts. Let the reader take careful note of this. Through reflection he will obtain many other things, which he endeavored to seek and find for a long time.

In regard to harder growths, such as wooden plants and roots, wood, etc.: One deals with these as with the hard animals' bony parts, and grates, saws, files, pounds and squashes them small, as one can, and one pours putrefied rainwater or wine or saltwater or saltpeterwater upon the matter, lets it soak, or boils it until it is soft, and then putrefies them. Or one distils them, cuts them into thin small pieces, dries them in a retort, as has been taught in connection with the products of the animal kingdom, and when they are separated, the conjunction is done as described there.

So that finally the reader might not be beset with doubts that wood (when it is not rotten but is distilled dry) has no *Volatile* like animals, etc., I will impress upon him to the point of disgust, and work with it, namely, that which is homogeneous with every single thing in the world. All he has to do is take putrefied rainwater or snowwater and distil the *Volatile* or the delicate volatile spirit of rain - or snowwater, etc. Then he has a *Volatile* for all things

which have none. Likewise, if he has no *Acidum* or *Alcali*, he should take the saltpeter or its ☵ . The *Alcali* is the salt and its alcaline ☵ (in fixed form). But if he believes that the ☉ and the ☿ are too strong or corrosive, he should distil all the *Volatile Phlegma* from the rainwater. What is left over is to be driven *per Retortum*, and he will get a ☥ , while the *Alcali* stays behind in the sediment which will become visible during the reverberation. Then he has everything he may wish to have and he now does not lack anything.

An artist should take note that a universal subject can be specified for all particular things. Supposing I had no *Volatile* but an ☥ , ⚬⚬ and *Alcali*. I add to them the volatile part of the rainwater as a general essence. It becomes specified with the other components and takes on the quality and specification of the same *acidum* to which it is added. It is said, *a potiori fit denominatio*. The *Acidum*, ⚬⚬ , and *Alcali* are preponderant as far as quantity is concerned. They can therefore easily master the volatile and transform it into their nature.

Likewise it is with ☥ and *Alcali*. If there were a subject in the nature of things that had no ☥ or *Alcali* but were only volatile, where would I now take a ☥ or *Alcali* to congeal this volatile and concentrate it into a stone? I look about in Nature for something homogeneous. If I do not find any suitable to its kingdom (as there exist sufficiently however), I resort to the universal, to rainwater, snow, saltpeter and salt. Here I already have something homogeneous, as I require. If I have but one part of the

specified product, the universals at once take on and act according to its quality and specification.

Everybody can see with his own eyes how the universal subjects, hardly born, immediately take on again the *Specificum* and transform themselves therein. When rain etc. in falling down adheres to the animal, plant and mineral creatures, it becomes the same as them. All one has to do is boil a plant, animal or mineral with saltpeter and salt, either in liquid or dry, and they will immediately partake of their qualities.

It is, however, not necessary to rely on the universal realm in all cases, since God has given a principal subject to each kingdom. The principal subject of each kingdom comprises in itself generally all subjects like itself and can be compared with every single *individuo* of its realm according to the observations of all philosophers, in its components the volatile, acid and alcali. In the animal species it is the human being, man and woman, with all their parts, urine, feces, flesh, skin and bones, etc. In the plant kingdom it is the wine and corn or wheat. In the mineral it is the *Sal commune* and *Nitrum*, which assist all hot and cold subjects and can fill their deficient parts or components, the volatile, the acid and Alcali.

There might finally occur a small hesitation concerning the separation of the animal and plant kingdoms, and someone might say: He has indicated most of the components and he is yet lacking one or the other. Because in the distillation of animals and plants, in view of the volatile, there also goes over in the B.M. or in the alembic, a delicate oil together with the volatile ⸗ . That he

has omitted and has not said anything about it.

Answer: I have said above that the more something is opened and subtilized, the tenderer and more volatile it becomes. What precisely is every burning  but an  extended to the highest degree, or a highly volatilized, dissolved saltpeter or seed of a burning  ? I have indeed sufficiently proven that the *Volatile* and *Fixum*, the *Acidum* and *Alcali*, together with the volatile are in no way different in regard to their essence, but are only accidently different, according to whether one has been made very volatile or very fixed. After this they absorb the *terminum distinctionis* or *distinctionem termini*, otherwise they are *materialiter idem omnia & universa*.

Let nobody worry about such things. Even if the volatile part were to go over first, he should throw it again upon its fixed part in the conjunction, namely, to rectify and coagulate by means of the fixed. It is precisely such scruples that have prevented many a man from reaching the central point, so that they thought: Hello! This is surely a heterogeneous thing or the part rejected by Nature, and it does not belong to the work, etc. In this way they rejected the best, retaining the tripe in hand, like the brandy distillers who keep the  and give the larger quantity and better, more fixed parts to the pigs. I am telling you, however, that everything Nature has put together, be it poison or theriak is all good. The artist can bring everything to perfection: He will not transform theriak into poison, but poison into theriak, and make it turn out well. Whatever Nature has left unripe, poisonous and raw, the ar-

tist must ripen.

Now then, it is known that all mineral, plant and animal poisons are mostly volatile, raw and unripe. When these have been made fixed, however, they are no poison but an antidote and the best tonics for the heart. Therefore, what Nature has started and not perfected, is left for man to complete, to contemplate and admire the million wonderful different works of God, and not to destroy himself because of his stupidity, but to thank the God of gods that he has let him recognize his wonders, see them with his eyes and touch and grasp them with his hands. With this, this part is also completed. Let us now turn to the mineral kingdom, being the subject most in demand at this time.

CHAPTER IX

ANATOMIA MINERALIUM

In its outer appearance, this kingdom is completely different from the animal and plant ones. Although they are inwardly one, except that minerals are longer and more strongly fermented, digested, coagulated and congealed, and because they have chased away the excessive *Aquam recolaceam* or *Humidum superfluum*, together with the most volatile seeds or volatile spirits, by the stronger degree of heat, also because they are of a dryer and stonier nature, they seem to be the contrary of the preceding. But whoever consider this realm thoroughly, has no doubts, as has often been experienced.

I said above that plants and animals are born of the more volatile universal seed, and that they are changed back and reborn into their first essence, precisely through that volatile seed. Minerals, however, have sprung from the more fixed parts of the universal seed, saltpeter and salt, that is, out of the strongly fermented and spiritualized, (volatilized) corrosive vapors of both - in one word, out of ☋ ☉ and ♁ , both mixed together. They violently attack, gnaw, corrode the earth, changing, dissolving and transforming it with themselves into a vitriolic or aluminous Guhr.

Just as these were born of the more fixed spiritual universal seed or ☋ ☉ and ♁ , so they must also be dissolved and turned back into an essential salt or 🜔 , according to each appropriate stage, by just that seed or ☋ ☉ and ♁ . The essential salt or 🜔 must return to a vapour or corrosive water as its origin, ac-

cording to the saying: *Ex quo aliquid fit, in illud rursus resolvitur, & per quod aliquid fit, per illud ipsum resolvi necesse est: sed fiunt amnia mineralia & metalla ex spermate universali fixiori spirituali seu* ☿ ☉ *&* ☌ *ut saepe probatum; ergo necesse est, ut per sperma fixum spirituale resolvantur in primum* - "That out of which a thing becomes, in just that, it is again dissolved. And that by which a thing is made, by that it must necessarily again be dissolved." Now, however, all ores and metals originate in the more fixed spiritual universal seed or ☿ ☉ and ☌ , as is proven in many places. Consequently, it is necessary that they are again dissolved into their first essence by the fixed spiritual seed.

But this kingdom also has various *Subjecta*, such as ♁ , alum, volatile and fixed ⚶ , Arsenic, marcasite, metal, rock, etc. Therefore, according to such grades of coagulation the grade of dissolution must also be arranged. But so that a man may not go wrong in this natural science and turn to other subjects, which come from, and out of Nature as from the breasts of the grandmother, he must also take natural subjects, or those that come straight out of the mines and have not yet been processed by the Art. For things that have got into the hands of men are greatly changed by fire and various additions and eliminations. With these the natural *Praxis* must be done somewhat differently than with the previous ones, thereby also driving them back to their first origin.

Well then, it is a basic rule of this anatomy that saltpeter or its ☿ does not attack the alcalized or congealed minerals as much as those which are still full of acidity. On the other hand,

salt and its ☽ falls short in all acid things. The reason is: If the *Acidum* comes in contact with an alkaline matter, it is either corroded to death, or it does not attack it at all and congeals thereby instead of dissolving. Similarly, if an alkalized subject or a *Menstruum alcalinum* comes in contact with an *Acidum*, it is also corroded to death, or does not attack it, or congeals thereby instead of dissolving. Instead, like dissolves like, such as one acid another, one *Alcali* another. But what has been driven together hermaphroditically by Nature and is united (that is, where Nature has yet worked too little, or congealed or alkalized too little, where the *Alcali* is forming but is still in equilibrium with the acidity), it attacks and dissolves both the *Acidum* and the *Alcali*, and both get satiated thereby, as will be said later on.

I have indeed said that the ☽ ☉ and ☿ are universal-*Menstrua*, or *Spermata mundi fixiora*, which associate intimately not only with minerals but also with the fixed animals and plants. Whoever considers this point and heeds it carefully, is again nearer his goal of accomplishing many otherwise lengthy operations.

I have indeed also said that the *Spiritus specificatus individuatus*, in so far as it has itself not sufficient excessive *Humidum* to revert to its primary essence, must be awakened with the help and addition of the universal spirit to operate in itself. This applies first of all to the minerals, which are mostly dry bodies and which have almost totally chased their *Humidum* away. Those and similar dry bodies must be helped with the universal *Acidum* or *Alcali* because of deficiency in their own acid vitriolic or aluminous mois-

ture, so that their incorporated vitriolic or aluminous be aroused to act in its own bodies and to transform them into its primary essence.

However, it is well known to all natural scientists that in the mineral nature various juices, *Liquores* and water are certainly found which are suitable to dissolve different subjects, such as *petroleum*, *naphta*, alum - salt - and saltpeter waters, water, acidic mineral water, sulphurated baths, etc. But because these are far too weak in their natural condition to attack a rightly congealed metal or rock, let alone bring it into its primary essence, we must look to the right origin and beginning of all metals and minerals, by which all minerals revert into their *Species* by means of various digestions. We have now and then sufficiently pointed at it, that is, that the universal seed, and , when it dissolves the earth in the bowels of the mountains, turns it into a vitriolic and aluminous Guhr and is thus further generated in various subjects through the varying degrees of inner warmth.

Therefore, since the first beginning and the original essence of all minerals is a vitriolic or aluminous acidity, we must also use that as our chief means for transforming minerals and metals grown out of it, into their original state, namely, into a vitriolic and aluminous essence, which must later on turn totally into a corrosive mineral vapour by further reversing.

Now then, the vitriolic or aluminous acidity looks to the mineral nature with the root, but to the plant nature with the head. With and through plants it can become a plant, and finally an animal

through animals, or, however, once more a mineral or regenerated metal, with and through minerals. The lover of the Art again sees that Nature or the Art operates with nothing but *media mediata homogenea*, and from one origin to another - which he should consider carefully.

Now someone will say: Has he no other *Menstruum* than and  , such as , , or  ,  and  . The world has long known that these are the most harmful corrosives and have let go of them a long time ago. There is no need to smear the paper, etc. Answer: Do not reject my wares before I exhibit and offer them.

Have you not heard out of what basic nature minerals grown, namely, out of these two or only a fermented  and  , i.e., their vaporous, acid and alkaline spirit? If then you know that, you also know the origin of minerals. And when you know that, follow Nature, how she generates, coagulates, congeals and interlinks minerals. With this and by this undo the knot and go back as they went before, and again make the fixed volatile in this way. For Nature congeals the spiritual corrosive vapors through the earth and dries their *Humidum* up, and when that is gone, they become dry. The drier they become, the more they are turned into earth, coagulated and congealed. But if they remained liquid, they would always remain liquid. Therefore, because they are thus dried up, give them a consubstantial moisture and an excessive *Humidum*, and you will again awaken the locked up, chained up and congealed spiritual *Sperma*, and you will again change it into what it had been in the beginning, namely, into a vitriol or alum, or a similar Guhr.

What then shall I say to you, you who shy so much away from those corrosive solvents as I recommend and advise, and instead desire to get the *Alcahest*, otherwise also called *Acetum acerrimum*, without any corrosive, so that it should be sweet and without sharpness like sugar? Don't you know any more Latin, so as to know what is meant by *acerrimum*? (acerrimum = sharp) Tell me, if you understand what is *Alcahest*! Why and what are the reasons that the philosophers add ♆ to the *Alcahest*? Or what are the reasons that they use ♆ when they intend to dissolve their subjects with the *Alcahest*? Don't you yourselves say, although without understanding it, that ♆ improves all corrosives?

By this and the following you should understand and judge according to the laws of Nature, whether my way is better or the (sweet) *Alcahest*. If you do not wish to recognize this in Nature, study until you recognize it, what the *Alcahest* and its *Menstruum* actually are. In one word, many laboratory workers produce the *Alcahest* themselves, but because they do not know how to apply it, they reject the masterkey to the fortress.

Now we will start by dissolving our minerals with the *generali*, i.e., the more fixed ☋ mundi ☉ and ☌ , which is the *Homogeneum vehiculum generale* for all *individuis*. Just as with animals and plants we took either their own juice, if it was abundantly present, or in the absence of it the chaotic putrefied rainwater. So we must do the same here if the mineral moisture is lacking or we cannot have enough of it. We then replace and increase it with the universal moisture. With it and by it we strengthen and awaken the

mineral *Humidum*, i.e., the vitriolic or aluminous coagulated mineral spirit to operate within itself or in its own coagulated subject, to destroy and reduce it, and to loosen the interlinked bonds in its *proprio coagulato*.

Because minerals are such fixed, strongly combined, dessicated bodies, they also require a stronger penetrating solvent than animals and plants. Therefore we take the more fixed universal seed, ☿ ☉ and ☌ , and what saltpeter cannot achieve, the salt will, or both together.

This is, however, not to be understood to the effect that one has necessarily always to add the universal seed, but only when the mineral *Humidum* is insufficient or too weak. Then we strengthen it with the very subtle and penetrating universal medium, the ☿ ☉.

NB. Otherwise, however, the ☿ ☿ and ○ nis are at all times to be made in quantity. They are the moisture of the minerals for all red and white *Astris*. But because the old sages wrongly added saltpeter to ☿ , by which ☉ , the ☿ was to be sharpened so as to better penetration through minerals, they distilled a universal *Menstruum* from ☉ and ☿ for the mineral kingdom. But because of longstanding ignorance it had not been applied correctly; they used it as a separation water or ▽ and could not use it for anything else, although metals always become more volatile through long digestion and finally they could distil a good part of their color over. They did not take note of this but rejected it as useless, because it was done by a corrosive. They had especially great doubts that metal can always be ▽ ed again into an earthy powder out of the

corrosive, because they did not understand that the mineral kingdom is corrosive from its first birth; secondly, that although it is dissolved by a corrosive and made volatile, it nevertheless always aims at all times at becoming earthy again, because its goal is to be earthy. Therefore, they easily revert to their former nature through  tion. But if they knew what the volatile thing is, that keeps metals always volatile and mild and in liquid form, irrespective of all additions, they would know that metal would not resume a metallic nature but rather unite with the  ing means and turn into a third factor.

They should take note that it is not really to be found in the mineral kingdom but must be sought elsewhere in Nature, and recognize precisely this main point: Through it, the mineral acquires a nobler alteration, so that not only the mineral nature but also all others can enjoy it without the slightest danger. One can indeed see how plant spirits, water, oil and  retain their volatility longer and more stably than minerals, and love the volatility of animals even more, although each and all try to become earthy due to their innate and acquired nature. They are seeking their places of rest, without which they can never be mobile. Just as one can see that all  dry up and become a mother, that all oils turn into a thick gumlike nature, all waters leave an earth, and when the  issimus but finds a subject to which it can adhere, it also turns earthy immediately. The purpose proper of the whole of medicinal alchemy in the mineral kingdom is to revert the mineral through its own basic moisture; and because such a reverted product is purely

mineral and corrosive, it is heteregeneous with the plant and mineral nature. Consequently, the purpose is to improve and sweeten that corrosive nature and transform it from the mineral into a plant, and from this into an animal nature. This is the purpose, and otherwise the mineral is a *Heterogeneum* and stays that way until it is improved.

So many hundred *Menstrua radicalia solventia* have been described by alchemists, and each recognized his own as the best, although many a man obtained a bad result thereby. Yet everyone would have had a much nearer way if he had considered the foundation and law of Nature. Many have made such *Radical-Menstrua*, and one can also buy them everywhere, but it all depends on their correct application.

In general, a *Menstruum* is described - which they call by the common name ☿ or ☿ - which is made of two parts of ♄ and one part of saltpeter, or $\overline{aa}$; or also with alum; after they have calcined the ♄ somewhat. They mix it with raw saltpeter and distil therefrom a ☿ , which also produces an effect the way they commonly use it - but which is not the right way. The reason is as follows: When the saltpeter meets the ♄ in the heat, the ♄ has a burning sulphur which is adverse to the saltpeter and chases its spirit away too quickly before it can attack and dissolve the ♄ . Consequently, the ☌ ☉ goes over into the recipient, taking with it a little bit of the volatile sulphur of the ♄ , of which the ☿ also smells, as the difference between ☿ and ☌ ☉ also shows when the latter is prepared by using "glue". But what stays behind is the congealed

 , as much as the saltpeter and the fire are able to do, because it has been more congealed than dissolved by the , being alarmed (frightened), flowing and sweating in the fire.

The right way however, is the following: One makes a  in the normal way, or a  prepared with "glue". Of this 1 lb. pour it over 1 lb. of pure  calcined white, put it into a retort, and distil the  off it with a gentle fire so that the  be not calcined, but only slowly in sand to the third degree. If you distil the too strongly from the , you will congeal the more than dissolve it. When then the  has gone over, pour 1 lb. of fresh  upon it, and pour everything together upon the  and back into the retort. Let it dissolve and digest together for one day and one night. Then distil it again slowly until one third remains. In this way the  will lie like butter, quite greasy like another oil. This then is a reborn spiritual Guhr, which must now be changed and dissolved further into a liquid or moist vapor, if it is also to turn its like or other subjects into such a nature.

To this end, take the distilled and add again 1 lb. of fresh  , so that 3 lbs of  are added to 1 lb of  . Let it dissolve and digest for one day and one night, afterwards distil again with a low grade of fire, and most of the  will rise over quite spiritually with the  ; and if all of it did not rise, one has to cohobate it until it has all gone over without leaving any sediments. When everything has gone over, it has to be driven over again once, twice or three times *per se*, and then the right *Radical-Menstruum* is ready. It will turn and reduce all red *Astra in primam*

materiam and make them equal to itself. (a). Do likewise with ∽ ⊖ , if you wish - although it is not necessary. The previous one dissolves all *acida* and *alcalica subjecta*, as experience will show.

If one wishes to make a distinction, however, between the red and the white *Astris* - although it is not necessary - one should take the *Menstruum* of the 🜖 for the red and the *Menstruum* of alum for the white, and make of it a *Menstruum* with the 🜅 or ∽ ⊕ and ○ , in the above-mentioned manner, as with the 🜖 .

Here I have again discovered a technique which many omit and of which they have known nothing nor paid attention to. In this kingdom I have written about *minorem*. But you, diligent and thoroughly taught artist, will know how to argue *a minori ad majus* and draw the conclusions thereof, else I cannot help you further. At least you have here the means to render fixed things volatile. If you understand me quite clearly, keep it a secret and be discreet, because many will read this, as it is so open that anyone can enter the door. Nevertheless, it will appear difficult to those who are not chosen. The door is already open, enter the room, friend! *Aperta jam porta, intra in conclave, amice!* Mark, however, that I have only given you the key to open all locks, but one lock is not like another. Although they can be opened with one means, there must yet be varied and frequent trial and error, so that many will think that the key does not fit all locks. Now you have the key and you have the hands to unlock the doors, and feet to enter. Or shall I carry you like dogs to the hunt?

Well! Sit down upon my back. I will carry you to the bed of the naked queen through all doors. Be careful, however, when the Nature king comes. The danger is hanging over your head, for He will be enraged if your mind is full of vices. Then that is the end of you. Therefore, walk about with pious, decent gestures, so that you are not chastised by bites of your conscience loaded with vices. Be careful, I am telling you, for the king is such a Lord *qui scrutatur corda & renes, D E U S !* who "searches the heart and the kidneys," namely, God.

Now we will mention a small provisional distinction before preceeding further, so that this Art be understood all the more easily - namely, by Alkalized subjects I understand all mineral, embryonized, metallic sulphurs, congealed to the highest degree, such as the minerals ☉ and ♂, ♓, talc, emery, bloodstone and countless similar ones which are not yet known, in which Nature strongly reverberates the *Acidum*, or coagulates it and congeals it, and has turned them into such an alkaline fixed nature that they do not easily revert to their first essence, even using an alkaline essence.

By acid subjects I understand all those which are still dominated by acidity and are also easily dissolved by acidity, which are not so strongly alkalized and congealed, such as ♄, ☽, bismuth and other white sulphurs and arsenics which in practice, during dissolution, show themselves of what quality they are, as I have indicated in the chapter on the generation of minerals. Consider that of an acid nature which the *Acidum* can attack, and what the *Alcali* attacks, consider as alkaline, and what attacks both, consider of a

dual nature.

Among the hermaphroditic nature I count all those minerals and metals where the acidity has begun to congeal but has remained half and half on account of a weak digestion, such as ♀ , ♂ , ☿ etc. Such subjects can be dissolved and treated, not only singly but also together equally well in an acid spirit as in an alkaline one.

This sentence, however, is not to be understood as applying to the aforementioned *Menstruum*, but only if one wishes to treat such subjects solely with the common solvents, such as ▽ , ☌ and ⊖ , because with one or another subject there will be some delay on account of its subtle universality. If they are specified with their own mineral 🜍 - or ○ - acidity, however, one can dispense with such a precaution.

Therefore, we divide the following in regard to the red or the white Menstruum (from 🜍 or ○), into (a) red and white minerals ♄ i, ♃ is, ♂ is, ☉ is, ♀ is, ☽ ae; (b) and then the marcasite minerals, such as ☿ ii, ♁ , busmuth, zink and all other marcasites (of metals), ☉ is, ☽ ae, ♂ is, ♀ is, ♄ i, ♃ is, ☿ ii. (c) Further, into the fixed embryonized sulphurs, such as bloodstone, emery, bolus, red stone, talc, magnet, blende, Galmey, Tutia, etc. (d) Afterwards into the volatile embryonized sulphurs, such as ♀ , bismuth, arsenic, 🜍 , pyrites, and all volatile marcasites and quartz sand.

We will now teach how to dissolve these four *Species in genere* and turn them into a fifth essence. Only mark, if you wish, and

dissolve the red *Astra* in the vitriolic and the white ones in the alum menstruum. Therefore, take some ore, whichever you wish. Let it get red-hot according to its fixity, because one requires more heat than another. First you must powder it, then let it become red-hot in the crucible, and when it is red-hot, pour some ♃ (common), stir it well with an iron wire until the sulphur is burnt out. In this way the mineral is prepared to be dissolved by the *Menstruo*.

Better, however, does the man who takes the mineral out of, or from the mountain, no matter which, powders it finely and washes the mountain or rock from the ore on the "Saxen" as ores are usually turned into a slurry. Thereafter, one lets it burn red-hot according to its degree of fusibility and together with the sulphur, and it is also prepared.

Now take such prepared ore, put one part into an alembic, pour the above-mentioned *Menstruo* upon it, of vitriol for the red, alum for the white, three parts, set it in the sand to digest and dissolve. What is dissolved, pour off clearly and gently, and pour again *Menstruum* upon that which is not dissolved, three times its weight. Set it again to dissolve until all is dissolved, and a clear *Liquor*. Thus the ore has again been turned into its first essence, because if you distil this *Liquor* to one-third in the sand in a retort or an alembic, and then let it cool down and crystallize in the cellar, it is a ☿ and the first matter of this distant mineral. But if you again dissolve this ☿ in three parts of fresh *Menstruum*, distil it through the retort and cohobate it until all has risen over, it is a vaporous primeval *Liquor* which cannot be reversed further with-

out infringing on its mineral nature. If it is changed back further, there would occur a transformation and specification into something else, either into a plant or an animal or a universal. As long as it remains a corrosive vapour, it remains in the primordial essence of minerals and stands with its root in the mineral realm. With its head, however, it reaches into the plant kingdom, and is now very easily transformed into an animal *per vegetabile*.

Here you have again the whole of the mineral with all its components, for neither its ♆ nor its arsenic, nor marcasite or metal has been taken from it, but all its vital spirits and innate parts are together in a *Liquor*. If you take, for instance, the congealed malleable ☉ and ☽ ; ♄ , ♃ , ♂ , ♀ etc., you have but one part. During melting and congealing, its vital spirit has vanished, which is the vitriolic acidity, the ♆ , arsenic, marcasite, i.e. all that the metal has lost in the violent fire. Here these are preserved and used for the best, and it loses nothing of its natal parts.

Well, there is but one single *Modus* by which all and sundry ores can be treated, as experience will teach you. But if you wish to coagulate and congeal such a distilled *Liquor* or mineral ♁ , nothing else need be done except digest it in a not too low alembic through the grades, for three days and nights, in the B.M., under the head with its recipient, by means of gentle boiling, and distil the excessive *Humidum*. When nothing will rise any more in the B.M., set it in ash and subtly draw off all *Phlegma* or weak spirit through the first, second and third grades. Remove the sediment, put it into a phial, set it in ash to coagulate, and it will turn into a salty

stone in the fire liquid as oil, and in the air it is like ice. You must not close the phial, for it does not easily rise. Thus you also have the *quintam essontiam* of minerals, only very corrosive and harmful to human nature, because it is still mineral at this time. If it is to be useful to man, it must be transformed into a *vegetabel* and *animal* through plants and animals, for plants and animals are man's food and not minerals, as will be explained subsequently. But in regard to minerals gone through fire, such as common ♃, melted ♁, bismuth, fine ☉, ☽, ♂, ♀, ♄, ♃, we must again transform them back by means of consubstantial components and must add back what has been taken from them in the fire. Now then, the sulphurated and arsenical acid spirit, together with its stony mother, have been taken from the raw ♁, by means of which acidity the ♁ could easily have been turned back into its first essence with the help of the universal or mineral-vitriolic acidity. The common ♃, which is made from pyrites, has been robbed of its sulphurous ⸗ and ⚬⚬, also the coppery essence (out of which the ♁ is leached). Similar parts have also been taken from ☉, ☽ and other metals.

But so that a lover of the Art with little understanding may see what has been taken from every metal and mineral, and how it is prepared in order to reduce it again to its prime matter by the addition of what has been removed, we will add a small table. Gold is calcined with sulphur, arsenic, ♁. This calx is afterwards easily dissolved by the above *Menstruum*. ☽, ♀, ♃, are easily calcined with sulphur, as is also ♄ ore, and afterwards dissolved by

the above *Menstruum*. Likewise, if ♁ is mixed together with sulphur in the fire, until the sulphur is burnt up, it is easily dissolved by the above solvent. ☿ can be ♒ ed with ♃ and common salt. 🜔 is also immediately dissolved.

Sulphur, however, is a dry oil, and no oil is like a ⊖ or salty *Menstruum*. Therefore Nature herself has shown an easy and homogeneous *Menstruum*, that is, petroleum, which is a liquid, dissolved sulphur. Sulphur is a coagulated petroleum, and with it one can cook some fragrant liver (i.e. liver of ♃) which does not make such a bad smell as rape-oil, linseed-oil and tree-oil (turpentine). Such "liver" is afterwards dissolved into a vitriolic ⊖ or *Liquor* in the above-mentioned *Menstruum*.

When now the reader has turned all metal and mineral into a 🜔 in the above-indicated manner, and has turned that into a *Liquor*, and dried the *Liquor* again into salt or a salty stone, it is prepared and ready to take on the plant or animal transformation, as will follow.

Indeed, I have said that the corrosive quality is innate in the mineral kingdom and that it is by nature less disagreeable and repungent to the plant than to the animal kingdom. I have also said that no corrosive is useful to man but is a poison. The artist must know how to improve that poison into a counterpoison or *Alexipharmacum*. This, however, cannot be done except through sweetening, and sweetening can only be done with plants and animals. Such a sweetening, however, is a transmutation or specification into something else, so that a mineral turns into a plant or animal, or into

a homogeneous medicine for the plant and animal kingdoms. This is the reason why minerals are generally improved and sweetened by plant products, such as ♍ and ☥ . (b).

Because all alchemists cry *dulce dulce* and yet so few of them understand what *dulce dulce* means, I will disclose that extremely secret technique in a Christian manner. Very few have known it until today, and the volatile ♍ was supposed to accomplish everything. What kind of an effect they get of it, however, they experience daily. When a corrosive is not tasted on the tongue, it is called *dulce*. You alchemists, do you understand Latin? Does then the word *dulce* mean that everything is sweet, even when it is not sweet? No - but the word *dulce* must not be changed in the alchemical understanding but rather be and remain *nomine, re & actu dulce*. Sweet is sweet and must be sweet like honey and sugar, if it is to be called sweet. Consequently, you should make your medicines so that they are truly sweet and not comparatively so.

But, am I to give the pointed knife into the hands of all physicians and theriak-pharmacists as I would do with children? Shall I reveal that which the fathers have kept from their children? How the physicians and *Doctores*, who have spent so much money and time, complain about me, let alone the sons of the secret science! If I could only speak into the ears of each one of them, I would like to entrust this in secret and not publicly, especially as those people are in general quacks and chatterboxes who care little about referring to philosophical books and *Autores*, so that they do not even understand the terminology of the Art, let alone the *Praxis*. There-

fore, and because the illumination must mostly come from above, it will not be everyone's work who wishes, but *miserentis illius folius, cujus pleni sunt coeli & terra majestare* - "his alone on whom he takes pity, of whose glory heaven and earth are full." If He does not enlighten a man's intelligence, that man will be left sitting in empty talk and darkness, in spite of all his trouble and zeal, like all peripatetics. Love of our poor fellowman is that *qui vincit amor proximum*. The rich man finds his medicine and comfort in the comtemplation of his gold coins.

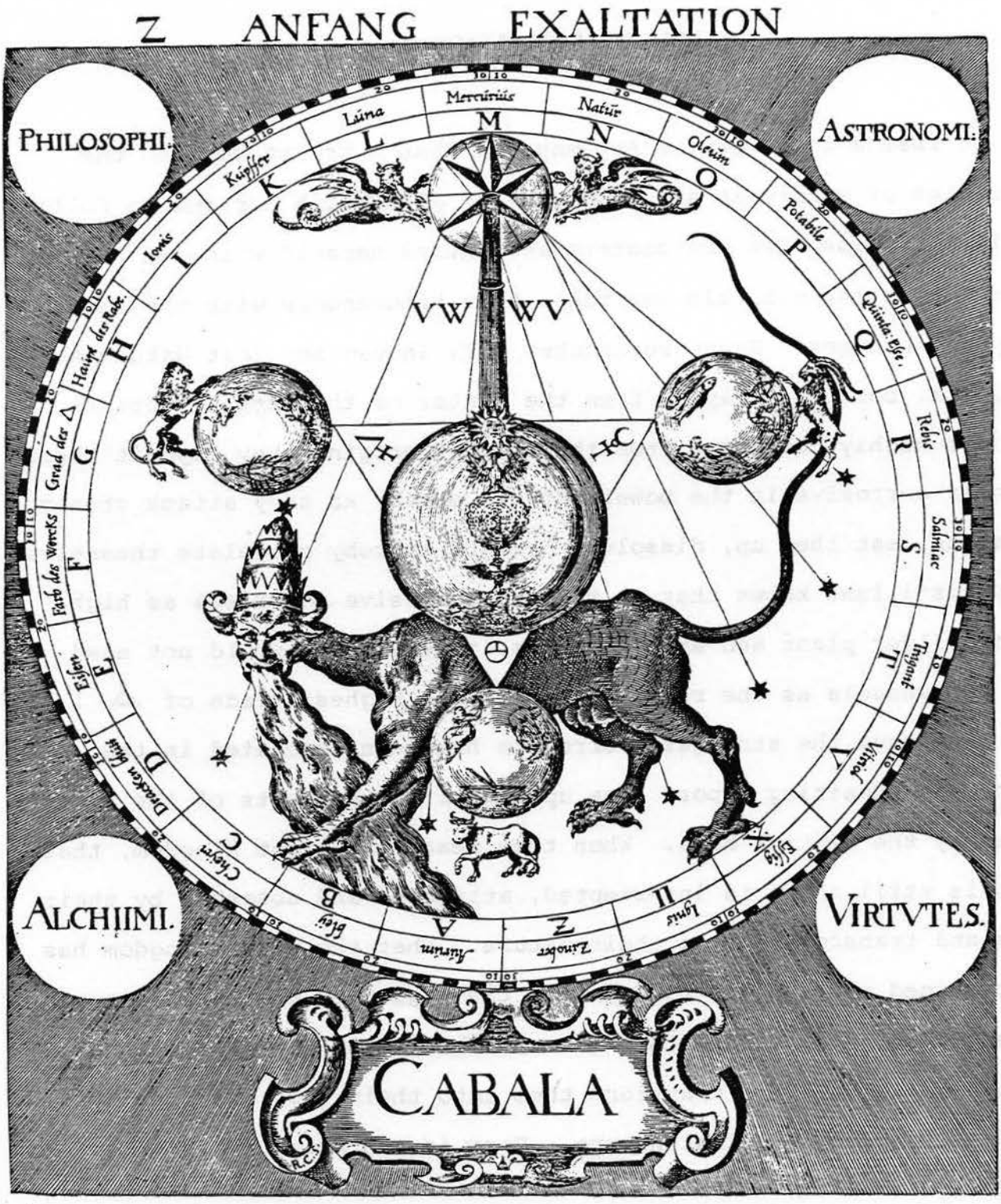
To help a man understand rightly the significance of the sweetening of minerals, for they are not sweet by nature but mostly bitter, and consequently adverse and contrary to all vegetable and animal creatures. Yes, so that this adverse nature also become homogeneous to the other kingdoms, alchemists sweeten the minerals through and with plants and animals. When they are sweet, they are no longer mineral but transmuted into a plant, and if this plant is eaten by an animal or a growing plant, it is transformed in the stomach or digestive tracts, transplanted and transformed into a plant or an animal by the subject's own *Archeus*, and thus it is sweetened consubstantially.

Therefore, we will here reproduce an *arborem dulcificationis & harmoniae*, whereby the animal is to be joined agreeably with the plant, and this or both to the mineral, whereby such sweetening will help us and the mineral can be absorbed without any harm.

FOOTNOTES

(a) The virtues and qualities of this excellent radical solvent have been described in detail by *Verbum Electri*, in his second discourse, which is the eighth in our *Versammlungsreden*. Only, an artist will hardly attain his purpose by following this general description, unless he be in possession of one of our special instructions, which we give with pleasure to all our practising worthy Brothers. This our Brother Homerus, now reposing in God, seems to have presupposed, for he writes chiefly for the sons of sages, since he was our worthy relative.

(b) The sweetening is quite remarkable and fundamentally in accord with our brotherly concordance. *Verbum Electri*, in the eighth of our Versammlungsreden, No. 8, P. 207 ff., deals, although briefly yet fundamentally, with this matter and shows why the gentlemen *Professores Pharmaciae* do not reach their goal, although they are using the same means. Our author is quite right in saying that his extremely secret knack, disclosed in a Christian way, had been known to very few. Besides Basilius Valentinus, in his tractate on the fifth essence, printed at Erfurt, I would not know anyone who had dealt with this subject.



A wheeling Zodiac of good and bad signs encircling the composite image of the universal cow mother and evil dragon.

CHAPTER X

ARBOR DULCIFICATIONIS

So that a lover of the Art may see that I try to keep to the principles of Nature at all times, to go along with her and to follow her in her steps, let him contemplate Nature herself with me, how she sweetens the minerals and makes them homogeneous with the human and plant natures. Every researcher will indeed see that Nature sends up mineral corrosive vapors from the center of the earth. Because they are highly corrosive from their first origin, they deposit their stronger corrosive in the bowels of the earth, as they attack stones and earth, eat them up, dissolve them and thereby coagulate themselves. Every distillant knows that no mineral-corrosive ⏜ rises as high as the milder plant and animal vapors, otherwise he would not need such low vessels as the retort, neither the highest grade of △ .

When thus the strongest corrosive has been deposited in the earth, the remaining vapors rise up higher to the roots of the plants, driven by the central heat. When they reach the plant kingdom, that which is still sharp is intercepted, attracted and absorbed by their roots and transformed into their nature. What the plant kingdom has not retained rises still higher into the region of the lower air of the animal kingdom. Here then animals absorb the now mild vapors through the breath and transform them into their food and finally into their specific animal nature. Here is the *Arbor dulcificationis*.

From this every sage can conclude how it works in this perfect

order in Nature Herself, and we must confess that the corrosive mineral is first changed into a plant nature before an animal should, and can take it as food. Nature Herself intends to say, so to speak: If you wish to eat or digest a mineral, turn it first into a plant product, else it will be horrible and disgusting to you. Thus mineral is first turned into a plant in the natural order itself and then only when an animal east it, it becomes homogeneous with the animal nature. In the same way, the animal decayed in the earth first becomes a *vegetativum* or *Sal essentiale nitrosum* and when this runs to the center of the earth owing to its dissolution, it goes into a mineral association.

In this way every artist can see how Nature, as the precursor and teacher, at all times takes to the middle course. She does not immediately jump from the mineral nature to the animal but first to the plant nature, and when she has been changed into that, only then does she willingly, eagerly and without disgust assume the animal creatures, which she first causes to putrefy on the surface of the earth, in the vegetable realm, turning them into a soluble salty nature and adapting them to the vegetation. When they now stand at the threshold of this quality, dissolved by water and conducted by it, to its center by means of cracks and fissures of the earth, - then they stand at the threshold of the mineral nature, to be made mineral there. Here the mineral nature is in excess, so they are transformed into a mineral by the weight of that which exceeds. In the bowels of the earth everything is fermented together and again driven upward by the heat to the inner vaults of the earth, just as the min-

erals smaller *Quantum* becomes plant through the greater quantity of the plant components, and the latter in turn becomes animal through the exceeding quantity of the animal components. A human being will never consume as many plants as he is tall and heavy. Consequently, he exceeds the plans in quantity or mass, and this exceeding quantity causes a change in the lesser to the extent that the plant *per excessum alterius sicci animalis* also turns animal, as we can daily witness.

When enemies of equal strength meet, there can be no victory. But when one exceeds the other in strength or mass the weaker must be defeated and obey the stronger. In this way Nature proceeds and we must also do in the Art, if we wish to accomplish something. But if someone were to object: Yes! If I pour a bucketful of animal or vegetable *Liquidum* over half an ounce of mineral, it will of course become animal or vegetable, for the quantity will disperse the mineral corrosive so far that one can no longer notice the corrosive at all - this would look to me just as if I said that I will put one drop of  into the whole sea. I do of course not believe that the fish would die of it or that this drop would be able to corrode all ships and fish. This objection is put forward by a simpleton and not by a philosopher.

Nature and all natural things have within their means of composition, destruction, in their natural circumstances, in their weight, measure and order, and none of these factors can be exaggerated, or else it would result in a contrariety. Indeed, every artist can see it and notice it without any difficulty, he can see it with

his eyes and grasp it with his hands, feel it with his tongue and all his senses, whether Nature has enough or not, whether She has received too little or too much. If She has got too much of the sweetening, the excess will be discarded through distillation. If there has been too little, the taste will show whether it is still too sharp or not. Thus each can help and counsel himself. I hereby describe the art of sweetening in the order as follows:

Whoever wishes to make the animal and vegetable realms homogeneous with the mineral and soften its corrosives, must each time bear in mind the philosophical *Axioma* and heed it well: *non transiri posse ab uno extremo ad alterum sine medio*, that is, one cannot pass from one extreme to another without an intermediate. Minerals do not jump directly to the animal quality without being harmed, likewise can the animals not pass to the mineral quality, as both, being heterogeneous, rather spoil each other than that they should produce a tasty fruit.

Therefore, one has to use the intermediate and advance the minerals NB. to the animal nature by means of the plant. Instead, transform and congeal the animals by means of the plant - then they will easily unite through the levels established in Nature. For example, if I wished to unite the three volatile or the three acid spirits of the three kingdoms and took first the animal and the mineral, poured them together, they would fight each other like two fires and oppose one the other. Instead, if I follow the order of Nature, I first pour the volatile from the animal kingdom to the volatile from the plant kingdom, and a homogeneous union immediately occurs without

the least resistance. Only then do I add the volatile ☊ from the mineral kingdom, and when I then distil, they will go over inseparably or remain behind, all three together.

Rc. ☊ ⊡ *volatilis* and ♈ $\overline{aa}$ one part, pour together, then add one part of the volatile acid 🜔 *Phlegma*, and they will all unite without opposition. Likewise, take one part each of the animal acidity and the vegetable acidity, pour them together, then add one part of the ☊ 🜔 li, and they will also easily unite, because the plant is the *Copulator* which associates as much with the animal as the mineral kingdom.

The mineral kingdom is easily sweetened provided one deals with it according to the levels of Nature, but not otherwise. And so as to serve a lover of the Art rightly, R_x . Putrefied urine, distil its volatile spirit of urine and salt from it, rectify it of its grosser *Phlegma* in a phial, so that it becomes quite pure, crystalline and clear, and preserve it, and the volatile has been prepared from urine.

NB. Distil the sediment which stayed in the B.M. to a honey-like *Liquor*, and the grossest *Phlegma* is thus separated. Remove the latter, which is of honey thickness and mix it with leached ashes, so that it becomes almost dry and you can form a ball of it. Put it into a retort and distil all that will go over in the sand. Then you get the ☥ of the animal kingdom together with a thick stinking oil. Separate the oil through the *Tritorium* or a glass funnel. Filter the *Acidum* and the volatile salt which have gone over with it and distil once more gently through the ash, and it is also prepared.

Now ℞ A good old wine, make of it a ♈ that ignites powder, as is taught in many books. When you have distilled the wine out of the vessel, take what is left over and let it evaporate to honey thickness in a copper kettle. But take care, when an acid vapor rises into your nose, stop. Now take that substance free of phlegm but containing its vinegar or the honeythick materials, mix it with coal dust or leached ashes, distil it through the retort, and first a gross *Phlegma*, then the wine-vinegar, later a thick stinking oil will go over. Separate the oil from the vinegar *per tritorium* or through a funnel, and distil and dephlegmize it two or three times through rectification - and it is then ready.

Now you have prepared everything necessary for the sweetening of all corrosives, and you will experience that this sweetening is as different from the common one as heaven from earth. I need not praise it any more - *Praxis* will indeed show you.

MODUS DULCIFICANDI

If you now wish to sweeten, follow the steps of Nature, else you will confuse everything. Therefore, ℞ ♈ and ☁ *volatilem* ⊡ , pour them together, put them into a high alembic, distil *ex B.M. & cinere*, NB. until a gross and empty *Phlegma* stays behind, and it is ready. Now ℞ also the *Acidum* ⊡ and the acidity of the wine $\overline{aa}$, pour them together and draw them over together through the retort, and this is also ready.

Now take a corrosive, whichever you wish, be it in liquid or dry form. Take one part of the corrosive, pour upon it three parts

of the prepared *Acidum*, put it in B.M. and in a low alembic, draw over a *Phlegma* to the stage of oiliness. When you stop distilling, try the remaining oil to see if you find it sweet enough or not to the taste. If it is sweet enough and right, let it be. But if it is not yet sweet enough, pour once more three parts of *Acidum* upon it, and do as before. Then it will become ever sweeter, and you can sweeten it until it pleases you.

If now it is sweet enough, pour upon it three parts of the prepared spirit of wine, set it in B.M., distil it again to an ꝏ , and it will become still sweeter and ever more homogeneous with human nature. Pour once more, or for the third time, each time three parts of ♆ , and it will each time become sweeter and pleasanter. Each time you pour fresh spirit of wine upon it, distil it each time in B.M. to the oil. Then the ♆ , as well as the *Acidum*, will always go over weak and watery, because the volatile salt stays with the corrosive in the process of sweetening, which is as it should, otherwise it would not be able to transform the corrosive.

When now you have thus sweetened the corrosive and distilled it to the oil, put it into a retort and distil it to a sweetly pleasant oil, which all animals and plants can consume without the least danger. And this is the Quintessence, Magisterium, Arcanum minerale, from which you have taken it.

If you wish to coagulate this oil into a salty stone, fixed and liquid like butter, put it into a high alembic with a head and recipient, set it in B.M., distil its excessive moisture by degrees, because the essence does not rise further in the B.M. Afterwards set

it in ashes and draw the moisture which did not easily rise in the B.M. off by gentle degrees of heat. It will now become ever thicker and thicker, so that it flows in the fire like oil and stands in the air like ice. Then you have it in liquid and dry form. Therefore, thank God.

Now take note: The stronger your *Acidum* and ♈ is, the quicker they sweeten; the weaker, the slower. The sharpness, however, consists in that the *Aqua recolacea*, or the *Phlegma*, be separated as much as possible, so that the ♈ and the *Acidum* are concentrated as much as is feasible.

Again - let the lover of the Art take note - if he intends to use the mineral or the corrosive mineral essence only for plant work and not for the animal one, it is not necessary, although there is no harm in it, to add the ♒ and ☉ to the ♈ and plant vinegar, but only the ♈ and the plant acidity. But if he only desires to reach the mineral nature, sweetening is not necessary, if he does not wish to do it.

But because physicians are at all times eager to seek the well-being of their sick fellow men and do not pay much attention to other transformations, they must sweeten the corrosive in the above-mentioned manner. (a).

Here now come the objections. For some will say: This process is almost counter to the opinion of all sages who order us to separate the ♃ , ☿ and ♁ from every mineral, actually the components confirmed for ages, but here he turns every mineral into a ♁ or ♁ , this into a corrosive ☌ , and he congeals that again into an ♁ .

Where then is the ♃ and ☿ in a dry and flowing form?

My dear friend! Whoever you are and demand such a way as you find described in all books, I freely admit to you that you have not yet gone far, let alone rightly examined the nature of minerals, even less understood the philosophers.

You will also have read in the philosophers, although it is here not to be understood to mean so much, because that is a more *advanced way than explained in this book: Sal metallorum est lapis Philosophorum & basis totius artis*, that is, the salt of the metals is the philosophers' stone and the basis of the whole Art, and concealed in it is the ☿ and the sulphur. If it is turned into oil, it is called sulphur and its internally working spirit is ☿ , then ⊖ , ♃ and ☿ are together. When this oil is again coagulated and made fixed into salt, it will immediately coagulate through gentle distilling of the moisture. In heat it will flow quite steadily like wax or ⚬⚬ , in the cold, however, it will stand like ice, and in all moistures it will dissolve like sugar in water, without any precipitation. This is then a most effective medicine, capable of healing all sicknesses. (b).

Someone will object again and say: This operation is not only done with corrosives, but the corrosive is left with the work and is not separated.

Now, in order to help this man, I must again commit a verbosity and even return to the origin. Accordingly, consider: God has created something visible and something invisible, as we can see daily with our eyes, that is, two things out of which everything has ori-

ginated: the universal chaotic water as a body, vehicle and tool of the spirit or seed. Such is visible and palpable. Spirit, however, or the seed as the indweller is invisible until it becomes visible, palpable and corporeal through the successive *Gradus putrefactionis, separationis, conjunctionis, coagulationis & fixationis,* as we have explained sufficiently above.

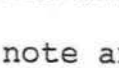
Now look! Water is *recolaceum,* and with the seed and together with it, it does not become a body, except what it badly needs in making a body. The rest it drives away violently through fire and heat. Now mark well: The *Aqua recolacea* NB. is a tool and vehicle of the universal spirit or seed, by means of which spirit must accomplish its work of fixing or volatilizing itself heavenly or earthly. Without this water spirit would be dry and would, so to speak, be obliged to lie low asleep or dead, without any effect. For as long as this *Aqua recolacea* remains with the spirit, or the spirit with the water, it knows no rest, for it is forever being awakened to action. We can see this clearly in animals and plants, especially in those which are excessively moist, in which the *Aqua recolacea* is not separated. Therefore, as long as the animal lives and the plant is alive and green, this spirit or seed wanders in the moist limbs or veins together with the water and digests, putrefies, separates and coagulates in order to distribute food for the growth and preservation of the subject. If the subject is headed for death and destruction by withering or dies, the spirit reverses. Whereas it previously helped the animal and plant grow and gave them food, it here starts again *in puncto*. Because the animal or plant has lost

its balsamic vital spirit, it brings about its putrefaction and dissolution until later on occurs the regeneration into something else, and it does all this through and by means of the water, without which it cannot act, as can be proven.

If a subject is reduced to its essence and coagulated quite dry, so that all the *Aqua recolacea* has gone and the spirit or seed is quite dry, the spirit is as if it were dead or asleep, because it has been deprived of its medium, tool or *Aqua recolacea*. But when it obtains another one, either from the universal effluences, such as air, dew, rainwater or *Specificis*, that is, when it is injected into the plant or animal subjects as a medicine, it again acquires some excessive moisture or a like specified tool of the water, which rouses it again into action, when it will thereafter either heal or destroy the plant or the animal, according to how it is applied and manufactured.

Now I say, the more the universal spirit is separated from its *Aqua recolacea*, the more fixed and concentrated it becomes, and when this fixed and concentrated spirit or seed is again made spiritual by the excessive heat, it is a pure fire and winged devouring dragon which consumes everything in its mouth. Therefore, consider ,  ,  . Each is a pure consuming fire, and as long as it is such a fire, it is harmful to all single things, especially, however, to animals and plants. But because various means have been shown to mitigate its raging cruelty and to turn it into a pleasing gentleness, a lover of the Art has nothing to complain about and should not worry about it.

The artist should know that if the spirit or seed did not have such a sharpness, how could it dissolve hardened bodies and earth? If, however, someone does not like this way, let him dissolve stones and metals in a  or  , with a plant or animal acid, and then note and learn for himself the difference. *Praxis* will probably finally make him see reason.

Now it is said that I leave the universal seed or spirit with the  etc., as the *solvens* with the *soluto*, and I am giving this explanation. When the universal seed or spirit is added to the specified seed, and thus the universal spirit turns into a like *Specificum* through the specified seed, the mother is added to the child, or the child to the mother, and the mother feeds and increases the child with its own food. Thus the child also draws its nourishment from the mother, through whose substance and blood it came originally into being. Consequently, I do not know what harm there could be if the child is fed by its right mother and transforms that food into its nature and growth, whereby it differs from the mother. Neither can it be harmful that the child has taken and advanced its own growth thereby.

It is true that all *Universalia* make themselves homogeneous with the *Specificis*, assume their nature and quality, and act with the predestined power of the *Specifici*. Not only are the virtue and power increased by the concentrated and thus sharpened universal seed, but they are also exalted and heightened *in quantitate & qualitate*. The sharper and more fiery the spirit is the more powerfully is its effect; the more concentrated it is, the stronger it is, and the smaller must

its *Dosis* be.

Neither have I taught to add this sharp spirit to plants and animals before its sweetening. After the sweetening, however, let anyone prove to me that I have made a mistake. Whoever does not wish to believe this in theory, will surely be taught by the praxis and be thoroughly convinced.

I will now add a very simple example by which every artist will immediately perceive the rapid transformation of the sharp or corrosive spirit or seed into sweetness. Now take a well dephlegmed ♒ ☿ or ♌ ☿ li, one part. Pour upon it a simple distilled wine vinegar, six parts. Distil it in ash to an ♌ , and a pure *Phlegma* or *Aqua recolacea* will go over through the first or second grade of fire, in a not too low alembic. Now pour once again six parts of fresh ♍ , again distil it to the oil, and do this three times. Then taste the ♌ ☿ li on your tongue, whether it has not already changed most of its sharpness into a sugary sweetness. To sweeten this even more, pour six parts of ♀ upon it, and abstract to the oil in an alembic in B.M., in everything as with the ♁ , but the ♀ in B.M. Repeat this a third time. Then the ♌ ☿ li, especially if the *Acidum* and the ♒ vini were strong, will be sweet as sugar and so strongly sweet that everything one eats and drinks thereafter will also taste sweet. That is how strongly it penetrates the *Poros* of the tongue and fills one's taste. If the Azoth and ♀ are sharp, the more and quicker they sweeten, and even more so, if the animal kingdom is added to them.

Here there will be yet another objection and someone will say:

He asserts only two components, the *Aquam recolaceam* and the spirit or seed hidden in it. When then the *Aqua recolacea* is alone to be separated, the whole world, all mountains, stones, rocks, meadows, fields and soils are a pure coagulated spirit, seed and *Sperma*.

Answer: Whoever does not wish to believe that the *Punctum terrae* is a pure *Sperma*, let him take some earth, where and which he wishes whatever is available. Let him but leach the salt out, so that the spiritual corrosive seed does not devour itself to death, dry it and calcine (in glowing heat) it somewhat. Take note of its weight, pour upon it ☁☉ or 🜄 . If it does not attack, add some more ☁☿ until it is completely dissolved. Then distil the spirit and you will find a salty white corrosive earth at the bottom, which earth has again reversed to its prime essence or salt through the *Primum* or primordial spirit. Now consider whether this earth is a *Terra damnata* or a leaven!

Here I must once again explain a point or problem to which many alchemists take exception, namely: When they handle 🜄 , 🜅 , ☁☉ etc., and try to dissolve minerals with them, and if these solvents, mostly however the 🜅 , either do not attack or only very weakly, they say that it has gone bad and is of no use, while they themselves are spoiling the work. Let us assume that they wish to dissolve ☉ . Then they take ♃ Loth ♂ or ☁☿ to 1 lb of 🜄 . If the 🜄 is strong and has not much water, it will indeed dissolve the gold. But if there is little 🜄 and too much water, it leaves the gold as is, or dissolves only a little. That then is the problem.

However, if someone wishes to dissolve a sulphurous ☉ lar min-

eral, such as the ☉ lar marcasites, gold pyrites, gold sulphurs, etc.: If the 🜆 had at first also been rather weak but had now been made very strong, it would dissolve barely half or one-third or one-eighth part, when it had previously completely dissolved gold. What is the reason? This: the 🜅 is an *Acidum*, the -∽-⊖, however, or 🜹 is an *Alcali*. It is indeed known that where an *Acidum* and an *Alcali* meet, they kill, beat down, sweeten and congeal each other, and thus produce a third non-corrosive salt which, in liquid form, does not have the power to attack such a hard body. If it is weak in dry form, it congeals more than it dissolves. If then 1 lb of 🜅 and much water are present, the 🜅 eats, ≂ ates and congeals itself to death with the eight Lots of 🜹 or -∽-⊖, and hardly attacks anything. But if it is strong, it may well attack strongly, but the *Alcali* is nevertheless too much. This may be seen when one tries to dissolve stony marcasites with it. True, it attacks gold more readily, because it is a finely finished body, separated from all stoniness, sulphurs and gangue; but not so the marcasites and pyrites, and even if they are washed ever so purely of gangue on the "Saxen", they still retain a stony mother, totally intersingled with them in their core, at which the *Acidum* eats or congeals itself to death, as with the 🜍 of marcasite, so that there is no result in distilling or dissolving. The more a body dries up and is separated from all moisture, the less a *Humidum* can act within it, unless it be awakened again by a moisture of the same degree, so to speak. The means to do just that, the praxis will teach.

Take 1 lb of 🜅 and eight Lots of -∽-⊖, pour them together,

distil them gently in a retort in ash to a good oiliness. Set this in the cold and let it crystallize, and it will turn into crystals. These are a generated ☉ , because the 🜂 is *Acidum nitrosum*. The *Spiritus salis* is a spiritual *Alcali*. Thus one can see that the *Acidum* is coagulated and congealed by the *Alcali*, and that thus the sharpness of the acid is broken, so that it can no longer attack so strongly.

Likewise with ☼ or common ⊖ . From eight Lots of ☼ or common salt distil 1 lb of 🜂 through a retort in ash. Then remove the ♇ . Then take some fresh ☼ in one hand, in the other the ♇ . Try them against each other on the tongue and you will find that the ☼ has retained a great sharpness of the 🜂 . As much sharpness as the 🜂 has lost to the ☼ , as much weaker and broken the 🜂 has become, so that it can no longer attack strongly.

To prove once more that the 🜂 eats itself to death at the marcasites, dissolve the marcasite in 🜄 , and when it no longer attacks, decant it. Pour spring-water on the bottom, set it in warmth, let it boil somewhat, then decant the water, filter it, coagulate it - it is quite dry, and you will get a salty earth, or a ⊕ , produced by the 🜄 and the marcasite. By this one can see that the 🜄 has eaten itself to death at the marcasite, whereas it has dissolved little enough.

So that 🜄 and similar *Menstrua* should dissolve more than normally, one must add them to alkalized subjects and sharpen them with an *Alcali*, but not so much that the *Acidum* eats itself to death at them. Supposing I take four Lots or even only two Lots of ☼ . Let

it gently digest day and night in sand or ash, then either distil it over or use it immediately for dissolving. In this way I dissolve almost twice, three or four times as much as someone else with a weakened solvent. (c).

But someone will ask what is the reason that one must add ✳ or ⏤⊖ to the 🜅, in which the Aquafort is anyhow very strong? Following is the reason. I have said that all minerals are made of the universal seed. That *Acidum*, however, produces the lesser metals much sooner than the perfect ones, for the *Acidum* is not yet congealed or alkalized in the imperfect ones, and made as far earthy as in gold and ☉lar subjects, so that the acid still prevails in part or wholly, although some subjects are more strongly congealed than others. Since these imperfect metals and minerals are still of an acid nature, an *Acidum* easily attacks such a one. Instead, it either eats itself to death at the alkalized or strongly congealed minerals or it does not attack those at all. But because these must also be attacked and dissolved, an *Alcali* is added to the *Aquafort*, so that it might arouse its like. And if the fixed *Alcali* is but once aroused, it separates its bonds itself with the help of the acid and is easily reversed into an *Acidum* through such an awakening. This is because everything volatile desires to become an *Acidum*, and that which is acid, wants to become alkaline or fixed. And thus *e contra* - what is alkaline wants to become acid again, and the latter desires to become volatile again, so that the uppermost become the lowest and the lowest uppermost, in a perpetual chain.

Just as the *Alcali* dissolves its like alkaline subjects, so it

does not dissolve acid things or causes them only to swell. The reason is that the *Alcali* is not so penetratingly subtle, as it contains a fat earthiness which prevents the *Acidum* from passing through its tiny openings. Even if it attacks, it will eat itself to death, and solely corrode, so that it turns into dust or swells like a sponge.

Here someone will now say: If you have re-aroused the *Alcali*, being the ☉ , the ☽☉✳ci etc., by the *Alcali*, there exists a contradiction, for in this way the *Alcali* would be strengthened and the *Acidum* would eat itself to death each time. I reply: By the term *Alcali* I do not only understand the volatilized and fixed alkaline salts, such as all volatile *Alcali* of animals, sal ammoniac, salt and other fixed alkalis but also the volatilized and fixed alkaline earths and, as I have said, when the ▽ contains much volatile or fixed *Alcali*, it will eat itself all the more and sooner to death before it begins to dissolve. If the ▽ contains but little or less *Alcali*, it dissolves all the more.

Dissolving depends solely on the saturation of the Menstruum - meaning that its *Pori* are filled by the extended and dissolved subject. The emptier the *Pori* are, the more the Menstruum can absorb and dissolve. The more filled they are on the contrary, the less it absorbs. Since too much ✳ or ☉ or ☽☉ fill the ▽ or its *Poros* too much with a subtle alkaline earth, before it begins to dissolve a marcasite, not many *Pori* can be empty, and as many *Pori* as are still empty, as much it will still absorb. From this one can clearly see the mistake and difference in many practicants. (d).

In the lower kingdom, Nature does indeed make an acid of the volatile, and an *Alcali* of the acid, and even if something appears quite volatile, it yet contains its acid part and *Alcali*, although the volatile is preponderant, which prevents the acid and *Alcali* from dominating. But if the *Acidum* prevails, it associates again with its like and readily absorbs the other *Acidum*. Consequently, when the *Alcali* prevails, it loves its like, even if it is already mixed with the volatile and the acid, and it also wants to be treated by its like. This the artist must take note of, if he will avoid many mistakes.

From this each can draw his conclusions, and if I should perhaps have erred out of frailty, let him correct me with gentleness if he has a better reason in theory though NB. corroberated by true praxis. Everyone is free and unimpeded to expand this little natural science teaching further, to improve it, add to it, increase and enlarge it, etc.

Well, philosophers also say: (i) Our solvent and that which is to be dissolved must stay together, either both volatile or both fixed. (ii) The solvent must be homogeneous with the dissolved. (e). (iii) It must be a *Mercurial-Menstruum-ubiquoticum*, and this is to be known by its universality.

Now someone will again say: Assuming we agree that the ☉ and ☌ are *ubiquotica* and universals for all *Specificis*. 🜍 , instead, a pure *Acidum* and mixed thing, which appears to be heterogeneous to the *Universal-Mercurial-Menstruo*, because the 🜍 has more ♃ than ☿ .

That ☿ is a *primum ens Mineralium* has been proven above; that it containe ☽ , ♁ and ⊖ , is known to all artists; but that it is more sulphurous than mercurial cannot prevent - as has been proven above - that ☽ and all arsenical-mercurial subjects originate in sulphur. (f). All these scruples do not matter provided it does its effect.

Moreover, how many authors there are who assert that ☿ is the prime matter of metals as well as ☽ . They have even recommended it as the substance of the philosophers' stone, according to the known philosophical saying: *Visitando interiora terrae etc.* If ☿ is the prime matter of metals, it must indeed have the power to turn metals into their prime essence after its dissolution, and must also be homogeneous with all minerals. If it is the substance of the stone, it must be the extract of the fifth essence of the whole mineral Nature. (g).

It is also known that saltpeter and salt are a universal subject which a great many also recommend *pro subjecto physico* in all dunghills. They call it all in all because it can be found everywhere. Because it is a universal, this subject can also indifferently assume every form or specification. With the ☿ they become specified, become one with it, stay with it volatile and fixed, and what they dissolve they again make volatile and fixed, and it stays with them inseparably, and whoever intends to separate it from them, separates the volatile part and the fixed part stays behind nevertheless. For one seed likes to stay with another, especially *Specificum & universale*, and they let go the *Aqua recolacea*.

Therefore it is a stupidity of many erring alchemists who think that they can separate the solvent by distilling or reverberating, or by burning off the  , or by digesting with it, etc. All they should do is taste the drawn off *Menstruum* to see if they do not find it weaker by half, and they should do this the sooner if they intend to dissolve with it other fresh subjects. Then it is too weak for them.

Just look at the dissolved bodies and weigh them before and after the dissolution, to observe what difference there is in their weight. Everything intended to be fixed adheres to some earth, such as all acid things. And everything intended to become volatile rises upward, and this can neither be denied nor hidden in spite of all controversies, no matter how much boasting there is in theory or practice.

I am telling you absolutely, when someone says or writes that he has a *Menstruum* out of dew or rainwater, or other insipid menstrual  etc.: these are self-praising empty fantasies, sweet talk, which lead a poor seeker into nothing but wrong ways, loss of time, wasting of his little remaining money. They fleece his purse in a very unchristian and unscrupulous way, whereby such a man often dies slowly and very sadly. One should examine the solvents, and divide them into four parts, the volatile, the acid, the alkaline, or those mixed or compounded out of them.

Well, it is known that all volatiles, such as dew and rain,  ,  ae do not even attack a hard-coagulated body, or, even if they contained an *Acidum*, they would color and satiate themselves

so little thereby that one would require a whole bucketful to dissolve but one lb.; and when it has dissolved, it is no dissolution but an extraction, because the volatile spirit flies off again through the distillation and leaves the body lying dry, dissipated into small parts, and it is no better than before, except that it is crushed more finely or smaller.

If one takes the *Azoth* or the vegetable or animal acidity, they will indeed attack more strongly than 🜅 or ⊡ or a half-volatile. But what kinds of *Subjecta*? No stone or alkalized mineral. Only those which are anyhow full of acidity or strongly filled with it are easily dissolved by it. But they dissolve in a way that cries to heaven. With 10 lbs of distilled spirit of wine, I do not dissolve 1 lb of ♀ or ♂, which are quite open - but I can dissolve 1 lb of ☿ and still more ♂ with three lbs of ⌒ ⌽ or ⊖, ⌒ 🜖, °°° 🜖, °°° ♀ris, and turn what has been dissolved immediately afterwards into the first matter, that is, into a 🜖. Instead, if I distil the *Acidum*, I have verdigris or Crocus ♂ in the sediment, and little enough of that. True, one can dissolve more with a spiritualized *Alcali*; but without *Acidum* NB. every solution is almost a totally lost cause.

We will now compound the above-mentioned waters, strengthen them and intermix. Perhaps they will now dissolve more than otherwise and be better than the mere sharp corrosives. Pour some 🜅 to the ⸭, or a volatile subject to an acid one, or the ⌒ ⊡ to its acid, or these four together. Then pour this upon a stone that has been calcined as usually, or upon another strongly (chemically) com-

bined mineral, but in sufficient quantity. Watch what they will do. They won't do anything. But if you pour them over a subject that is open or not so strongly combined, such as ☿, ☉, ♀, ♂, ♄, ☽, etc., they will immediately attack them and produce a sugary sweet ☿. But how much of it from one lb? When you have poured on six lbs of *Menstruum* it will hardly dissolve 1 or 2 Lots from 1 lb of ♀ or ♂. But I don't say anything of ☿ or ☉, because these are pure, very easily soluble salts. Here now you have your powerful uncorrosive *Menstruum*.

If you pour a mineral *Acidum*, such as Aquafort, ⏜☿ etc. to wine vinegar or ♈, you will indeed sharpen the wine vinegar etc., but you will sweeten the corrosive and kill it, so that it can no longer attack as powerfully as before, although it will dissolve more than the mere *Azoth* and ♈.

If, however, you pour a ⏜⊡ or *Azoth* ⊡ into Aquafort, ⏜☿ etc. into the corrosive, you will completely kill the corrosive and turn it into a third salt which dissolves very little or nothing at all. But what is the reason why these and similar solvents do not dissolve? This: the further and more the corrosives are extended, the weaker they become and the less they dissolve. On the contrary, the more concentrated they are, the more sharply, the more violently they attack. ♈ and *Azoth* are extended, diluted, dilated corrosives, completely filled with *Aqua recolacea*, and even if they are made quite fiery through rectification, yet one lb. of them does not do as much as four or even two Lots of the dephlegmatized ▽. Praxis will prove it.

RC. . A very fiery ♆ and a sharp fiery rectified vinegar, three lbs of ♅ , one lb of the *Acidum*, and half a lb of *Salis tartari*. Pour the ♆ over the *Sal tartari*, then pour the vinegar upon it, set it in B.M. or ash, distil gently, and an extremely clear, insipid *Phlegma*, weigh also the remaining *Sal tartari* which has retained some of the sharpness of the ♆ and ♅ or volatile ⊖ . Now you will yourself understand that several Lots of sharpness or volatile ⊖ had been contained in as much ♆ and ♅ . However, pour 1 lb of Aquafort or dephlegmatized ♒ ☉ over half a lb of ♒ ♀ ri. You will find the *Sal tartari* increased by half or at least one-quarter after the *Phlegma* is distilled. Now consider the difference in the solvents.

When someone affirms that he has an insipid solvent, it is a dissolved salty spirit which has been dissolved by its own or an outside acidity. I consider this the same as if I let salt and saltpeter flow together and dissolved it then in dew or distilled rainwater, and filtered it afterwards. Then it is just such a *Menstruum*. Now let someone simply distil such a Menstruum in B.M. or ash, and he will find a well clarified middle salt or a killed *Acidum* as a ⊖ . And if he were to repeatedly distil the same distillate off the same ⊖ a hundred times and does not concentrate it, so that the acidity would get the upper hand, it is unfit for dissolving metals etc. If it is poured over a subject, it may well get colored by the things or metals to be dissolves, but it extracts their sulphur so little when the Menstruum is distilled, that one gets sick and tired of the effort and work. What has been distilled is called by them

♃ solis and lunae. Yes, it is a ♃ , and it is supposed to be the greatest tonic for the heart and to rejuvenate old women as a true aurum potable. In addition, so some philosophers say, although perhaps only to pull the wool over other people's eyes, it is the ♃ . But the ☉ and the ☿ are supposed to be likewise drawn out of the lower part. But I am asking an honest, learned, faithful and compassionate alchemist how much time, how much expense, how many things neglected, how much nuisance, waste, want and less of various precious substances and waters used in the process there have been, and how much coal they burn in doing so, before they but separate the ♃ and ☉ (not to speak of the ☿) and transform them into a volatile essence? It is an imagined foolishness and presented to alchemists as the greatest possible trickery and to keep them from proper work.

I do not say that it is impossible to change a metal into liquid mercury, but that it is an empty and vain, expensive and lengthy labor and procedure. I do not know why writers hit on liquid mercury made from metals, or demand mercury from minerals and metals so eagerly, since no liquid ☿ is ever found in any ores (except solely ore of mercury) but acid ♁ , ♁ , ♃ , arsenic, marcasite, out of which metals grow and consist step-by-step, and not out of liquid ☿ , as has also been mentioned above. (h).

I am telling you, alchemists, do not trouble to extract the sulphur. You are deceiving yourselves greatly, because it is only a specific part of the softened metal, no more. Everything must be dissolved, yes, the whole body of the metal, and turn into a *Liquidum*,

go over and be a spiritual sweet liquid ☌ or a spiritual salt. In order to act upon human health, it must not be fixed but volatile, NB. so that it can immediately be turned into vapor and steam by the *Archeus* of the stomach and be able to permeate the blood in this form, along with all veins to the marrow and bones. In this way it must be a right medicine. If the medicine is fixed, the Archeus must first make it volatile and work it over. You must make it first volatile and homogeneous, if you wish to revive dying bodies breathing their last. Although I have spoken in almost the whole book about the fixation of medicines, it was because each and all cry "fixed, fixed," and they do not know or do not notice that animals themselves make everything volatile for their food and growth.

Do you understand, however, that I demand a medicine that is as highly volatile as ♆ ? No, but so volatile that it is not too volatile nor too fixed, half and half and in the middle, like all acid things. It should be an *Acidum* by name, though in quality like sugar, because Nature pulls all sweet things eagerly toward herself. Thus it should be, as I have also taught in this book in many ways. When a medicine is highly volatile like ♆ , it passes, driven by the heat, too fast through all veins and pores of the skin - with a bad effect. If, however, it is fixed and the Archeus cannot dissolve it, it is again no good, because in this case it is eliminated in the stool. But if it is of an intermediate type, it will adhere to the blood and unite with it. Together with the blood it will pass through all veins, and usually drive away all sicknesses through ☐ and perspiration.

Do not make your medicine in that way, but stick to your sulphurous extract. Then you have the "shadow before the body". Even if all the philosophers deny it, I remain with Nature which does not put together any heterogeneous things or dregs, as some believe and say: Extract the soul and leave the body, because it is dregs *scilicet* in your head which are the dregs, and not in the body.

I am telling you, take this soul together with the body, if you wish to heal the body together with the spirit. They do indeed contradict themselves. If the disease is in the blood or in the body fluids, it is cured by the spirit. Thus the body must again cure the body, one spirit another, and - in the same way one body another.

Such and similar errors have crept into the Art, whereby many, I do not wish to say thousands, but countless artists have lost all they had, died and decayed. Who knows where their soul is now? If someone has learned a manipulation after ten years' work, which he might perhaps have done in a quarter of an hour if fate had not prevented it, he boasts about it as if he had concentrated heaven and earth. He shouts that there is no other way than his, and if an angel came down from heaven and taught otherwise, he would call it a lie - as if God had not a thousand ways to help. But they wish to be alone the Master, and interpret all similes and parables according to their work. They run for paper, pen and ink, and about one single thing, to which he attaches a whole philosophy, he smears entire folio-volumes. In it there are bound to be nothing but *Hieroglyphica, perlexa, transposita*, as the deepest secrets of which the whole world is not worth it - yet it is written for the world. To it will be add-

ed a few old recipes, quite obscure to boot, of the universal tincture and the philosophers' stone, to fathom which many a man risks his possessions and money, yes, body and soul. Seen by light, one often finds his *Arcanum* in an old manuscript sold publicly in a second-hand store. There, then, the treasure lies open and is esteemed little or not at all.

But as I wish to do another favor to the lover of the Art, I will do here just as I prescribed various methods in connection with the animal and vegetable kingdoms. If he then wishes to practice one or another, I am telling it without circumlocution and briefly, without obscure talk, so that anyone can see and get a Christian impulse to communicate his experiences for the common good.

Of what use is speaking in similes and puzzles? I would rather leave it alone altogether, so that I do not take time, effort and expenses from the poor human beings who are anyhow pursued by the archenemy, Satan, as well as their hard earned livelihood. Anyone who writes books should take heed of this and either bring out what he wants to write for the temptation of the world in a clear form or not at all. I can well understand my own riddles, but someone else cannot look into my head and know what I mean. Therefore, each interprets and explains it as he pleases, and because of various interpretations there arises confusion and bewilderment, from which the ruin and destruction of all alchemists follows. I will do the lover of the Art another favor regarding the universal medicine or the philosophers' stone, and disclose to him this secret without circumlocution, without obscure talk.

Therefore, let the reader but mark this: that he must bring metals and minerals back into their primary matter, either by a *Menstruum*, any he wishes, corrosive or not, mercurial, sulphurous, saline - whichever he considers best and works fastest. With it he must turn the mineral and metal back into the primary salt matter, that is, he must change the metal into a salty nature, which is then vitriolic, aluminous, or a mineral salt which can subsequently be dissolved into wine vinegar or  and does not leave any undissolved earth. And even if it did leave one, it would be a sign that it had not had enough *Menstruum*. Dissolve that with fresh *Menstruum* and turn it likewise into salt or  , alum etc. Now dissolve that vitriol, salt or alum in the afore-taught sweetening acid, likewise in  , and proceed in everything as has been taught before. The more often you dissolve with fresh  and  , and again coagulate to  , the sweeter and more volatile they become and are easily distilled over, quite oily with little veins like  or . Afterwards, it can be dephlegmatized, coagulated in a gentle heat of ashes. In warmth, it congeals liquid like wax, in the cold like ice, it melts like sugar in all moistures and cannot be precipitated. It is pleasant, sweet and agreeable, and penetrates everywhere like smoke.

Now and again, countless simple and compound solvents are described (i), which I do not heed but remain, and go along with Nature. And I am telling the reader that he may do what he wishes, but without a corrosive he will hardly achieve a good mineral solution. Even is he had the *Alcahest* and other root mercurial *Menstrua*, they must be made - and indeed are all made - of the root of the corrosive, and

it does not matter if someone were to say: but it is sweetened with  etc. The corrosive is master of the process and will remain so as long as the world exists.

Cape, si capere potes, that is, understand it, if you can understand.

FOOTNOTES

(a) From a godly impulse of true human kindness, to which we are also obliged by our holy vow, I cannot but advise the physicians by their soul and conscience, to introduce this magnificant art of sweetening in all pharmacies and to see to it with sincerety and strictness that it be manufactured according to the prescription, and they will be able to await not only honors and advantages, but also the reward therefor here in the temporal world and there in eternity. In the laboratories the ☿ *dulcem* is manufactured, which is a medicine which stands on a good foundation. But if it is sweetened by this art until it shows the signs that it should have, that is, that it stands as a liquid ☌ , its effect is always unfailing, sure and certain.

(b) Here the mechanical physicians will sneer again and say: "This one will again warm up the long-flogged teaching of the universal medicine, but we know that there is no foundation for it. Through the art of separation, we have seen with certainty and conviction that the body of man is not to be considered other than some clock, and that he must be healed in precisely this way. If the wheels and mainsprings of this clock are too strained, they cannot recover their elasticity and flexibility except by such means as will relax their overly strong driving impulse. If they are too slack and have lost their *Tonus*, the latter cannot be restored except by such means as can strengthen

the fatigued parts. Consequently, two different kinds of sicknesses cannot be cured by one kind of medicine, and a universal medicine is nonsense." If these gentlemen were as thoroughly convinced as we are by the experience of several thousand years that there is but one single spirit which both destroys and restores unceasingly above and below in all realms of Nature, they would think differently and endeavor to get to know this universal spirit of Nature better. With this intention, they would also look deeper into our true writings on natural science as the only true ones, especially this Golden Chain. They would learn to release this spirit from its bonds, the chaotic water and its products, and to make it acceptable to human nature. Thereby they would finally obtain certainty in medicine and forget their armchair philosophy with pleasure. See *von Plumenof, Geoffenbarter Einfluss*, P. 31-40. But because they are no lovers of spiritual essences, both in the ethical and the physical sense, they stay with their old humdrum way, whereby they save themselves much trouble, but heal the fewer sicknesses.

(c) This is a beautiful technique in which many err which our in God reposing worthy Brother Homerus has thoroughly proven. A lover of the Art should repeat what has been said above, and in that way he can become convinced. Although we cannot use it in our high natural works of the Royal Art, it nevertheless serves perfectly to teach our young students the basic reason for the action of a natural thing and to let them dis-

cover an indispensible knack in their practical works.

(d) No solvent can dissolve more than its *massa* is capable of seizing its meanest little parts in those empty interspaces which in their touching each other must necessarily leave in the whole expanse of the water, by virtue of their natural impenetrability. This is the reason why (I) the diaphanity proper to it, is changed by the solution in its own way - although not if the color is pure; (II) the dissolution can only last as long as and not longer until the empty interspaces of that which has dissolved are filled, and (III) the precipitation of the thing dissolved must necessarily follow as soon as something is dissolved that is pleasanter, that is, naturally more appropriate to the hunger of the devouring solvent, which occupies its interspaces and displaces the *Solutum* therefrom; (IV) no precipitation or other separation can be effected by those solutions which the pure components of one and the same product (NB. in the weight and way of Nature) constitute among themselves; but (V) the whole solution either coagulates or congeals through the fire degrees and time suitable to its nature, when its fixed component is preponderant, or , if its volatile component prevails, becomes totally volatile without any separation.

(e) It is an age-old axiom of hermetic philosophy, corroberated by experience: Heterogeneous or contrary things cannot be united. Accordingly, our students of the true and genuine alchemy must carefully note that they must unite in all their

compounds not the distant but the nearer natures. To please them, I will quote a passage from *Sendivogius*, which can cause them to reflect a great deal. It is in his letters which *Rothscholz*, Nuremberg, published in 8vo in the German language, and is as follows: "Nature is not visible, although she works visibly, for she is a volatile spirit which performs her function in bodies; she has her seat and place in the will of God. Her location is of no use to us, except that we know the place and location which are most proper and agreeable to her, that is, we know how to unite one thing with another according to Nature, so that a man is not united with wood; or cattle, or some other animal, with metal, but so that each should work and operate in its like. Then Nature will also do her share." With universals, however, it is different. They appropriate all particularis products of Nature and specify themselves according to them, as the author has wisely noted in the immediately following paragraphs.

(f) Here he says something which is only tangibly and clearly explained in the higher grades.

(g) That the philosophers' stone is made out of the prime matter of metals, and that it has a vitriolic, that is, a salty quality according to the axiom: "The salt of metals is the philosophers' stone" - this is known in our school of wisdom as an indisputable truth. But one must make a well-considered difference between the common ♁ and the ♁ of the philosophers, to write more of which is inappropriate here.

(h) What has been said above in no way diminishes the value of a certain mineral work, made inthe dry way out of liquid ☿ . Neither is this the opinion of our author, but he will only show that one cannot find mercury in liquid form in metals and that it must first be extracted from them by specific manipulations.

(i) Above there are several excellent *Menstrua*, especially for the improvement of antimonial medicines, which also come from the alchemical laboratory of our praiseworthy, in God reposing Brother Homerus. They cannot be imporved, and the inquisitive public owes us every possible gratitude for having communicated them.

CHAPTER XI

(Last Chapter)

OF THE ALKAHEST OR: ALKA EST.

In order to enable the reader to get an understanding of the *Alkahest circulati* + *acerrimi*, I will report about it in a circumscriptive way, and in this way finish this book.

Not to be too wordy. The Philosophers, seeing that they do not achieve anything, or little, with the usual corrosives according to the above-mentioned method, have invented and found a means: If a corrosive dissolves an acidic metal, it does not dissolve an alkaline one, and the corrosive that dissolves alkaline products of Nature does not dissolve the acidic ones, because the *Acidum* and the *Alcali*, when they get together, devour each other to death and give birth to a third thing. Therefore they (the philosophers) looked around in Nature to see if there were not one subject that would dissolve both the acid and the alkaline products of Nature without distinction, that would dissolve one like the other and which effects all uniformly in the dissolution. After having searched through everything. they all saw that it had to be a hermaphroditic subject, comprising both natures, and associating with this as well as with that. Indeed, they found this among others in all mercurial subjects, such as *arsenicalia, marcasitae, realgaria*, after the sulphur was separated and in all *Mercuriis currentibus & coagulatis*. Such *Mercurios* they took and again made a selection from among them, according to the whim of each. Most of them, however, take a ☿ that is most suitable according to the metal substance in question and penetrates to it during the con-

junction to the marrow, and likewise remains undestroyed after its separation, and such a ☿ that is transmuted into no other metal than gold in its coagulation and fixation.

They saw that that ☿ was too thick and not sharp enough to reduce metals into their first essence and to turn them into a liquid state; that metals, if they are to become homogeneous with all creatures, must assume either a salty or oily or watery nature. They found that ☿ could not give metals such a salt-nature in its simple condition. They also saw that no mere water or earth could dissolve ☿ or metals or turn them into a salty nature, because they noticed that if they wished to reduce metals into salt, oil or water, ☿ would first have to be turned into salt or salty water, so that like would be generated by its like.

Therefore they took such ☿ and turned it in various ways into salt and water, as they succeeded according to their experience. The sharper now an artist made his ☿ , the better it dissolved; and they saw that ☿ could penetrate little or nothing without such a (sharp) nature. Therefore they were now forced to turn ☿ into salt, subsequently into water, to call to their aid all *acida* and *alcalia* and *nolens volens* to increase the corrosiveness, without which ☿ did not wish to fight. Just as one had a better or worse method than another, so they sharpened their ☿ by means of the *Salia* as well as they could. They partly took *animalia, vegetabilia* and *mineralia Salia* mixed together into one in order to sharpen ☿ , and partly took *universalia* and *mineralia*, after they found a way that worked for them. They then recommended this way so heartily as if

there were no other in Nature and they were the only ones who had the key to retrograde Nature. When they had turned ☿ into salt, they thought that Nature uses water in all *generation* and *corruption* and in every *mixture*, and that She made almost no dry *composition* in which she did not require water.

Therefore they turned this salty ☿ into water by means of water, so that it should better penetrate metals and minerals on account of such an *extension* and penetrate them to their *centrum anamae*. Then they took this and turned it into water with water. The more penetrating the water was, the better and faster ☿ attacked the metals. The weaker the water, however, the slower their ☿ began to dissolve. Therefore they forged it partly with animal water, partly with plant, mineral or universal water, or they forged a *compositum* of these and with them drove ☿ to and fro until it turned into water with them.

If they made this water sharp and spiritual, the swifter the result was achieved. Instead, if they left the water gross and *crud* and even corporeal, so that ☿ did not become spirit together with them, they achieved a proportionately imperfect *operation*. When they had turned ☿ into such a spiritual water, they called it *acetum acerrimum, acidum metallicum Philosophorum, acheronticum, infernalem, alias etiam circulatum majus*.

There have, however, also been some who turned ☿ into water without any salt, solely *mediante igne*, (a) and because in that way it did not penetrate, they were forced again to call salty, penetrating and sharp water to aid, and sharpen it with animal or vegetable

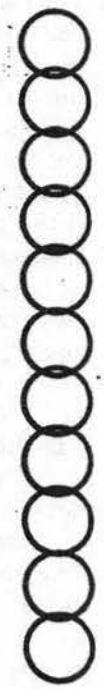
or mineral, universal waters. But some were so afraid and doubtful when they used mineral-sharp waters that ☿ might become a corrosive, they sharpened it solely with animal and plant waters and completed their *operationes* in that way, and they succeeded. They feared that the *Spiritus* sharpened with corrosives might hatch all basilisks.

If then someone wishes to produce such a *Menstruum* let him study one from this book, whichever he pleases. Such processes are now and then publicly printed in various *Autoribus* together with all techniques as aids to several methods. They have only been hidden under another name. He can then apply his intelligence to deal with them.

FINIS

FOOTNOTES

(a) This water about which many have talked extensively is well known and should not necessarily be discarded. But to be honest about it, I think more highly of the menstruum mentioned in Chapter 10 (Part II).



APPENDIX A

An excerpt from *AMBIX* magazine of Alchemy. This being an article by Gerald Heym concerning the "Golden Chain of Homer".

Gerard Heym *on the*

THE *AUREA CATENA HOMERI*.

By GERARD HEYM.

THE view of Nature which was advanced by Paracelsus and others of his school had developed along two separate lines of thought. The first, rationalistic, and leading to the elaboration of modern science; the second, metaphysical, or, as we prefer to call it to-day, 'pneumatic', further developing on the one hand into the theosophic school founded by Böhme, and on the other hand into the school of practical metaphysics, which united with the existing alchemical tradition.

The *Aurea Catena Homeri*, first published in 1723, affords the best example of the latter school of thought, and a proof that the victory of rationalism was not so complete, at first, as is popularly supposed to-day. Opposed to the new rationalism were religious doctrines and also this school of thought, with all its philosophical implications and additions; and, by publishing this book, the devotees of the 'Art' made a last attempt to combat the new thinking. The *Aurea Catena Homeri*[1], the *Golden Chain of Homer*, or the *Annulus Platonis*, as it is also called, is one of the most logical and readable books among a hundred books more or less absurdly speculative. It has a third title, *Superius & Inferius Hermetis*, which is added in the edition under consideration. This book was read in all German-speaking countries, and for two generations remained the most popular work of a dying tradition[2]. For soon German metaphysical speculation was to lose its cosmic character and become the handmaiden of a new philosophy, while the victory of the Encyclopædists has lasted to our own day.

The first title is taken from the *Iliad* viii, 17–26. The idea of a 'chain is not uncommon in alchemical philosophy, as the alchemists believed that, in nature, all created phenomena are chained to one another, and therefore in an occult connection with one another within the ever-changing but constant circulation of the cosmic forces. The *Ring of Plato* suggests the same interpretation of nature, 'Plato' here, perhaps, being used in the Neo-pythagorean sense, while the third title, *Superius & Inferius Hermetis*, has, of course, reference to the Smaragdine Tablet of Hermes.

The edition which is being discussed is the last one, dated 1781. It is the most interesting because it contains valuable notes by the editors, who were

[1] Dr. Ferdinand Maack, *Die Goldene Kette Homers*, Lorch, 1905. An excellent little book, giving a detailed description of the *Aurea Catena*. Dr. Maack establishes the authorship of Kirchweger, which confirms Kopp's researches. Hermann Kopp, *Aurea Catena Homeri*, Braunschweig, 1880; Ferguson, *Bibliotheca Chemica*, i, 35 & 469.

[2] There were twelve editions in Germany. The French edition is more of an adaptation than a translation. It is entitled *La Nature Devoilée*, Paris, 1772, 2 vols.

members of the last pansophic society of Germany. This society still included men of learning [3] who claimed to carry on an unbroken tradition from the distant past. That this past was not so 'distant' we know now, because these societies in Germany had their origin in the Florence of Ficino and Cosimo de Medici.

The complete title of the book is as follows: *Annulus Platonis, or physico-chemical Interpretation of Nature according to Her Origin, Preservation and Destruction, by a Society of genuine Natural Scientists, again improved and edited, with many important notes.* This is followed by a full-page reproduction of the Hermetic Tablet in 'Phœnician' letters [4]; by a diagram of the 'chain', with a note in prose on the opposite page; by a symbolic diagram entitled 'Die Figur Abyssi Duplicatæ, or of the double volatile and fixed abyss'; and finally by two poems, one describing the 'Chain', the other the 'Abyss'. A very rhetorical preface by 'Phlebochron', filled with Hermetic allusions, follows, and then the table of contents is given. The book is divided into two parts: the theoretical, 'De Generatione Rerum', and the practical, 'De Corruptione Rerum et Anatomia Rerum'. A third part, which appears in some editions, is, according to the editors, spurious.

The philosophy of Alchemy is described in outline in the illustration of the 'chain', where every 'link' has a Latin description. This is worth reproducing here because it represents the fundamental theory of Alchemy on which this book and so many other alchemical works are based. There are ten 'links':

Chaos confusum.
Spiritus Mundi volatilis incorporeus.
Spiritus Mundi acidus corporeus.
Spiritus Mundi fixus alcalicus corporeus.
Materia prima omnium concretorum sublunarium immediata seu Azoth.
Animalia.
Vegetabilia.
Mineralia.
Spiritus Mundi concentratus fixus sive Extractum chaoticum purum
Perfectio consummata sive Quinta Essentia.

A more detailed description [5] of the alchemical interpretation of natural phenomena according to the words of *Aurea Catena* is as follows:

The inconceivable First Cause.

The creative word 'Fiat'; the divine emanation, Mercurius Vitæ.

[3] Reference might be made here to Dr. F. J. Chevalier Varmêrp, *Die Statuten der Aerzte der Höheren Medizin*, Bonn, 1888.

[4] Julius Ruska, *Tabula Smaragdina*, Heidelberg, 1926, pp. 227–8.

[5] Taken from the outline in Dr. Maack's book.

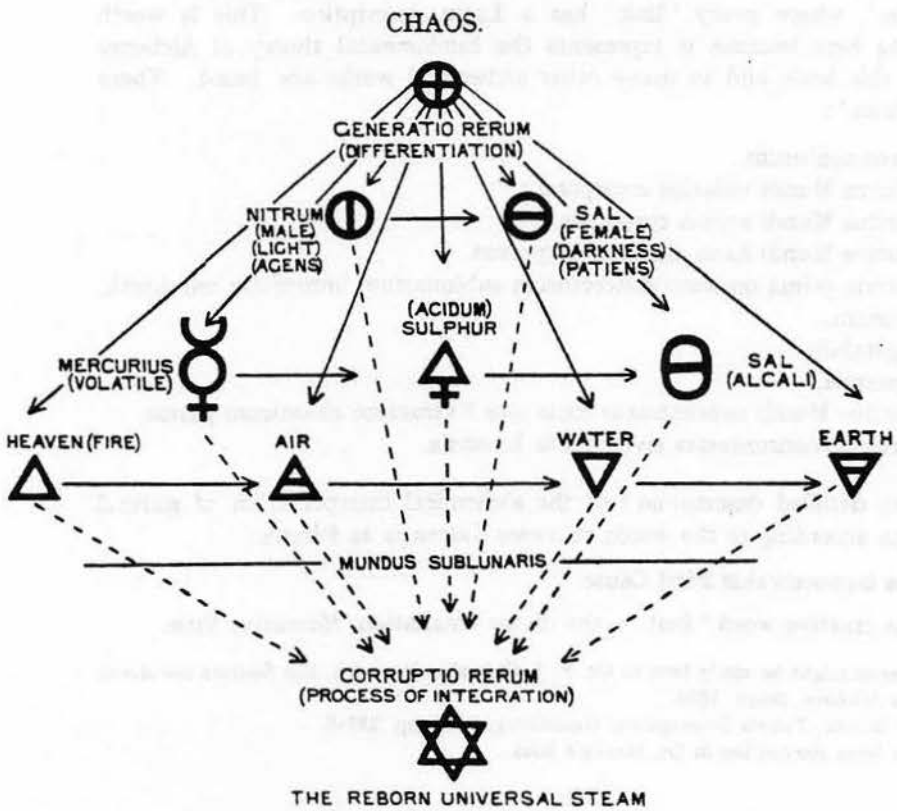
Invisible Spirit, spiritus mundi incorporeus.
The beginning of all things, the volatile seed of the cosmos, the primal seed of the universe.

The visible Steam, Fog, Smoke ; the primal steam of the universe.

The Chaotic Water.
The primeval water of the universe, the primordial Water, Mercury of the Wise, fiery Water, watery Fire, Shamajim, Azoth.
Abyssus superior seu volatilis.
The source of all separate phenomena. Hermaphroditic Mercury. (This is composed of :

Invisible Spirit plus visible Water.
Active Spirit plus passive Body.
The ' causator ', the mover plus Instrument, receptacle.)

The great ' Nothing ', Void.
Prima Materia, primordial Matter.



THE REBORN CHAOS.

The reborn Chaotic Water.
Prima materia regenerata.
Abyssus inferior seu fixus.
The fixed Universal Seed.
Spiritus mundi concentratus fixus.
Quinta Essentia.
Magisterium. Arcanum.
Universal Medicine, for human beings and base metals.

It will be seen that, beginning with the word CHAOS to the phrase THE REBORN CHAOS, a diagram has been inserted. This diagram represents the exact position of the Art of Alchemy in the scheme of the cosmos as conceived by this philosophy. Alchemy assists Nature and improves the phenomena of nature by 'art'. This is done by 'resolving' and by 'fixing'; that is, by reducing a substance to the primordial chaos by means of the 'Quinta Essentia', and the result is that the ingredients will be automatically put together again in such a way that the new substance will be a very great improvement upon the old. The scheme of the cosmic forces as it is given here is reminiscent of the angels of Dionysius the Areopagite, except that the angels have again become emanations and abstractions, as they once had been with Proclus and the late Neo-platonists. But what is not, strictly speaking, Neo-platonic is the idea of the creation of a third cosmos, which is possible for the 'artist' in the alchemical sense or for the adept to produce.

This conception we find among the Arabs[6]. There it is the divinely inspired Imam who can create a third cosmos, and he is permitted to do this in order to produce tangible proof of the glory of Allah. That is his sole justification for the practice of Alchemy. He wants to show mankind all the marvels of the cosmos and produces the *elixir* in which they are visible.

This doctrine is condemned by the orthodox Sunnis, as its origins are gnostic, and also go back to the lunar magic of Harran and the world of Persian-Arabic culture as distinct from the Byzantine civilization[7]. To the European mind the idea of the individual assuming the creative abilities of the Deity and producing effects that are beyond the confines of ordinary human endeavour has always seemed either blasphemous or ridiculous. And yet the alchemists have succeeded to some extent in uniting their Neo-platonism with the belief in the powers of the 'adept', and this fact is brought out in the above diagram.

From the first cause emanates the Logos, which manifests gradually and becomes the 'Chaotic Water'. Incidentally, the author of *Aurea Catena* here claims Thales as an alchemist. This water is a kind of physical matrix

[6] E. O. v. Lippmann, *Entstehung und Ausbreitung der Alchimie*, Berlin, 1931, ii, 76.
[7] Ruska, *op. cit.*

out of which emanates the undifferentiated seed which later separates and produces the different objects of cognition. The ' Chaotic Water ' is so important in this book that the author gives it a special meaning, that of ' Abyssus superior ', another name for the philosophical void—that is, in the sense used here, it is meant to describe the undifferentiated state. This undifferentiated state is the *Prima Materia, the Chaos,* and now we come to the important point where the human mind enters into this cosmic scheme as an active agent. Instead of allowing the cosmic forces to take their natural course and produce imperfect specimens—nothing perfect can be created by nature alone, according to this philosophy—the human mind can now make use of its divine birthright and produce perfect specimens.

This is done by altering the course of nature, that is, by separating the Chaos into its two basic constituents, ' Sal ' and ' Nitrum ', the male and the female. The ' art ' of doing this consists of introducing a minute quantity of the ' Quinta Essentia ', the ' Prima Materia ', into the substance. This at first reverses the process of generation, that is, the substance is reduced to Chaos; the Chaos is ' separated ' and a new generation follows, resulting in a ' perfect ' specimen of the substance. In the scale of metals gold is the most perfect, therefore a drop of the ' Quinta Essentia '—or a particle of the ' Lapis Philosophorum ', the solid state of the same ' Prima Materia '—' projected ' into any molten mass of base metal at once turns this into the purest gold. Or a drop of the ' Quinta Essentia ' mixed with a liquid and taken by a patient will cure him forthwith. The *Aurea Catena* is more interested in the iatrochemical aspect of Alchemy than in transmuting metals, therefore the aim of Alchemy must be the preparation of universal medicine. But the real aim of the author is to produce spiritual perfection, and this is only possible by giving mankind healthy bodies. Hence the necessity of Alchemy. The author is also a child of the eighteenth century in that he wants to create a state of happiness for the greatest number; especially does he want to help the less fortunate classes.

The theory of the preparation of the ' Quinta Essentia ', according to the *Aurea Catena*, is more philosophical than that found in the usual alchemical works.

The Chaotic Water is composed of two inseparable parts, here called Spirit and Water. This Water further evolves into the Elementary Water, the opposite of the Heavenly Fire, into which spirit has evolved. This Elementary Water is contained in Ordinary Water, in dew, rain, snow, frost, hail, etc., substances that are the best raw material for the ' artist ' for the preparation of the ' Elixir ', or the ' Quinta Essentia '. When it comes to instructing the neophyte in the ' art ' of the preparation of the ' Elixir ' the reader will find himself helpless before the usual wall of technical terms. Certain directions are given with reference to rain-water; for example, one should let it stand for a long time and observe the results. At the beginning of the book we

at once find the important phrase, *non transiri posse ab uno extremo ad alterum extremum absque medio*. And later, *sal metallorum est lapis philosophorum & basis totius artis*. To obtain the ' sal metallorum ' the ' medio ' is necessary. This ' medio ' is for us the unknown quantity ; the author of our book speaks of it as a superior kind of awareness, or, as our modern psychologists would say, it is the ' pneumatic factor ' without which a comprehension of the technical terms of Alchemy are impossible.

The *Aurea Catena* has all the characteristics of the usual alchemical work except that it is more philosophic in its language. Its aim is to give the reader a concise philosophy of nature on a scientific basis as it is understood by the alchemists. But what is interesting is that even this book really uses a philosophic cloak to conceal its real object, the preparation of the Elixir by extra-human means. The real ' art ' of the book is this technique of concealment, and this it has in common with all works of a ' pneumatic ' character, whether they be written in Tibetan about the *Çintamani* [8], hidden beneath the more or less respectable tenets of Mahayana Buddhism, or whether the subject is the practical mysticism of the Sufis, clothed in words of quite the opposite meaning. The alchemists will argue that concealment is necessary ; perhaps they are right, but their point of view does not agree with that of the democracy of science. Rather does it lead us back to a certain free-masonry of scholarship of the past.

[8] The Philosopher's Stone.

PART III

GOLDEN CHAIN OF HOMER

de Transmutatione Mettalorum

Schw(äbisch) Hall. First and genuine edition.

By Johann Christoph Messerer, 1770

CONTENTS OF THIS BOOK

PART III de Transmutation Mettalorum

My friend, because in the first Part - I wrote *in genere & universaliter de Generatione Rerum*, but in the other Part *de Corruptione Rerum*, also meant *in genere* and *universaliter*: I now wish to show in this third Part how one is to prepare a tincture and a stone from all ores an metals. And I am also giving you this great secret so that I do not bury my talent. For in this book you will find and receive a yet much greater light than in the previous one. Use is carefully and repeat it often in life, so that you may comprehend its meaning, which I cannot *manipulate* with you *personaliter*.

VALE !

CHAPTER I

How one is to prepare a true, tincturing stone from all ores, provided they have but a *granum fixum*.

Take an ore, any you wish (provided it has not yet come into any fire and has a *granum fixum* in it). For if it has already been in the fire, its growing vital power has escaped from it, which is the right *spir. arsenici & mercurii*. Fill a *retort* with it, put a large receiver in front of it (take note, however, that the ore must be pounded fine). Drive from it an ⌒ and sublimate. Empty the *retort* and fill it again with new ore. Drive the *spiritus* out of it, and do this so often till you have enough ⌒. Then rinse off all *sublimate* with the ⌒ and with each other.

Pour everything together into a *phial*, close it well, put it to *putrefy* for one month, so that everything is well mixed and united. Then pour it again into a *retort*, *distil* it over; pour it back again and *distil* again, and that so often till everything has risen over.

When everything has gone over, pour it into an alembic, put the helm on and then into a Balneum Mariae. Begin to distill gently, and an *astral* spirit will rise.

(But take note: The ore must be powdered fine). Drive out of it a spirit and sublimate; empty the retort and fill it again with new ore. Drive the spirit out of it, and do this so often till you have enough ☾. Then rinse all the sublimate off and (toss it about) with each other. Pour everything together into a phial. Close it well. Put it to putrefy for one month, so that everything gets well mixed.

After this, pour it again into a retort and distil it over. Now pour everything back and distil again, and do this so often till everything has risen over. When everything has gone over, pour it into an alembic, put a helm on, and then put it into a B. M. (Balneum Mariae). Begin to distil very gently, and an *astral* spirit will rise. Carefully separate the ▽ *recolaceam* from it in the Balenum, and afterwards unite the mineral spirit with the metallic ..... which remained in the retort. The ▽ recolac. may be preserved, while it is giving off a very gentle *solvens*. Distil both once again in the retort, and you will obtain a sunyellow *oleum*. In time, this ☉ can be fixed and coagulated. But you first add a solar or lunar ☿ . Then it (the oleum) will open it (the ☿) and drop a white earth.

Distil that sun-oil in a retort, letting it go over at least three times. Then a tasteless, white ☿ will remain. And if you kept that in the fire for ever so long, it would not melt but would finally turn into a *calx viva*. But if you add an *alcali* to that earth and keep it yet longer in the fire, you will get a white glass.

Take your ☉ , close it, let it go through the colors to a bloodred stone. You should know that with this double mercurial spirit one can arouse to life

CATENÆAUREÆ HOMERI

DE

TRANSMUTATIONE METALLORUM.

Erſte und ächte Auflage.

Schw. Hall.

Bey Johann Chriſtoph Meſſerer.

1770.

and separate their solar ♃ from all fixed embryonata ♃, such as blood-stone, talcum, loadstone, steatite (white fibrous gypsum), calamine, etc.

In the same way, one can also augment this double *spiritus Mercurii per sulfura embryonata volatilia*, such as, ♁, ☿, ♃ rocks, all volatile *marcasites*. But if one wishes to prepare a *Universal Stone* from them, take your double spir. Mercurii before anything has been added to it. Take some of the ore out of which you have driven it, rub it again very finely. (But if it is molten, that does not apply; then one has to use quite a different *modus procedendi* with it, as will be shown in the other chapter.)

Take that finely powdered ore, put it into a retort. Pour on it as much as the above-mentioned spiritus mercurii that it stands two fingers high above the ore. Let both putrefy together for 24 hours. Then begin to distil *per gradus* till everything is dry. Pour back what has gone over, and again some fresh spiritus mercurii. Putrefy them again together, and do that twice or three times. Finally, distil it strongly.

Then your spir. merc. will mostly stick to the neck of the retort. If your ore is solar, it will be like blood, with an excellent lustre. If it is lunar, white, there will be left in the retort an absolutely white earth which is good for nothing, but which clings white, as a silver.

Now rinse the spir. merc. and the sublimate together, or put the sublimate by itself. Then pour the spir. merc. again upon another ore, and proceed with it as you have already been instructed. Thus you can collect and make as much of this *Universal-Gur* as you wish. With this *Gur* and sublimate you can work *particulariter*; and this sublimate, if it is fixed *per se*, is a mighty *tincture*

for man.

But if you wish to prepare from it a genuine carbuncle (garnet), take your double spirit, put it into a very high alembic, and put a big, blind helmet upon it. Give it a very gentle fire till you see that the spirit rises like white drops and clings to the helmet. Then increase the △ till nothing rises. After that, let it cool down, remove the hlemet, and take out your *universal spirit*, Unite it with the red sublimate and let them go through the colors.

But if you wish to proceed *philosophice*, take the red *oleum* which had remained in the alembic and which has the fire of Nature in it. Take of it the right weight and put both flowers into it, as man and woman, and fry both. For the exterior fire all you need is a bad lamp. You can *augment* this stone in all eternity, yes, down to your children and grandchildren at the least. You can also produce this stone within three hours, and that is done in a crucible upon an open fire. This stone does not tincture as well as the above, however; neither does it take as much work. And it is done in the above-mentioned △, which must be well preserved in a strong eartherware vessel. For if it has stood twice for only four hours, it begins to smoke terribly. That is why it must be put into a very cold cellar. There must also be a stone cut into the neck of the bottles, which must be luted all around with sealing-wax, for it dissolves all glasses to a white chalk.

Now then, this water does not dissolve stones grown by nature, but they can be much more refined and ripened in it. Yes, they can also grow if one puts them into that ▽. If a diamond is put into it, it acquires a skin, and in that skin it grows; and the longer it stays in that water the larger it becomes.

All rubies are therein changed into carbuncles (garnets); the sapphire into an excellent emerald, the same for other stones. When they are put into this water, they become refined and transformed. If this water is poured upon pure gold, it dissolves it, and in so doing coagulates *in momento* and turns into a powerful *particular-tincture*.

The same occurs with silver: It absorbs the *Mercurius viv.* so that one cannot see where it went, except that a little weak slime gathers at the bottom, And if you had one lb. of nature-water, you might well open up 100 lb. ☿ in it, because it turns into a fiery oil and always drops a black slime. The fire always remains within its power (the fire's), and if one were to put this nature-fire upon exterior fire, it would not drop the Mercurius; neither does it sublimate like other *solventia*. The reason is that its black, slimy *viscosic* earth is separated from it. I tried it (to see) if it would again accept it (that earth), but was unable to do it in any way. And it is amazing that this △ does not become weaker but stronger and mightier. It should be noted, however, that, if one takes of this fire, one can with it augment and fry the above-mentioned flowers *ad infinitum*. For this fire also ripens and augments all things.

N. B. All ores comprised under redness produce *solar tinctures*. Upon red must be given a *ferment* that is red, or a *Sulphur* (extracted) from the fixed minerals, such a bloodstone, loadstone, etc. Then one obtains a mighty tincture, and so much of it.

CHAPTER II

How to Make a Tincture from Every Dead or Molten Metal

This is done in the following manner: If the metal is to be resuscitated to life and to dissolve again into its vital spirit and be transformed into prima materia, you must go to a foundry where ores are smelted, no matter which. When they are being roasted, a *massa* or "Gestübe" will gather on the foundry beams and furnaces, high up. Take of each 10 to 15 lbs., for there is much coal dust mixed with it. Divide it up into different pots which must have a flat bottom, so that it (the matter) lies flat. Put it for one month in the open air, but only at night. During the day, put it away, tightly covered. When the month is over, take it out and rub it very finely. Fill with it a *retorta tubulata*, well covered with metal plates. Place it into a furnace, add a *large recipient* to it and start distilling very carefully *per gradus*, because much *recolata* will go over with it, which causes a dispute with the double *spiritus Mercurii universal*, for they will effervesce a great deal.

When everything has gone over, empty the retort and fill it again with fresh dust; put on the receiver in which the previous (matter) had been kept, and continue doing this till you have distilled out all your materia. Now take the recipient and keep it well.

Put what has been distilled out into a crucible, lute it well, and put the latter into a tile (brick) or glass kiln, to calcinate well till it is white like a hailstone or a peach blossom. (Take note, when it has not been driven out properly, it will melt. Therefore, a very strong fire has to be used for the last distillation,

so that it is well burnt out during distillation in the retort.)

When now, as stated, your earth is well calcinated, divide it up very quickly into different vessels to prevent it from absorbing air and attracting *nitrum aereum*, which would subsequently spoil the whole work. Have at hand some distilled ∇ *simplicem*. Of that pour as much on it till it stands two fingers' width above the matter, and extract it over a gentle heat. When the water has become sweet like sugar, pour it off and again pour fresh water on, till all sweetness has disappeared. Now pour all extracts together, calcinate the earth *de novo*, and extract it till all sweetness has gone out. After that, throw the earth away. Put all the water together into some alembics after filtering it before several times. Distil all the ∇ in a B. M. to a hailstone-white salt.

Remove the alembics from the B. M., put a blind helm on each and place them in the sand. Give a gentle fire in the beginning, till you see your salt sublimating above. Now increase the fire till nothing rises any more. Let it cool, and open the alembics, and you will find a sublimate sweet as sugar. At the bottom, some white earth will again have settles - throw that away. Remove the sublimate from the alembics and put everything together into another, clean alembic. Sublimate it at least twice more until it becomes transparent like a diamond; keep that from the air. It must not be used in the human body, because one-tenth of a grain (0, 065 g) purges mightily.

Now remove your above spiritus from the recipient. Put the latter into a high alembic and in the B. M., with a helm and a receiver; and start distilling. Then the *phlegma* will rise with the most volatile spiritus. When nothing rises any longer, the recipient should be taken off. That which has been distilled over

is to be poured back into another alembic and should be distilled over in the B. M. in the following manner:

In the beginning, with a gentle fire, a spiritus rises like a pin's head. When big drops start coming, stop. Rectify what has gone over so often till no phlegma is left and your spiritus burns strongly on the tongue and vanishes in the air if a few drops of it fall down. Preserve it well.

Some oil will have remained on top in the alembic. Rectify that also once again *per retortum*, to make it clean. Gradually pour the two spiritus upon it. Put on a big recipient and start distilling. Everything will go over in the form of *oleum*. In this oil you can open all metals, and do it *radicaliter*, for the life and growth of the metals is in it. If you wish to make a tincture for gold, you need no gold for it but copper and iron. In those there is enough redness. One can also extract the *sulphura embryonata* with this double spiritus, before it is united with salt, such as blood stone haematite, calamine, loadstone, gold flint.

If subsequently the spiritus is again distilled, the sulphur remains at the bottom like blood. Now use a somewhat stronger fire for the last distillation, and your sulphur will sublimate upward like a shining purple (or: crimson, scarlet). Preserve it.

Now take the above salt and unite it with the spiritus. Put this double spiritus into an alembic, add a blind helm, and put it for one month in very gentle heat, till you see that a hailstone-white sublimate, quite transparent, rises. Now increase your fire a little till nothing further rises. Remove the helmet and take out the sublimated eagle. At the bottom of the alembic remains the

fire of Nature. Now take the white eagle and the blood of the red lion and put them together according to the right weight. Give them to drink of our fiery ▽. Let it go through the colors to the tincture.

You should know in addition that one can get a reddish sublimate from the white metals, such as, tin, lead and silver. One can also work with marcasite. The proof thereof is as follows: If one wants to see whether a metal or mineral has still got its life, or if it is effloresced, or what kind of ore or rock it is: Put some of it into a crucible. Put that into an open coal fire, so that it almost melts. If one sees a thick, white smoke rising in many colors, its seed is still within it and nothing is effloresced. But if it smokes weakly, the best is out of it. Where the smoke is thick and smells of garlic, however, it is still fully alive. But where it does not smoke at all, it is dead, just as one can find whole mountains, full of all kinds of beautiful mountain growths, metals and minerals, which are either eaten away by the cold fire of Nature - for this is the death of metals - or are effloresced; or by the hot fire of Nature, when it has affected them from above through the weather, which also goes mightily through the earth. This (fire) preserves, makes alive; but it also destroys; and, where it operates so powerfully, it makes all minerals volatile, just as all metals and rocks. It attacks where it finds itself. Often it makes quite poisonous choke-damps, especially when it comes into conflict with the cold fire, since then these two states of the atmosphere ignite into a fire which eats the metals and everything it encounters. If it gets a minimum of *nutrimentum* similar to it, it knocks down the mountains and spits out fire with thunder and cracking. Whoever cannot believe it, let him travel to where the mountains throw out fire, and let him

examine the ash which this fire has all drawn out and eaten, or let him have some brought to him by someone else.

Another astonishing thing is that, since something can be made from all stones, as also from woodashes, it (the something made) does not result in anything like itself, for I have tried it out in many ways. If one examines wells, they are not and sour. Where the cold fire prevails, however, it corrodes and turns everything into a *sal arsen*. But if it is a medium fire, it coagulates and is not harmful. I will now go further and show how all volatile ores that are covered by "Ferch", which finally turns into a *folio* and *spolio* can be ripened and brought to perfection.

CHAPTER III

How to Ripen and Bring to Perfection All Volatile Ores

If one wishes to ripen all volatile ores, one must first test the mineral or ore, as indicated in the previous chapter, to know if it is still full of "Ferch" or seed, or if it is dead. One often finds many ores which may well give off a metallic lustre and have turned into glitter and glimmer, and yet not all glitter and glimmer is dead. (Thus the only thing that is important is the simple test, so that one sees whether it (the metal or ore) gives off some smoke). When then you get such a metallic ore which sometimes passes a rather good test on a small scale but not at all on a larger scale, the reason is that its *spiritus arsenici* has been driven out by too strong a fire. According to how the ore is, it immediately takes along its like; for it is a growing ore in which the "Ferch" has not yet come to rest, such as all marcasites, which are full of gold and silver, namely: antimonium, bismuth, zink, cobalt, "Rosen-Blüth", white glimmer, which very seldom has any seed in it; auripigment - if it comes fresh from the mine it looks quite golden. (N. B. Here one can fish with a golden Haamen.) Steatute (white fibrous gypsum) also gives some silver; the loadstone too; neither are bloodstone haematite and brown-stone (manganese dioxide) to be despised, nor the blue tine "Graupen" (nuggets) from which carbonate of copper is made. These are a pure, volatile gold, just as the lapis-lazuli, as a test will prove. All vitriolic rocks and sulphur pyrites can be worked to great advantage. The same for all cinnabar ores, which sometimes give half in gold and silver; all lead ores, when prepared in

this way give a lot of gold and silver; iron still much more; all tin ores still more. The ore may well be roasted when it is still growing, but then the best of it escapes. When the old folks had found such an ore which showed a *granum fixum* in the small test, they called it an unripe ore and had it covered up again to grow riper, and this happened often. In so doing, they should also have observed, however, that not all ores can be treated thus. For with many they learned to their detriment that, when they were reopened 20 or 30 years later, the ores were dead. For they are growing ores. If they are overwhelmed by the fire of nature, everything turns into *spolium* and *folium*. Then they (the old folks) found that they had been cheated.

That is why one should proceed as follows: Take such an ore as it comes from the mountains, even if it should produce a rich yield. It must certainly not be roasted; for if it is roasted, the best part of it burns away. If you do not wish to believe it, put the ore in the roasting, thickly, one upon the other, The uppermost, which cannot be heated thoroughly, will attract the volatile most, Wash it, let that which has been washed smoke off; then let it crystallize into vitriol. Take that and anneal it, and you will find a *crocus*. Now see what good your roasting has been! Previously your unroasted ore did not show any trace of vitriol. The old people proceeded even more stupidly, letting such ores shoot into the air. They did that in order to obtain vitriol. But since the ore was only kindled by the *astral* fire and began to smell; since its solar, that is, its male spirit, had become volatile and escaped, they subsequently washed a vitriol, since the best (part) had again entered the water, which they had not observed. Subsequently, they put that which had remained

on the high furnace and began to smell.

Because the ore had become quite liquid while it had lain in the air and was now in a strong Δ , most of it escaped. And because there remained too little of what was good, most of what was still there went into the glazing (or: vitrification) with the rocks, as may still be seen in the foundries.

N. B. One should look at the copper dross, to find out if one does not sense great quantities of gold and silver in it. Likewise at that of iron, which generally looks quite bloodred (dark crimson). Some did indeed become somewhat smarter by adding the dross again; but it was fairly useless. And I assure you before the true GOD that in that way the best is driven out, burnt and turned into dross. For one may search in all foundries for what which settles on top of the beams and furnaces, adding the dross, and then he has the best thing by which he can earn his bread abundantly. That is how wastefully and unthinkingly one deals with GOD's gifts. But if one wishes to use such ores in the right way and obtain their blessings, one should proceed as follows.

MODUS I

Keep some kibbles (vats, buckets) in your kitchen, and gather urine in it. When you have four bucketfuls of it, add just as much water and 2 cwt (hundredweights) of pot-ash. If an ore is quartzy, you need no rocks (pebbles, gravel, pyrites). If not, take some rocks, which may be had in large quantities. Have them ground small, after they have before been well annealed. Put also 2 cwt of those into the urine; let it stand, the longer the better. When you now wish to melt your ores, pounded small and made slick of, you need for 50 cwt of ore

no more than 2 cwt of this mixture. If you pour it over the ore, pour just as much water into the mixture. Put the ore into a kibble and pour it (the mixture) upon it, to turn it into a mush. Cover the vessel, and the alcali will kill the acidum and mortify it. If now you notice a foul smell, take your ore and put it into the high furnace. When it begins to melt, no matter what ore it is, take 10 lbs. of litharge of silver or litharge of lead, mix 2 lbs. of iron-filings among them, and pour that also into it (the ore). When it has been poured in for a half hour at most, let it run out; in that way you will obtain three times as much. Add the dross each time. Thus you can bind all minerals and metallic ores to great advantage and make them good, and the costs are very small.

There is a great deal of drinking going on in foundries; consequently, there is a lot of urine. It is also easy to obtain the potash, which one can boil oneself; one can also take it when it is boilt down to a salt. It is better not to anneal it previously.

There are also enough pebbles (or: flint-stones), which usually contain metal. They harden and do not make it difficult to fuse or melt them but flow like water. They also bind the sediments. The lyes of vitriol can be treated likewise. The metals are subsequently separated, which can also be done by casting and melting (or: fusion) on a large scale as well as on a small scale.

MODUS II

The other *modus* is the following: Make a lye of urine and potash; do not add any water. Have at hand a kibble, which should be large and have a lid. Put burnt lime (quicklime, calcium oxide) into it; pour your lye gradually upon

it till it rises above it. Stir it well. Thereupon put your lime into a "Süssel" (a sieve), and all the lye will run through. Put the lye remaining in the sieve into another kibble. When all the lye has run through and off the lime, keep your lye well preserved. Pour warm water over the lime, stir it often, and then let all the water run off the lime through a sieve.

Now boil this water to a thick lye. Take this lye and add it to the above lye. When you have a bucketful of it, add to it 6 lbs. of mother liquid (bittern) of saltpetre makers, which will no longer crystallize into saltpetre because of greasiness. Preserve this lye. If now you wish to ripen mineral ores, pound them into flour, of which put at most 10 lbs. into an alembic. Pour upon it as much of the above-mentioned lye to rise only a finger's width above it. Close the alembic tightly, put it into gentle heat, and stir it once every day, or else the ore grows upon each other.

When the liquid has boiled away or has dried, pour more upon it, and repeat this so often till there comes on top of the lye some greasiness. N. B. Skim this; when it is dry, carry it upon some silver in flux. Then you will see something you had not imagined before. Coagulate it together and melt it, and all your efforts will be richly rewarded. In this way base lead can be fixed into ☉ and ☽. But you must always precipitate it. It results in such a yield that a great Lord can live on it.

CHAPTER IV

How One Metal Can Be Transformed into Another

This is done in different ways, by the dry as well as the wet method, which is fun to do. However, one must be experienced with fire, else he will achieve little good. But if he has experience with fire, it is the greatest delight and is done as follows:

MODUS I

1 lb. antimonium. Put it into a large crucible and let it flow. When it flows, add 1 lb. (lead) ore; let them flow together, and the mixture is ready. Of this, let 1 lb. flow alone; add to it 1 lb. of copper and let it flow nicely. When it has flowed for one and a half hours, put 16 "Lot" (one lot = $\frac{1}{2}$ ounce) of iron-filings into it; again let it flow nicely. Then add 8 Lot of pure tin, and after it has again flowed for a half hour, pour it out. If the crucible is still good, put the mixture once again into it, after you have separated from it the foamy dross settled on top. Let it again flow nicely, and when it is in full flux, add finely powdered calamine of Aachen (Aix-la-Chapelle), 12 Lot, and stir everything well.

After it has again flowed for one hour, pour it out and separate it from the dross. Put the *regulus* back into a crucible and add 4 Lot of the above *matrix* or mixture. Let everything flow together for two hours; then pour it out and separate the dross.

Put the regulus back into the crucible, add 4 Lot of calamine. Let it flow

for two hours, constantly stirring; then pour it out and separate the dross. Put the regulus back again (into the crucible), add 4 Lot of mixture; again let it flow for two hours, pour it out, and separate the dross.

Put it back again with 4 Lot of mixture and 8 Lot of calamine; let it flow and separate the dross. After it has flowed for two hours, put the regulus back into the crucible, let it flow with 4 Lot of mixture and 6 Lot of calamine; stir well, pour it out after two hours; again put the regulus into the crucible with the rest of the mixture and 6 Lot of calamine; stir well, let it flow four hours with a strong fire; then pour it out and separate it from the dross. Now, if the regulus has been correctly worked, it will weigh 2 lbs. 6-8 Lot, and has the trend of Rhinish gold, but is brittle (short).

Melt this regulus again and add to it 8 Lot of finely powdered chalk. Let it flow for 3 hours, then pour it out, separate the dross; let it flow again with 8 Lot of chalk, and repeat this altogether four times. Then, after your regulus has been separated from the dross, it will weigh 1 lb. 21 Lot. It will have collapsed greatly and will be rather fixed, but is nevertheless somewhat brittle. Now look around in the mineral kingdom and you will find a certain thing (Tutia Alexandrina). Melt it with it again four times, and you will obtain 1 lb. and several Lot of the most beautiful gold which will stand all tests, and it is an amusing labor.

MODUS II

The other modus is the following: Antimonium, bismuth, auripigmentum ana - 1 lb. Everything is to be pulverized and well melted together. Add this

to 16 Lot of copper and 12 Lot of steel-filings, and 14 Lot of good tin. Let it flow for 3 hours, then pour it out. Divide this into two parts. Let one part flow, and when it is flowing, add to it 4 Lot of zink. Let everything get well mixed, then pour it out.

Let it flow *de novo;* add to it 4 Lot of Tutiae Alexandr. After it has been flowing for two hours, pour it out, separate the dross. Again put it into an alembic and add 6 Lot of the above mixture. When it is flowing, again add 4 Lot of zink; when this has been flowing for one hour, add again 4 Lot of Tutiae Alexandr. Let it flow for two more hours; then pour it out and separate it from the dross.

Again let the regulus flow and again add 6 Lot of zink; when all this has been flowing for one hour, add again 4 Lot of Tutiae; stir well, let it flow strongly for two hours, then pour it out, separating it from the dross.

And again let it flow, add 6 Lot of the mixture; let it flow again for one hour, then add 6 Lot of Tut. Alexandr. Let everything flow strongly and well stirred for 3 hours; then pour it out, separate the regulus from the dross, and let it flow again in the alembic; add the rest of the mixture and 4 Lot of zink. Let it flow for two hours, then add 8 Lot of Tutiae Alexandr. well stirred; let it flow for 3 hours with a strong fire. Now pour it out, and separate it from the dross.

If you have worked correctly, you will get 1 lb. and 18-19 Lot of regulus, which will still be very brittle. Pour this at least still six times through finely powdered *creta,* each time through 12 Lot of chalk, if it has been molten with it for three hours. Then your regulus will be very compact and

weigh 1 lb. 4 Lot, strong in color but still somewhat brittle.

MODUS III

The third modus: Let 1 lb. of ♁ , 2 lbs. of marcasite, 1 lb. of lead-ore, melt together. When they are flowing, add 16 Lot of copper and 16 Lot of ♁ . Let them flow together for one hour. Then pour the mixture out and put everything back into a large alembic. Let it flow again; then add 16 Lot of bloodstone, and let it flow together for two hours; pour it out, separate it from the dross.

Let the regulus flow again, and again add 16 Lot of bloodstone. Let it flow for two hours, then pour it out and separate the dross. Melt the regulus again; again add 16 Lot of bloodstone and let it flow for three hours; then pour it out and separate the dross.

Now make a *crocus Veneris* and see to it that you get a rightly distilled ⊕ i.e. *flores aeris*. But it is better to make it oneself, so that there be no admixture among the crystals. Calcinate it with a gentle fire to the point of redness. One can also distil the spiritus of it; then the *caput mortuum* remains back red.

Let the above regulus flow again, add to it 6 Lot of this crocus Veneris; let it flow together for 4 hours, then pour it out and separate the dross. Now let the regulus flow again and add 6 Lot of crocus Veneris; repeat this 6 times, as already taught in the first chapters. Then separate all dross.

This regulus will weigh 2 lbs. and several Lot. Let that flow, add to it 12 Lot of chalk, well stirred together while in strong flux for 3 hours; then pour it out, separate the dross. Now let 1 lb. of pure copper flow and add

your regulus to it. Let them flow together for 2 hours; add 8 Lot of Tutiae Alexandrinae, and let flow for another hour. Repeat this 6 times, each time letting your regulus flow with fresh Tutiae, each time 8 Lot. Then pour your regulus at different times *per cretam*, until it is compact, pure and fixed.

MODUS IV

The fourth modus is the following: ♃ 1 lb., ♂ 16 Lot. Make of them a *regulus martialem* and pour it out. After that, take some chalk, break it up into pieces like beans; pour water over it and let it stand for half an hour. Then pour the water off, put the chalk into a large crucible, place it into the fire and calcinate it well. Then remove it.

Crush your above regulus martialem small, mix it with 8 Lot of the calcinate chalk, put it in the alembic and give strong fire. Let the regulus flow for 2 hours; then pour it out and separate the dross. Pound the regulus small, add 1 lb. ♃ , 16 Lot iron and 8 Lot chalk. Let them again flow together and pour the mixture out into a "Giesspuckel" (casting mold or pot), and separate the dross.

Melt the regulus again with a new 8 Lot of chalk; pour it out and it will be quite honeycombed (porous, full of holes). Now take a clean crucible and put that into a furnace. Gradually add 2 lbs. of saltpetre. Make that fixed with small coal, and when it is fixed, add auripigment to it, also 2 lbs. Let it flow for 2 hours, well stirred; then pour it out. When it is cold, pound it small, pour water upon it, extract; filtrate also. Evaporate that which has been filtered, because it cannot be precipitated.

Now melt your regulus again and put 4 Lot of such sulphur upon it. Let it melt together and then pour it out. Should your regulus become pointed (or: sharp), melt it again with chalk till it collapses in a compact condition, like lead, and black. Now separate it from the dross and weigh it. If you have worked correctly, it will have 32-33 Lot. Let that again flow into a crucible; add 16 Lot of well-cleansed silver. Let it flow together for 6 hours; then pour it out.

Now melt 6 lbs. of lead and put your regulus into it, and boil it therein; then pour it off. If you have worked correctly, you will find 26-28 Lot of fine gold, standing up to all tests.

MODUS V

The fifth *modus procedendi:* Dissolve 1 Mark ($\frac{1}{2}$ lb., 6 ounces) of gold, no matter in what you wish. Precipitate it with *spirt.vini,* and sweeten it well. Dry the chalk and put it into an earthenware bowl that has a rim all around about the size of a thumb. Put the vessel with the gold into a glass furnace. Place it to one side in the furnace where the flame goes into a cooling-furnace (or: an annealing-oven), so that it can continually move over it (the vessel). Have a small iron rake and keep on stirring the gold, and continue doing this for 2 days and nights, till the gold-chalk swells like wool. Now remove it, put it into a good crucible, put that into a vent-furnace, and give strong fire. Then your gold will flow together into a bloodred glass.

Now make again some chalk from a Mark of gold, as taught above. Put this gradually into the rubyred glass, and it will gradually absorb that chalk

and turn into an opaque, dark *vitrum* quite mellow (or: brittle). Dissolve 1 Mark of silver in ▽F , precipitate it with salt water, and sweeten the chalk well. When it is dry, let it flow and put all of your gold-glass upon it. Then it turns into a glass, which you should preserve.

Take 1 Mark of silver, cement it with steatite (white fibrous gypsum) f.f.f. (fortissimo) 6 times. Then boil everything together with enough lead and pour your silver off, and you will find it very pure and fixed. One can also cement it with salt; let this flow by itself, and put 4 Lot of your above glass on it. Let it flow together, then pour it out, and you will find something that will rejoice your heart. Should it be too strong in color, add more silver, till it is as high in the trend as gold. This is the noblest work, which was practised a great deal in the laboratories annon 1676. And there were one with us who could manufacture 4-5 lbs. every week. His name was B.

N. B. Read these processes often. What cannot be found in one work, is in another. I succeeded once, after which I failed 20 times, for it stayed brittle each time, until I discovered that the Tut. Alexan. makes it very supple.

PROCEED ON THE WAY AS FOLLOWS:

Dissolve silver in a good ▽F , better, in a right *spiritus nitri* which must in no case have come in contact with anything metallic. In that dissolve your Luna. Afterwards, draw off the spiritus, so that the silver remains behind in flux, like juice. Then pour on it a spiritus ⊡ *cum suo sale*, put it on warmth, and it will turn into a sticky *massa*, like pitch, and bloodred. Let all humidity smoke off it, and mix it with as much purified ammonia as it weighs. Sublimate both together. It must be done in a phial that can be turned upside

down, so that the sublimate can fall below if one turns it upside down. Do this so often till the ☽ flows *in fundo*. Now pour a highly rectified *spiritus vini* upon it in order to extract. Pour the extract off and pour more spiritus vini upon it. Do this so often till nothing is extracted any longer. Now pour all the extracts into an alembic and again distil the spir. vini off to a bloodred juice. Preserve it well; it is a good medicine.

Boil the above feces which still have some silver in them, also lead. You will get 3-4 Lot from the Mark; the rest is in the red juice and is spiritual. After this, take some bloodstone, extract it in strong ▽, 1 lb. of bloodstone to 3 lbs. of ▽. Put it into a retort and set that into a sand cupel, and distil over, but not too strongly.

Again, pour 2 lbs. of fresh ▽ on what is left in the retort; distil it again, but not too strongly. Upon the last (matter) taken out, rub 2 parts of *sal ammoniac*, and proceed in the same way with the sublimation as has been mentioned above concerning silver.

When finally everything stays *in fundo*, pour spiritus vini upon it. The above-mentioned spir. vini can be used again. It is better to pour some of it on again. Then all the redness has to be extracted, the spiritus vini drawn off to a dry, red powder. Upon this powder pour a good *aqua regis*. Then it will dissolve like the most beautiful Hungarian gold. When there is nothing more to be dissolved, pour everything together and abstract the spiritus to a dry powder.

Pour again fresh spiritus vini upon that, and again extract and evaporate the spiritus vini *utque ad consistentiam melleam*. For if it is drawn off

too strongly, it attaches itself to the glass like pitch and tinges the glass through and through, and much is lost. Preserve this.

One does the same with iron, also with copper and lead. Make also such a juice from copper, pour 2 Lot of each together. Put them both to be fixed. From a Mark of silver make a ☽ cornua; melt it. When it is flowing, put your ♃ on it, and they will melt away like lard. If you were to put the ♃ on bad silver, they would not melt away. Many a man has a tincture, but he does not know how to infuse it into the *metalla*. Then he puts it on silver or gold which has not been opened previously (rendered soluble), as may be seen in the case of Luna cornua. Then the tincture floats on top, burns and turns partly into glass, and it cannot melt away. Therefore this knack must be well heeded.

Now let a Mark of silver flow and put your tinctured Luna cornua into it; then it will unite with it (the silver) like lard and butter. And if you have done everything correctly, all will be fine gold.

But if you wish your tincture to spread better, prepare a ▽ of saltpetre and *vitriol ana*, not much beaten. Pour 2 lbs. on 1 lb. of Mercurius. Dissolve it (Mercurius) in it, put it in the cellar and let it crystallize. Remove the crystals, which have in them the most fixed part of Mercurius. Distil the liquor off to a volatile oil, and keep that separately.

Add 2 Lot of the above *sal mercurii* to the above *composition* before you fix it, and then fix them together. You will see miracles, because your *sulphura* will spread further. But if you add the oil from the Mercurius, you make your tincture all too volatile, and it would fly out of the chimney together with

the ☽ cornua. Yet this oil is not to be despised, for there are great *miracula* in it.

One can proceed in the same way with silver, that is, by dissolving it in good ▽ and putting the ▽ in the cellar. Then most silver turns into crystals. With that one can perform miracles. Whoever wishes to accomplish something fruitful with the transformation of metals, should reflect on this. (N. B. This applies also to gold, *elaboravi* (I had experimented) anno 1687. E.) The crystals of silver and those of Mercurius have *terra* in them, whereas the oil of both is very spiritual and cannot be fixed easily. The crystals, however, are soon fixed, and to great advantage. When these two *olea* are poured together, one's work may be *augmented* thereby; or one may take the crystals from Luna and the oil from Mercurius, or the crystals from Mercurius and the oil from the silver. *In summa*, it is the greatest delight to work in these things.

CHAPTER V

How One is to Boil all Metals in Gold and Silver

Because They all are Gold and Silver in Their Innermost

This is also an amusing work, and it has already been mentioned in Chapter III, though not described in detail. Now then, first make an *oleum fixativum*, collect a great amount of urine; into a sieve put beech ashes. Heat your urine and put it upon the ashes, so long till you think that all sharpness has come out. Now add cold urine, so that everything may subsequently run through the ashes. Prepare as much of this lye as you can.

Now fill half of an oak-barrel - which should have a raised lid - with burnt lime (or: quick lime, calcium oxide, calcaria usta). Pour your filtered urine gradually upon the chalk and cover the barrel tightly so that no spiritus can get out. When all the urine is inside and the spiritus has settled, pour your chalk into a sieve, so that everything in the chalk can run through. Collect that by itself and evaporate the water contained in it to the thickness of honey. Add that to the first lye. Dissolve also potash in water; filter and evaporate it to a thick liquor.

Of that now take one part and two parts of the above lye; also 2 parts of mother-liquor of saltpetre. Put all on the fire in strong vessels and let it evaporate to a fiery oil in such a way that only half of it (lye and liquor) remains.

Now take a metal, any you wish. Turn it into thin *laminae* and put those into a big glass, for no vessel will keep this lye except glass. Put 8-10 lbs. of metal and as much lye together into it. Close it well and keep it in steady

warmth for 3 months or till you see that your lye is turning black and thick grease settles on top. Thereupon open the glass and skim the greasiness off. Put this greasiness into a luna cornua, as has already been taught, and separate it. It will be fun to do. (This I have often done with my F.A., 1688 and 89. P.L.) Evaporate what remains of the grease and put it into a crucible. Let it melt, add some ☽ ana, precipitate it with granulated lead, and let it go off on the cupel. Thus you will each time obtain at least 2 and also 3 Lot of gold or silver from 1 lb., which will stand all tests.

N.B. It goes best with old copper from roofs and old lead from windows which have stood in the weather, and with iron that is rustiest.

In addition, you should boil finely powdered Hungarian *Minera Antimonii* in a white lye of *calce viva* and ash, till it is all dissolved. Then filter it, precipitate the ♃ with *aceto vini* from the lye, sweeten it well and dry it out. Of that take 4 lbs., put them in a glass, pour 6 lbs. of the previous main lye upon it, and put it, well preserved, on steady warmth. After 3 months, there will collect on top a greasiness of many colors. Skim that, and put it in another clean glass.

Close your big glass again. After 4 weeks, open it and take the *oleum* off. Do this so often till you have about 6-8 Lot together. Now coagulate the oil, pour a highly rectified *spiritus vini* upon it, and it will be colored bright like blood. Put all the colored matter together and distil the spiritus vini off to a bright red (or: scarlet) shiny oil. This oil tinges Mercurius into gold, but the Mercurius must first be made into crystals, as has been taught in the previous chapter.

Of these crystals, 4 Lot and of the oil 2 Lot are to be rubbed together and again fixed; then again take 2 Lot of oil and mix them with the previous; again fixed, and then put on the Mercurius.

The same can be done with common ♃ when it opens up in our lye; an ugly stench results. But in time the stench disappears and a bloodred oil appears on top. Auripigmentum also turns into a bloodred oil. Bismuth and arsenicum are also fixed in it, so that it flows in the fire like oil; and it tinges all copper into steady silver, likewise tin, and to great advantage.

The other *oleum fixativum* is prepared in the following manner. There exists a yellow-brown, greasy earth, also a red-brown and a grey-brown, a red-yellow and all yellow earth in many places. Generally, these earths (soils) have in themselves a lunar or solar milk. This milk not only ripens metals but augments them, so that they start growing in it immediately. If a finely powdered mineral, such as ♂, bismuth, auripigment, cinnab. nativa, or another ore, is put into such earth, digested with one another well closed in gentle heat, it begins to grow and a bloodred grease rises on top, which is a real tincture all by itself.

Yet there is a great difference among earths. For there exists only one earth that lives off a solar milk, which will be described word for word in Chapter VI, and where to find such. The other earth, however, which is called yellow *ocher*, may be found at all times during the day in foundries. The greasy and fatty one is best. And the one which during annealing gives off a multicolored, stinking spiritus (smoke) and where the earth remains as a *caput mortuum vitrioli* is the very best.

Take some of that and fill several retorts with it, half-full. Put on big recipients. At the beginning, drive very carefully. Then a spiritus will go over like thick fog, and much *sal volatile*, finally to be driven out by strong △. The caput mortuum has to be washed once again in hot water, filtered and evaporated to salt. Powder this salt finely and add it to the spiritus, and it will unite with it.

Now have at hand a fat liquor derived from flint-pebblestones. Take 2 parts of it and 3 parts of the above, pour it carefully together, and pour of this liquor upon metal, ♃ or ore, and proceed in everything as has been indicated above concerning the lye. That produces much more and it is thereby also mightily increased.

Make the flint-pebblestone liquor as follows: See to it that you get pebbles that are somewhat transparent and not too big. That kind is found in large quantities in the Saale, the Elster, the Elbe, and other rivers. Pound them finely to flour. Now fill earthenware retorts with the powder, as many as you wish. Add to every pound of pebbles 4 Lot of purified ammonia, and drive per gradus so long till the retorts melt. For the longer the retorts hold the more spiritus there will be, and the fatter it will become. *

When then the retorts melt together, let the fire go out and you will find in the necks of the retorts a most beautiful sublimate, a golden-yellow in front, a bloodred in the middle, and a grey one at the back. There is something special behind this sublimate: put that into the grassgreen liquor. Now pour that into a high alembic and draw its *aqua recolacea* off it in B. M. to (the state of) a fat oil. Many consider this something special. Especially if this liquor

* *I,A, have found it very good and seen a ripening water concealed!*

were to be united with spiritus vini, it is supposed to be a remedy for wandering stones and podagra, and it is so in truth. When this liquor is coagulated together with salt, it results in a field into which anything one desires may be sown. For in it everything grows and becomes fixed.

When our grey ♆ is put into this liquor and they are coagulated together, it becomes our salamander, which fire cannot consume. This salamander tinges lead and silver into good gold. Grey sulphur is made in the following way:

♁, ☌, ♆ 1 lb. Everything pounded and intermixed and put in a retort. A recipient is put on; then one gives fire. The ☌ will rise up in the retort like blood. Take it out or skim it off, and add to it its own weight in fresh ♁ and ♆ . Again rub them well together, put the retort back into the fire. Again give fire for 2 hours, then let it cool down. Break the retort in two and separate from it the red arsenic. Again add part of ♁ and ♆ , well rubbed together, and again put into a retort. Do that seven times, adding each time fresh ♁ and ♆ . The last time, give fire for 4 hours, break the retort, and separate the bloodred ♆ .

N. B. That which remained each time under the ♆ makes a regulus. Pound the red ♆ small, put it into a broad pan, and calcinate it so long till everything combustible has left it, except a grey white powder. This is the powder which is to be united with the above fat salt pebbles. If a *crocus martis & veneris* is joined to this salt in equal weight and fixed together with it for some time, and then put into a *luna cornua*, the separation will yield much ☉ . If Bohemian granades are powdered fine and this liquor is poured on them,

and again in-digested; and then some *liquor silicum* is again poured over and again in-digested, and if that is then put into lead, well molten together, and the lead is made to come out on the cupel, there will be much gold.

CHAPTER VI

How Every Yellow Earth that is Fat and Greasy

Contains a Solar Milk and Gives Off a Spiritus Metallorum

Here information is given on another kind of earth, because detailed information on yellow earth has already been given in the previous chapter. This earth cannot be obtained more than once a year, and the constellation of its planets must be well understood, otherwise there is failure. One cannot go by the common calendar. The right time is the following: When the break occurs in the sky where mountain towns are located, which happens every year in June, at the full moon. For as the moon enters cancer, the earth is covered over and turns into pure gold. (This happens) at the Freyberg in Meissen and at the Annaberg at Clausthal. Then the earth looks brown before the time. But when the acclimatization has been done, it looks like pure gold, although it does not last longer than 3-4 hours.

Fill several casks with this earth and close them tightly, till you have taken them to the place where you wish to have them. For in this is the true *spiritus universal*. With this earth fill half of a retort, put that into a sand cupel, and add a large receiver. Start distilling slowly, and a spiritus will go over with many colors. When everything is over, extract also the salt from the gold. When everything is extracted, filter and evaporate it to half and put it into the cellar. Then crystals of various colors appear. Pour the above spiritus upon those crystals and they will dissolve in it. This menstruum opens everything up (renders everything soluble) and brings it to its *Prima Materia*. Gold melts in it like ice in warm water, and it drops a white earth; the solution

looks red like blood. Strain the water into another glass. The talc that remains tastes like chalk. It is of no other use than for adding a metallic *terra volatile*, for another work; it is suitable for that purpose because it is very pure and *simple*.

Draw your menstruum over in a retort to a thick oil. N. B. The menstruum is still a pure virgin. *Take one part of the oil. Make another oil from the ☿ in the same way; take 2 parts of that and combine them. Lock them in an *ovum philosophorum*, and let them go through the colors, which is an inexpressible spectacle. When they now intercoagulate, they can be augmented by *oleo solis* and *oleo antimonii*. This is a powerful tincture for tinging Mercurius into gold.

Further, if this liquor is poured upon finely powdered gold-golden (gold-containing) ore, 3 finger's width above it, put into an alembic, closed with a blind helmet, put in gentle heat, the ore starts to grow, which is strange to see. On top there will gather a thick, fat, bloodred oil. This may be removed every 4 weeks, locked in an ovum philosophorum and fixed with a lamp. After 4 weeks, the thick, fat oil is again removed and added to the previous in the ov. philosophorum. Thus one can augment this stone *in infinitum* for one can remove a good amount every month.

Care has to be taken to pour some of the menstruum into the glass every trimester; thus one obtains an eternal mine. For the stone may be augmented by the oil, and each time before augmenting it, take some out of the glass and add the oil again. This tincture tinges all metals into real ☉. Large pearls can also be made with this menstruum, for which the procedure is as follows:

* *I have not found any tincture more powerful in augmentation.*

Dissolve in this menstruum a true *Mercurius vivus*. You will obtain a fat, thick milk. Into that dip a pearl that you would like to make larger. Afterwards hang it in a small glass at a gentle heat. After 24 hours, take it out again and dip it once more into the milk. Hang it again in the glass in the warmth, and do that so often till it is big enough. Dip it again into the simple menstruum, and put it again into the glass at a gentle heat. It will get a beautiful lustre and be much more beautiful than the oriental ones.

You can also coagulate your milk down to a brilliant stone. Such (a stone) will transmute Mercurius into ☽ . Prepare a *spiritus fumantes* in the following way:

3 Lot of tin, 5 Lot of Mercurius. Prepare an amalgam of this and powder it fine. Take as much as this weighs of a right *Mercurius sublimatus*. Mix them well and put the mixture quickly into a glass retort, for otherwise the amalgam absorbs air. Set it into a sand cupel with a large recipient, half of which must lie in cold water. Drive it over by fire *per gradus*, and a bright spiritus will go over so forcefully that one is astonished. But when some salt begins to sublimate, one has to stop. As soon as this spiritus touches the air, it begins to smoke a lot; and if one were to put him at the air open, it would probably all go up in smoke.

Take 2 parts of the above spiritus, and 1 part of this latter. Pour them carefully into a large alembic, which is fun to watch. Many colors will appear and will last over a month, till at last the mixture will turn into a milk-white liquor. Use that as follows:

Dip a bristle (stiff hair) into a crystal water,* so that a drop stays at the

* *Dew is best for dipping a bristle into.*

bottom. Hold this bristle carefully in the upper part of the alembic, above the liquor. Now a drop of water will coagulate and turn into a transparent pearl. Leave this on the bristle; take another bristle, dip it again into the water, and hold it above the liquor. A drop will immediately coagulate again. Make as many of these transparent pearls as you wish. After that, dip one pearl after another into the liquor and turn them around, according to whether you wish to make them round or oblong. Take them out, dry them at a gentle heat and dip them in again. Do this so often till they are big enough.

Make a cross of wood and poke many holes into it, so that you can put your pearls into them. Dip each pearl once again into the liquor, then set them into the cross. Put the cross into an alembic and close it well. Put the alembic on gentle heat. Now they will become ripe and much more beautiful than the oriental ones. It is fun to do it. One can also give them a color. Just pour a little of the *oleo antimonii* (into the mixture), as has been taught in this booklet, and you can make pearls that play in many colors. If one adds *oleo solis*, they become red like blood. This liquor coagulates all water to a milk-colored stone. With this liquor all precious stones can be made. Besides, one can undertake various works with the *liquor univers.* before anything alien has been added to it and it is still by itself.

A crocus Veneris can be made in the following manner: Prepare a distilled verdigris from copper. First distil its spiritus from it. Calcinate the remaining *caput mortum* in an open fire; better, *lixivate* all salt from it and dry that afterwards. Pour the liquor over that powder, two fingers' width above it. Put it tightly closed into a gentle heat, and a thick oil will appear

on top. With this oil one can tinge all metals into gold.

Pour this liquor upon a *regulus martis & antimonii*, and it dissolves it *in momento*. If the solution is carefully poured off and put in the cellar, crystals will form like the most beautiful diamonds. Remove them and take 2 parts of them. Add one part of the above *oleo* and mix well in a clean glass bowl. They will exude an excellent smell. Put it into a phial, place that on a lamp, and it will go through the colors in one month. You can augment it with the oil. This is an excellent medicine for men and metals. You can also make the stone alone from this liquor. If the *liquor silicus* is joined to the *spiritus fumante*, precious stones can be made in it, as will be shown in the following chapter. *In summa:* this liquor is unfathomable.

CHAPTER VII

How the Spiritus Metallorum and Transmutationem Metallorum is to be Made from all Vitriol Rocks , Sulphur Pyrites, Auripigment, Cinnab. Nativa, Bloodstone (Haematite) , Steatite (White Fibrous Gypsum), Brownestone, Bleyschweif (Lead Carbonate), Blende, Cobalt, as also frome Some Other Pyrites.

First: To prepare the *spiritus metallorum* from all vitriol pyrites that have not yet been in any fire, one proceeds as follows:

When the vitriol pyrite is taken from the mountains, it must immediately be put in barrels, to prevent it from absorbing the *astral*, become heated and thus effloresce what is best in it, for then a quarrel is caused in the pyrites.* If then one wishes to drive the pyrite, one has to fill a retort with it, set it in sand - or flame fire and put on a large receiver. At the start, one must know how to control the fire well, for it (the pyrite) goes over like milk, very strongly. After 2 days the △ has to be increased to another degree, and so forth for 5 days. Finally, a strong acid goes over along with it and much salt settles in the retort and on the neck of the receiver. Now let the fire go out. When everything is well cooled down, remove the receiver, mix the sublimate and the spiritus well together, pour it (the mixture) into a large alembic and put that into the B.M. Put a helm on and add a recipient. Give very gentle fire, and your *spiritua metallorum* will rise. Let the fire go out and remove the spir. met. Put your alembic into the sand; start distilling again, and the *spiritus vitrioli* goes over. The *oleo corrosivum* will remain

* *This is then the noblest art. to catch the spiritus in ferch without volatizing it in the fire or efflorescing it in the air.*

at the end. Put that by itself.

Now take the *caput mortuum* which has remained in the above retort; extract the salt from it, evaporate and crystallize it, so that it becomes pure. Then pour your oleum on it and put it for one month *in putrefactionem*. After that, distil it from a retort in the sand, and your oil will go over like blood. In the neck of the retort a bloodred sublimate will settle. Back in the retort there stays some salt which has to be annealed, evaporated and coagulated till it becomes brilliantly white; then it is prepared. Add the sublimate to the above spiritus; rectify the other spiritus till all phlegma is removed and mix that spiritus with the oleum. Then you have here spiritus, corpus and anima.

Pour your oil back on the salt, put it into *digestion* and distil it repeatedly *per retortum* till all salt has been distilled over. That must occur at least in the sixth distillation. Then your oil will become dark red and heavy like lead.

Now put your oil into a high alembic, pour part of the retained spiritus on it, namely, you have to divide it into 4 parts. Put the alembic with a helm in the B. M. at a very gentle heat, for 4 weeks. Then take the alembic and put it in sand. If some of the spiritus still rises over, pour it back again and put the alembic again in the B. M. until all the spiritus is fixed. Preceed in the same way with the remaining spiritus, by and by, until everything is fixed.

Now pour it into a large phial-glass, lute it and coagulate it to a red carcuncle. When you notice that it is fixed and that it flows in the fire, take it out, melt some gold and pour that on, till all your gold is transformed into a

bloodred powder. Take this red powder, put it on *Luna cornua* in flux, and such will turn into a fat, red glass. Of that now take one part to 1,000 parts of *Mercurius purgatus*. When it gets warm, it becomes steady gold in all tests.

How to make a tincture from sulphur pyrites: Take a sulphur pyrite (or: rock), the fresher it is, the better. Fill half a retort with it, put on a big receiver, start distilling very slowly, and a milkwhite spiritus will at first go over. Subsequently, there follow strong spiritus, and finally an oil, and much red sublimate settles on the retort. Give strong fire for the last distillation, so that everything gets well annealed. When everything has cooled down, remove the receiver and pour your greyish, stinking, thick liquor into an alembic; put a helm on and a recipient. Now put the alembic in the B. M. and start distilling quite gently. The spiritus will rise together with a white sublimate. After this, remove the recipient and prepare the sublimate from the helm; add that to the spiritus and preserve it well.

Remove the alembic from the Balneo Mariae and put it in sand, and start distilling again. Now a sour soltice will go over with some oil, the dark red oil will stay behind. Put that into a retort and distill it over again, also from its salts which has been extracted from the residual caput mortuum. Do this so often till all salts have risen over. And pour the medium spiritus with the oil on it proceed in everything else as with the vitriol highlights. After which coagulated into the carbuncle.

The work is the same with auripigment. One has to remember only that a bloodred sublimate rises too, and that this must be retained, so that it does

not get mixed up with the oil. Instead, it has to be taken from the neck of the retort, sublimated alone several times, then put into the spiritus which has risen over into the balneum mariae. Subsequently, the whole work is to proceed as the previous one. To obtain the spiritus from *cinnab. nativa*, the following must be done: Fill half a retort with cinnabar nativa, put a big receiver on it and set the retort in sand; then it begins to distil, and the spiritus will go over together with much sublimate. When everything has come over, let it cool down, and remove the receiver; add the sublimate to the spiritus, distill both over together, and you will get a golden yellow smoke in spiritus. When you have 1 lb. of it, take half a lb. of Mercurius distilled with *calce viva* and put it into a retort. Pour the spiritus on it, lute it well and put it for 4 weeks in ashes, when you see that the spiritus has opened up Mercurius, set your retort in sand, put a receiver on it and start distilling till everything has gone over into a golden-yellow, fiery spiritus. In the retort a little white-grey earth will remain, which is of no use. Therefore, throw it away!

Take your spiritus and pour on 1 lb. of fresh Mercurius. Proceed in everything as indicated above, and you will obtain a heavy, fat menstruum with which you can bring all metals, especially gold and silver, to (the state of) prima materiae, it is done as follows: Prepare a gold calx; the purer it is, the better, especially if it is done by Mercurius. Put this calx into an alembic and pour as much menstruum as the weight of parts; lute it well. Put it in a gentle heat, and the gold will melt in it like ice in warm water, the white earth will settle at the bottom. Now open the alembic, pour what has been extracted into a retort; the residual calx or earth is useless. Set this little retort in

sand, put a recipient on it, lute it, and distill your menstruum back over again, you can use this menstruum again as before. Give strong fire, and your gold-sulphur will flow together like a bloodred, transparent *vitrum*. Rectifying allowed, remove the retort, break it, and take out your red stone. Put it into gold flux, and it will turn it also into glass.

Put one part of this on a *Luna cornua* in flux, and it will also turn into a red powder. Of this put one part from 1,000 parts of the heated Mercurius and it transmutes it into gold, The same occurs at Luna. And this is the true *ALKAHEST!* If it should lose its power from too much use, it should be poured again on fresh Mercurius and should again be distilled over. Then it is again as good as before.

With this menstruum one can also open and strengthen the *regulus* ♁ and ♂; it turns bloodred thereby. *In summa:* it is unfathomable. Bloodstone (haematite), steatite, "Bleyschweif" and blende are to be poured over with the following spiritus. Their sulphur is extracted together with their spiritus for one spiritus unites with another.

Cobalt - Pound it fine and mix it with 3 lbs. of steatite, Fill a retort with it, put on a large receiver, put it in sand, and begin to distil very carefully, for this spiritus goes over with a sublimate white like hailstones. When everything is over, (it must in the last distillation be driven over with strong fire), let it cool down, remove your receiver and mix everything well together. Watch out, however, for the smoke and the smell. Pour it into a high alembic, put a helm on, set the alembic in B. M., start distilling very gently, and a spiritus like the spiritus vini will rise with a large amount of sublimate. Then

stop, remove the receiver; when everything has well cooled down, take the sublimate out of the alembic and sublimate it again in a small retort, at least 2 or 3 times. Now pour the spiritus on the sublimate in a retort, and digest it during one month. Then distil everything over together and pour it back. Do that 3 or 4 times, and your menstruum is ready again and may be used just as the previous one.

There are many "angeflohene", gold pyrites (or: rocks) which, when driven through a retort, result in just such a spiritus as cobalt, but there is not as much sublimate. But if its back is to the wall and a Luna is put into it and digested together, it graduates all silver and gold constantly, and it is easy to get enough of such pyrites (or: rocks).

CHAPTER VIII

To Ripen all Unripe Stones , all Through the Universal Seed" Which is a Great Secret

If you have precious stones which have not ripened, proceed as follows: Take one part of the liquor in Chapter VI; 2 parts of the spiritus fumante described in Chapter VII; 2 parts of the flat liquor in Chapter V made from pyrites. Pour those three carefully together and they will curdle like milk, with many colors. Put that into an alembic. If then you have precious stones that are unripe, put them into the alembic. Set the glass on gentle heat and let it stand thereon for one month. Then they become ripe and get their right color and grow therein, becoming even bigger. In this earth all things grow. If one puts a crystal in it and leaves it in it for some time, it gets a skin like an egg, in which it will grow, and it will get a hardness like the most beautiful diamond. If one adds one part of the gold-ore, as taught in Chapter VI, it will get fixed and finally turns into a tinging stone for the transmutation of silver into gold.

This now is what I have promised of the transmutation of all things in the mineral kingdom. Work diligently, call upon the Most High for wisdom and help, also for His blessing, and you will perform miracles. But do not forget your poor fellow men, and use it to the honor of God, Amen.

JEHOVA ADJUTOR MEUS

I will here reveal to you a very little about the Lapis Philosophorum, but which is so important that it excels the sayings and writings of all philosophers. Therefore, take heed of what I say, and write my words in diamond in the innermost of your heart.

This stone is called threefold, or the Trinity in the Unity of homogeneity, or as Trevisanus says: Our stone is made from a root and two mercurial substances. This Trinity is distinct in component things. For there is 1) the body (which is Sol), and the water (which is Mercurius), in which, in addition to its mercuriality, there is 3) a spiritual seed of ♆, which is the secret fire. This is the Trinity, and is called body, soul and spirit. These three pieces or things, therefore, constitute a whole *concretum*, which is rightly to be held as being threefold, in view and consideration of the circumstances concurring therein, especially because of its origin proper. This particularity makes it easy to conclude that in this three and one prove to be sich diessfalls im besten Grunde erzeige. Work, therefore, in this in the name of God, only according to nature, in the beginning with a very gentle heat until you perceive the raven's head (crow's head), out of which a white dove is born. When you see that, thank God and increase your fire until you see come out the king of honors, clad in the precious royal purple. Receive him with the greatest reverence and use it to God's honor and your poor fellow man's benefit and advantage, and live god-fearing and reticent.

Neither can I hold back from you the weight of the composition because of my loyal father's heart. And that is also three and one, namely, one part corporis and three parts of water, bene purgati. Take care, therefore, that you distil the water with which you wish to bring the stone to life before working with it and, as it is, often by itself. Then you will recognize by its appearance if it is cleansed of all impurity, because some adulterate it with lead and other substances, which we disapprove of. Distil it, therefore, that it becomes as pure and thin as water, bright shining like the sky, or azure-blue (or: sky-blue), and that it keep at the same time its form and weight or gravity.

You must also ferment your prepared powder with purified gold per ☉, for *Sol non tingit, nisi prius tingatur.* (For Sol does not tinge, nor is it tinged first.) If you would now project this upon metals (one part to 10 parts), cover the tincture in a little yellow wax, to prevent it from going up in smoke, *in specie,* with the ♄, which is anyhow a destroyer and devourer of metals.

The multiplicatio Lapidis consists in taking of that tincture and adding it to a new corpus and water in the same *pondere,* and letting it go through the colors. The more this is done, the more it tinges. The first time it tinges 10 parts of Mercurius, etc.

N. B. It is quite certain that metals have previously been a mercurius, because all things consist of this substance in which they are dissolved. The first coagulation of Mercurius is the *Minera plumbi* and it is the greatest, or best and easiest means to bring or promote the above-mentioned Mercurius to perfection and fixation; for the said ore has never and is never found without a fixed grain of gold or silver. The whole mercurial compositum is

nothing but a compatible (or: united) water and fire.

N. B. It happened to me annon 1688 in Nordhausen. When I had dissolved the Mercurius philosophice coagulatus in ▽, I extracted a milky white liquor which, after I mixed it with fresh aqua fortis, instantaneously dissolved the thinly beaten metal - gold or *aurum factium*, in such a way that the said aqua fortis immediately got, or took on, a different color, namely, saffron-yellow, and also another admirable sweet taste, which doubly changed characteristics indicated a strange transmutation. On top a fat, greasy salt could be observed.

LIQUOR ALKAHEST

☿ 1 lb., 12 Lot solid, clear and heavy quicksilver. Put all that together into a strong alembic-glass, and gradually add a small quantity of Mercurius. After that, stopper the glass up or close its mouth very tightly to prevent the power or strength of the ammonia from evaporating. Let it stand in ashes at a gentle heat, and the ☿ will dissolve the Mercurius,

Pour fresh ☿ over that which is not dissolved, until it all dissolves. The *proba* (proof) is that when a small sheet of copper is put into it, it must be tinged with a silver color.